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e use magazine for Radio and TV advertisers

SPONSOR

12 JANUARY 1953

50c per copy • $8 per year

The Proof of the Pudding...



. Is in the leading—or so the JELL-O PUDDING and PIE FILLING box-top d 25-words-or-less contest indicates.

nceived by Young & Rubicam for General Foods and aired in a spot cam- ign over 120 stations, the contest featured a slant that loaded the ether th sizzling pitches. To the disc-jockey that captured the greatest number entries according to market size and time cost went an expenses-paid cation in Paris for himself and wife!

course KOWH's Sandy Jackson won—more proof that you can't do better an first place! And the Hooper averaged below for the fourteen-month riod from October, 1951, to November, 1952, puts KOWH in undisputed st place—thanks to personalities like amiable Sandy.

There's Nothing Better Than First Place!

35.9%
AVERAGE HOOPER

Kowh
OMAHA

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

500 TV STATIONS: WHEN? COSTS?
page 23

Sundial shoes switched from net TV kid show to spot radio. Here's why
page 26

Will 1953 be radio's big fact-finding year?
page 28

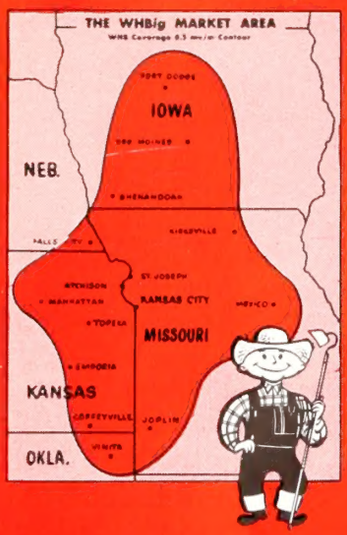
Can you demonstrate a girdle on TV and not get in trouble with censors?
page 30

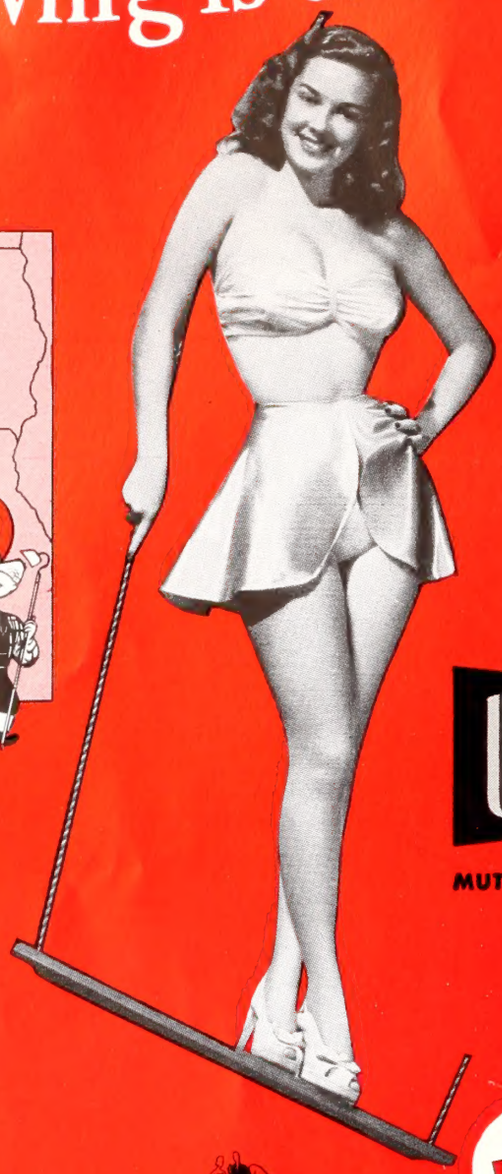
What political sponsorship did for appliances
page 32

Special report on sales opportunities in Hawaii for air advertisers
page 34

Agencyman Smithson's verse to ease copywriter's curse
page 37

The Swing is to WHB in Kansas City





WHB Neighborin' Time

Advertisers who sell to the masses have been quick to ride herd with this dinner winner—2½ hours of noontime Saddle Soap Opera from "Triangle D Ranch", the Cow Country Club . . . with music by Don Sullivan and his Western Band, and the country philosophy of Deb Dyer. Bruce Grant is master of ceremonies, assisted by his side-kick, Pokey Red. Al, Bud and Pete enliven the proceedings with their musical novelties and wisecracks. Charles Gray gives the AP and local news report at noon. Broadcast from 11:30 a.m. to 2 p.m. daily, *WHB Neighborin' Time* carries participating spots ("live" or minute transcriptions) and sponsored quarter-hours. Ask for availabilities quickly, before the "S.R.O." sign goes up!



★10,000 WATTS IN KANSAS CITY

WHB

DON DAVIS
PRESIDENT

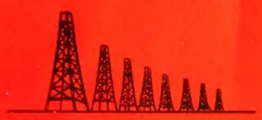
JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

KANSAS CITY'S
OLDEST CALL LETTERS





CLUB 710—
With "Oil" Wells as Master of Ceremonies

His name is really *Earl* Wells—but a voice as smooth as oil, modulated to perfection—has earned him the nickname of "Oil." Monday through Friday, from 2 p.m. to 4:45 p.m., "Oil" presents the latest popular records—and the old standard tunes. Two solid hours and 45 minutes of wonderful listening, with short, cryptic introductions that make the program "mostly music." Each show features the "Top Twenty" tunes of the week, as reported by *Billboard, Variety, Cash Box*, a poll of local record shops, and the WHB Concensus. A wonderful time-segment for participating announcements—"live" or minutes, transcribed. On one afternoon a week representatives of the leading phonograph record companies bring "Oil" their newest records (never before heard on the air in Kansas City)—and present them personally for their "premiere" in the area.



"WHB VARIETIES"—
Radio's Answer to TV

The finest music, brought to listeners as ONLY Radio can bring it! "You don't have to see it to enjoy it—just listen!" Variety is the keynote. Late records of leading recording artists (no jump)—plus fine albums in their entirety, plus entire musical comedy selections! Observance of special musical events, composers' birthdays, movie preview music, special "days" and special "weeks." Nightly, Monday through Friday, for a full hour. The judgment in musical selection of Ednalee Crouch (WHB's music librarian), plus the superb showmanship of Roch Ulmer, with his ready wit and glib tongue. Dignified sponsors with a dignified message will be welcomed on a participating schedule which allows only five commercials within the full-hour format. A premium spot for superior products! You'll see why it's "Radio's best night time buy!"



DO YOU READ IT?

WHB's pocket-size magazine, sent free to advertisers, agencies, advertising and sales executives and time buyers. Request a copy on your letterhead.



THE SANDRA LEA PROGRAM
Of, by and for Women!

What's new in the World of Women? . . . in clothes, home decoration, household helps and appliances, food, drugs, entertainment and entertaining, child care, feminine achievement? Sandra knows! — and against a background of Guy Lombardo music every morning, Monday through Friday, she *tells*, and *sells!* If you have a product, store or service women buy—schedule your spots on this show! Minute transcribed spots may be used, with an appropriate lead-in by Sandra Lea and her Announcer. Or, use "live" copy, adapted by Sandra Lee to her pleasant style!



WHB NIGHT CLUB OF THE AIR

The new name for "The Roch Ulmer Show," 11 p.m. to 1 a.m. And a new format! — presenting the best in recorded popular music, old and new—with Roch Ulmer and his six terrific dialects adding sparkle and humor! Available for participating sponsorship and spots. Saturdays and Sundays, guest M.C.'s, personalities in the dance band, entertainment and recording field — or prominent local citizens well-known as record collectors — bring their favorite "collector's item" records to the show and announce them.

REPORT TO SPONSORS
12 JANUARY 1953

NBC girding for bigger TV program coups

Promotion of Frank White to NBC presidency is not expected to change RCA-NBC policy of pouring large sums into TV programing. Competitor networks are under impression RCA-NBC will not only continue this policy but embark on talent raiding ventures. One personality mentioned as likely NBC raiding target, regardless of price, is Edward R. Murrow, who has been with CBS from start of his career in broadcasting. RCA President Frank Folsom, who swung Robert W. Sherwood playwriting deal for NBC TV, is expected to concern himself personally with other strategic programing moves during 1953.

--SR--

Agencymen speculate over NBC's changes

Latest shift in NBC's official family has prompted this speculation among New York ad agencymen: Is the spotting of Frank White, whose grounding has been thoroughly radio, to be taken as indication RCA powers have decided to make vigorous last effort to recapture radio leadership from CBS? Or, is the move the prelude to radical switch in sales policy, such as selling radio on basis of supplementary coverage to TV hookup?

--SR--

Robert Hall revises media allocations

Robert Hall Clothes, which spends around $2,000,000 in air media, is expanding TV commitments to perhaps as high as 20% of new budget. Regular TV schedules will turn out to be more at expense of newspapers than radio stations. Firm has what it thinks is surefire formula for use of TV by retail advertisers; involves concentration on specials to produce immediate sales. This is same function delegated to newspapers, while radio is used mainly to stress firm's low overhead merchandising philosophy. Yale Shafer, with Neff-Rogow for past 8 years, has joined Frank B. Sawdon agency to assist radio-TV v.p. Jerry Bess in handling expanded Robert Hall use of TV.

-SR-

DuMont blasts NCAA, yet gives time to its convention

Classic case of how a TV network doesn't let its right hand interfere with what its left hand is doing: DuMont has maintained steady attack on NCAA for its policy of restricted football televising, but that didn't stay network from picking up 8 January presentation of Scripps-Howard award to Clarence "Biggie" Munn as football coach of year during NCAA annual convention.

-SR-

N. Y. teams welcome air-media inquiry

Officials of New York baseball clubs, all of whom have TV sponsors, have no qualms about outcome of fact-finding inquiry into effect of radio and TV upon minor leagues' gate, as well as baseball in general. They think probe will tend to clear up some of what they regard as basically unfounded charges lodged against air media. Being minor league team owners themselves, New York clubs are interested in having facts on situation from another aspect: They have been turning down money from participation in radio network projects like "Game of the Day." Fact-finding group, appointed by Commissioner Ford Frick, consists of 4 major and 2 minor league representatives.

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REPORT TO SPONSORS for 12 January 1953

RCA Victor continuing 3 net shows

RCA Victor's 1953 advertising campaign in behalf of its receivers includes a stand-pat policy for its network (NBC) programs. It will continue to sponsor the Dennis Day and "Kukla, Fran & Ollie" shows in TV and the Phil Harris-Alice Faye shows in radio.

-SR-

November out-of-home listening in N. Y. at record high

Pulse reports out-of-home listening added 20.4% to New York radio audience during November 1952. Also out-of-home level of radio listening that month was higher than any previous November since Pulse started its out-of-home studies in 1949. How importantly this out-of-home, as well as multiple-set, listening will figure in 1953 research picture is related in article which starts page 28.

-SR-

Network opposition to fee TV looms

TV networks are watching fee TV with keen interest. It's already strongly indicated there will be bitter opposition from these commercial TV interests when FCC gets around to hearings on channel assignments and system selection for fee TV. Basic argument which networks are expected to advance is that any pay-as-you-look system is contrary to principle of free broadcasting to which whole system of American broadcasting is dedicated. Degree of interest in development of fee TV among banking circles may be measured by fact at least 2 financial houses are currently conducting inquiry on subject.

-SR-

An industry first: Pulse's injunction vs. Hooper

For first time in history of radio 2 rating services are locked in court litigation. Pulse has obtained temporary injunction in N. Y. Supreme Court restraining C. E. Hooper from continuing to circulate letter which Pulse contended was "unfair competition." Argument centers around letter which Hooper allegedly sent some stations and agencies in which he is said to have claimed certain agencies said they preferred his service over Pulse's.

-SR-

Life hails civic pride via NBC TV's O&O stations

NBC TV's O&O operation is launching 1953 with what is perhaps the biggest local commercial programing break medium has so far experienced. Jim Gaines, v.p. in charge of NBC O&O's, has sold Life magazine on idea of doing series of weekly half-hour programs dedicated to spotlighting civic achievements in 5 cities in which network operates own stations. Other scheduled markets to participate in idea are Detroit and Philadelphia, via WWJ-TV and WPTZ, respectively. Both are NBC affiliates.

-SR-

CBS yields to Lord because of "Gangbusters"

CBS TV preferred not to give Phillips H. Lord legal battle over his claim that network's "Everywhere I Go" is copy of "We the People," which Lord owns. One reason: CBS is very much interested in making deal with Lord for his "Gangbusters" which Chesterfield recently cancelled on NBC TV. CBS has therefore shelved "Everywhere I Go."

-SR-

Glamorene looks like solid spot TV user

Glamorene, rug cleaner, which recently switched from J. Walter Thompson to R & R, is expected to swing heavily into spot TV. Product has been making rapid strides in its field and indications are it will be budgeting better than $600,000 for advertising during 1953.

available *NOW*
26 brand-new
half-hour films
made expressly for
local and regional
television

GEORGE RAFT

in

I AM THE LAW



Local and regional advertisers! You can now enlist the dramatic appeal of George Raft to help sell for you, exclusively, in your own market. Skillfully written, superbly performed—these action-filled films bring a new intensity to television entertainment. For availability in your market, cost, audition screenings . . . contact the nearest MCA-TV office.

another advertising *SHOWCASE* by

MCA TV Ltd.

NEW YORK: 598 Madison Avenue—PLaza 9-7500
CHICAGO: 430 North Michigan Ave.—DElaware 7-1100
BEVERLY HILLS: 9370 Santa Monica Blvd.—CRestview 6-2001
SAN FRANCISCO: 105 Montgomery Street—EXbrook 2-8922
CLEVELAND: Union Commerce Bldg.—CHerry 1-6010
DALLAS: 2102 North Akard Street—CENtral 1448
DETROIT: 1612 Book Tower—WOodward 2-2604
BOSTON: 1044 Little Building—LIberty 2-4823
MINNEAPOLIS: Northwestern Bank Bldg.—LINcoln 7863

the magazine Radio and TV advertisers use

SPONSOR

12 January 19
Volume 7 N

ARTICLES

500 TV stations: how major agencies see picture

Predictions by admen for TV's rapid burgeoning include: Cost of half-hour drama on full network may hit $2,500,000 to $3,000,000 by 1955; U. S. families TV covers may reach 80% by 1955: in December 1953 there may be 23,500,000 TV homes in 164 largest U. S. markets. More than mere crystal-ball gazing, these are well thought out projections intended as guidance for ad planners **23**

Sundial saturation bowls 'em over

New England shoe company switched from costly TV kid show to saturation spot radio campaign. With sales moving up, radio gets major share of budget **26**

Will 1953 be radio's big fact-finding year?

There may be a record crop of research projects upcoming. Among them: the ARF's study of rating services which rolls into high gear this month; BAB's expansion of ARBI studies on radio vs. newspaper effectiveness; several studies designed to implement techniques for counting multiple-set audience **28**

How to demonstrate a girdle on TV

Sarong undergarment firm was faced with a problem when it decided to use TV; how to get its demonstration commercials cleared by TV stations. A bright idea in trick protography led to an original and tasteful approach **30**

What political sponsorship did for appliances

"Normal" summer slump in appliance sales never came as result of convention sponsorship which reached nine out of 10 radio and TV homes. Here are details on what appliance firms now say of political sponsorship results plus most complete report yet assembled on number of homes tuning in **32**

Why radio is strong in Hawaiian Islands

Radio is only medium which covers all nine inhabited islands of Hawaii. It's a market well worth shooting at, has half-million population—greater than that of four U. S. states. Gross business in 1951 was $1,367,000,000 **34**

Commercial couplets for '53

From Cincinnati agencyman Lloyd Smithson, some verse on copy clichés designed to put commercial writers in the mood for the new year **37**

COMING

Foreign-language broadcasting today

List of advertisers using radio beamed at foreign-language groups is growing. Foreign language broadcasters are keeping up with the times: They now fashion shows for the rising generation Americans, using English salted with the old tongue

26 January

6 ways to kill a TV commercial

Picture story will give you quick point-by-point rundown on faults in TV commercials with some positive suggestions from a veteran Chicago adman

26 January

Shell Chemical needs flexibility

How this major farm insecticide seller uses radio to get its messages to farmers at just the right moment should be of interest to all admen who have problems with timing. Shell can get messages on the air within 48 hours after receiving reports of an insect plague or change in planting schedule

DEPARTMENTS

MEN, MONEY & MOTIVES
510 MADISON
MR. SPONSOR, C. E. Doolin
NEW AND RENEW
P. S.
COMMERCIAL REVIEWS
RADIO RESULTS
MR. SPONSOR ASKS
AGENCY PROFILE, C. Rigrod
WHAT'S NEW IN RESEARCH
ROUND-UP
INTERNATIONAL REPORT
SPONSOR SPEAKS

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More Leading Jobbers

in Louisiana, Arkansas, Texas

Praise KWKH



. HODGE, Vice-President,
nal Automotive Maintenance
iation,
eport, SAYS:
'KH produces
nomenal results"



HANNA, General Manager,
ss-Hanna, Inc.
eport, SAYS:
'KH is uniformly
isfactory"



WILLIAMS, Owner,
ms Physicians and Surgeons
Co.,
eport, SAYS:
prescribe
'KH"

The comments at the left are from letters written us by three leading jobbers in the KWKH area—men who know this region as well as you know your own front yard.

None of these men would qualify generally as a "Time Buyer" or "Media Director". Some of them may never have seen Madison or Michigan Avenue. But all of them are experts on their own business, and on the direct, obvious impact on sales produced by KWKH!

We're naturally proud of our successful advertising record in behalf of so many wholesalers, jobbers and distributors in the KWKH area. We'd like to do the same kind of job for *yours*. What facts would you like?

KWKH

A Shreveport Times Station

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Company
Representatives

Henry Clay, *General Manager*

50,000 Watts • CBS Radio



that's what

Baton Rouge likes about the South's

WJBO

Advertisers like it too because it's one more flower in the audience-building bouquets earned by WJBO. Our "Jax World of Sports" has been heard at the same time for the past 13 years; our Sports Director does three shows weekly on fishing, hunting and outdoor activities. The L.S.U. football games, sponsored by the Ethyl Corp., were fed to a La. network this year; we regularly carry play-by-play reports of all important local and national sporting events, including the Rose and Cotton Bowl games. Programming like this, added to our NBC affiliation, attract the market's largest audience.

It's a market to turn your head South—with population up 257% in a decade of dynamic progress. Reach it via WJBO.

NBC's 5,000 watt affiliate in Baton Rouge, La.

WJBO
WBRL (FM)

AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

Men, Money and Motives

by Robert J. Landry

Get yourself a franchise

In American business, the "franchise" is the payoff. Once the word signified "a particular privilege or right granted by a sovereign." During the days of political plunderbund it often had a bad smell via street car franchises granted by aldermen and mayors "in perpetuity" and in an atmosphere of bribe and corruption. But today something quite different is typically implied when businessmen—and advertising men—speak of a "franchise." They are thinking of a product or service which has been established with the public, and with retailers, and which presumably is good for an indefinite period of profit-producing operation.

* * *

Consumer franchises are national, regional, local. They may range from baked beans New England style out of Boston to baked beans cowboy style out of Denver. They include worldwide systems à la Coca-Cola. But large or small, venerable or recent, the "franchise" depends both for its original establishment and its subsequent market firmness upon advertising. This was true well before the dawn of broadcasting as witness these historic advertising appropriations for Kellogg's Corn Flakes: 1906, $90,000; 1907, $295,000; 1908, $450,000; 1909, $525,000; 1910, $600,000.

* * *

Bear in mind that these Kellogg figures were far more significant before 1910 than similar appropriations would be today. Will Kellogg started in January 1906 with $35,000 capital. Yet note his confidence in the power of advertising in that he spent $90,000 the first year. Dry cereals were as much a novelty then as chlorophyll was in 1952.

* * *

Jump now to the other day's *New York Times*. Two items in the same paper vividly illustrate the difference between sheer personal energy as a producer of profit and a hot "franchise." First, the death of an amazing British writer, Margaret Gabrielle Long, at the age of 64. She was what is known as "prolific" and wrote under a variety of noms de plume. Nobody knows exactly how many books she wrote or how many names she used but her output has been calculated under these names: as Marjorie Brown, 67 novels; as George Preedy, 23 novels, seven biographies, and two plays; as Joseph Shearing, 15 novels; under her own name, one book, her own story. This "money" writer, far more successful than the average, leaves to her heirs only such vague values as may inhere in her copyrights. What a profit contrast with the story, reported that same day, of Clinton Foods.

* * *

Clinton Foods, the corporate name for Snow Crop and other products, reports profits 206% above fiscal 1951. After paying

(*Please turn to page 79*)



The Man in the Blue Chambray Shirt

We see by the *New Yorker* that some fellow who makes shirts has 279 of them, mostly colored, and that he would rather be caught reading the *Daily Worker* than have anyone see him in a white shirt before sundown.

We know 279 fellows who are in complete sartorial agreement with him. They have one kind of shirt—a 5½-ounce blue chambray, usually worn buttoned to the top without necktie—which goes on at sunrise. By sundown it has been replaced by a fleece-lined long-sleeved pull-over (familiar to the cognoscenti as a winter undershirt). Yet, gentle reader, these men are impeccably well-dressed, especially when they visit the bank to throw another crop check in the hopper. They're Iowa farmers, of the group that raised, among other things, 685,736,000 bushels of corn last year, 6,754,000 tons of hay and 3,415,000 turkeys.

They owned 17,307,402 acres of farm land, operated another 17,407,144 acres, purchased 35,841 pieces of new power machinery last year (bringing the total on Iowa farms to 485,068), produced 6,392,238,000 pounds of farm livestock, and (with the help of their chickens) five billion eggs.

These blue-shirted capitalists had $2,125,000,000 in farm income last year, enough to buy all the shirts they want—and practically anything else you have to sell. Next time you are in the market for markets, ask the Katz man to show you some WMT patterns, custom-tailored to the 5½-ounce chambray set. In New York, telephone PLaza 9-4460. WMT, Cedar Rapids, 600 kc, 5,000 watts, Basic CBS Network.

competition got you at SEA?



Relax . . . use CKAC, Montreal

1. Huge coverage—2 out of 3 French radio homes in Quebec.

2. Hundreds of thousands of faithful listeners day and night, as reported by B.B.M.

3. Selling power second to none — over 7,500,000 box tops in 1952.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial • 10 kilowatts

Representatives:
Adam J. Young Jr. - New York, Chicago
Omer Renaud & Co.—Toronto

510 Madison

ODE TO TIMEBUYERS

Would it be possible to obtain up to five copies of your article entitled, "Timebuyers: underpaid, underplayed, overworked," that appeared in the issue of November 19, 1951?

If any charge, please bill me here at the agency.

In writing you, I should mention that I find your feature articles devoted to how to go about approaching the Negro or Mexican markets, for instance, to be very valuable. Even if not considering such a market, I find this the type of material that is cut out and stowed away for future reference.

ALEX WEST
Radio-TV Director
Rhoades & Davis Advertising
San Francisco

INTERNATIONAL REPORT

We have regretted not seeing more articles and information of interest to international media buyers. We decided to take a trial subscription to SPONSOR on the strength of the International Basics contained in the Fall Facts issue, and we hoped that such information would be a part of every issue of SPONSOR. We have welcomed the International Report to Sponsors section and we hope that in the future your publication will contain articles of interest to foreign as well as domestic advertisers.

We will be glad to send you any radio or television news which we might have for use in International Report.

W. D. RAVDIN
Advertising Department
Smith Kline & French Int'l Co.
Philadelphia

• Besides International Basics published in 14 July 1952 issue, Canadian section published 11 August 1952, and International Report to Sponsors carried in each issue since 6 October 1952, SPONSOR has additional articles planned for international radio, foreign TV, notable sponsors abroad, export agencies and foreign agencies concentrating on radio and TV. (See page 34 for status report on Hawaii.)

MERCHANDISING SECTION

I would like to offer my congratulations on the outstanding story of the merchandising problem featured in your December 1 issue.

It is very comprehensive and gives an excellent insight into what the many radio stations throughout the country are offering to their advertisers. I realize this will not be the only request of its kind, but in line with others I would be extremely anxious to know on what basis the various stations were selected. For many years WMPS in Memphis has had an active and separate merchandising department and we feel have rendered a merchandising service in line with, or superior, to many of those stations featured in your December write-up.

I realize it is too late to do anything about this article but in the future I would greatly appreciate the opportunity to send you whatever material you may request or whatever stories you may need to prepare another article in radio station merchandising.

WILLIAM B. RUDNER
V.P. and Director
WMPS
Memphis, Tenn.

• SPONSOR's selection of stations for its recent study of radio station merchandising depended on two factors: (1) the location of the station—in order to get a widespread geographic sampling of the U.S. and Canada; and (2) the type of merchandising done by the station—in order to show a wide range of *different* station approaches to merchandising. This was no easy task for SPONSOR editors; many excellent radio station merchandising campaigns could not be covered in the report because they coincided too closely with either the location or methods of previously selected stations.

FARM RADIO

I'd like to tell you about an idea that I've had for years which I think is going to mature in time for spring business. I've talked this over with the leading farm broadcasters of the Northeast and they and their management agree it will be good for farm radio.

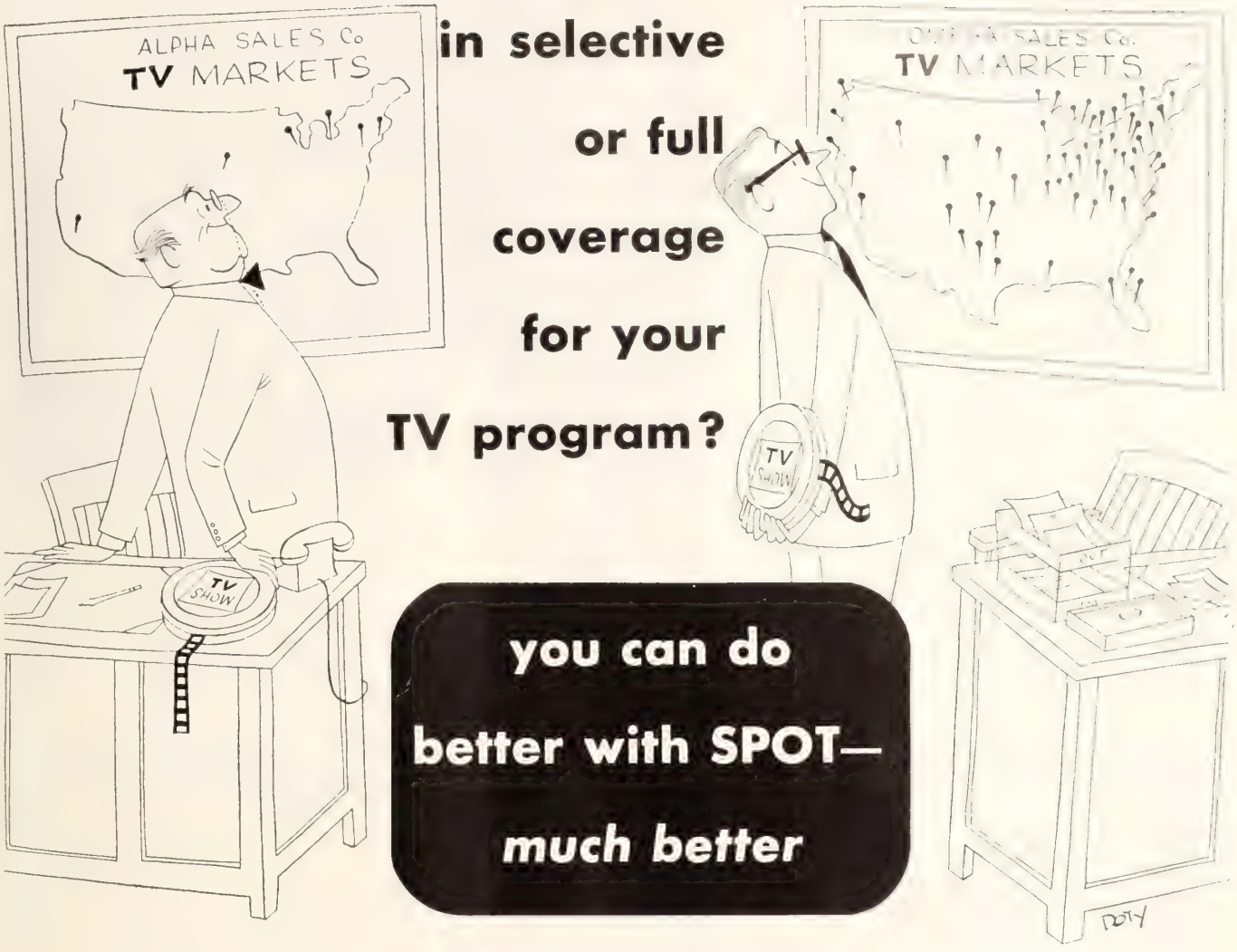
We plan to assemble coverage, rates, audience surveys, success stories, etc., on farm programs in the Northeast into one brochure so that national advertisers can purchase the whole Northeast or regions within it to get their sales message over by radio.

We are meeting in Harrisburg, Pa., at the big Farm Trade Show on January 29th tentatively to compile these facts and appoint a committee to prepare the brochure.

This is the first time that stations who are more or less competing are getting together on an enterprise this big.

ED SLUSARCZYK
Farm Director
WIBX
Utica

interested in selective or full coverage for your TV program?



you can do better with SPOT— *much better*

When you buy on a Spot basis, it's easier to fit your TV program coverage to your sales situations. With Spot, you choose only the markets you wish . . . as many as you need, or as few—and find that stations clear time more readily. You enjoy uniform and pleasing picture quality through film, and save enough on Spot time charges to cover film prints, their distribution and other costs.

Get the full details from your Katz representative.

THE KATZ AGENCY, INC. *National Advertising Representatives*

488 MADISON AVENUE, NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT

WEMP
MILWAUKEE
ONE OF
America's Greatest
INDEPENDENT
RADIO STATIONS!
GREATER THAN EVER
IN 1952

- Largest Volume of Business in 16 Years.
- 456 Satisfied Customers . . . 87 National Advertisers . . . Consistent Renewals
- Constant Hooper Ratings . . . Among Top Five Indies in Nation
- Provides up to 2½ Times Net Stations' Audience Per Dollar
- Top Air Personalities . . . Air Salesmen . . . Merchandising That Moves
- All Major Milwaukee and Wisconsin Sports
- 'Round the Clock News Staff . . . Strong Community Affairs Voice

WEMP WEMP-FM
24 HOURS OF MUSIC, NEWS, SPORTS
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Nat'l Rep.



Mr. Sponsor

C. E. Doolin

President
The Frito Co.

Twenty years ago, C. E. Doolin teamed up with his brother, Earl, and his mother, Daisy, to manufacture their first Fritos in the Doolin family kitchen in San Antonio. An old potato ricer with a converted slotted bottom to squeeze through the corn dough into a cooking skillet was the first piece of equipment of the newly formed Frito Co.

Sensing success with their first hand-produced product, Doolin bought himself some local radio spots in San Antonio to acquaint the public with the new corn chip product. His first radio copy was of the teaser type, which told little about the product but stressed its catchy name, Fritos.

The Frito Co. now has 22 plants scattered throughout the United States, Hawaii, and Venezuela, and with an annual sales volume running into the millions. Twelve plants have licensee-owners, while the parent company owns or controls the other 10.

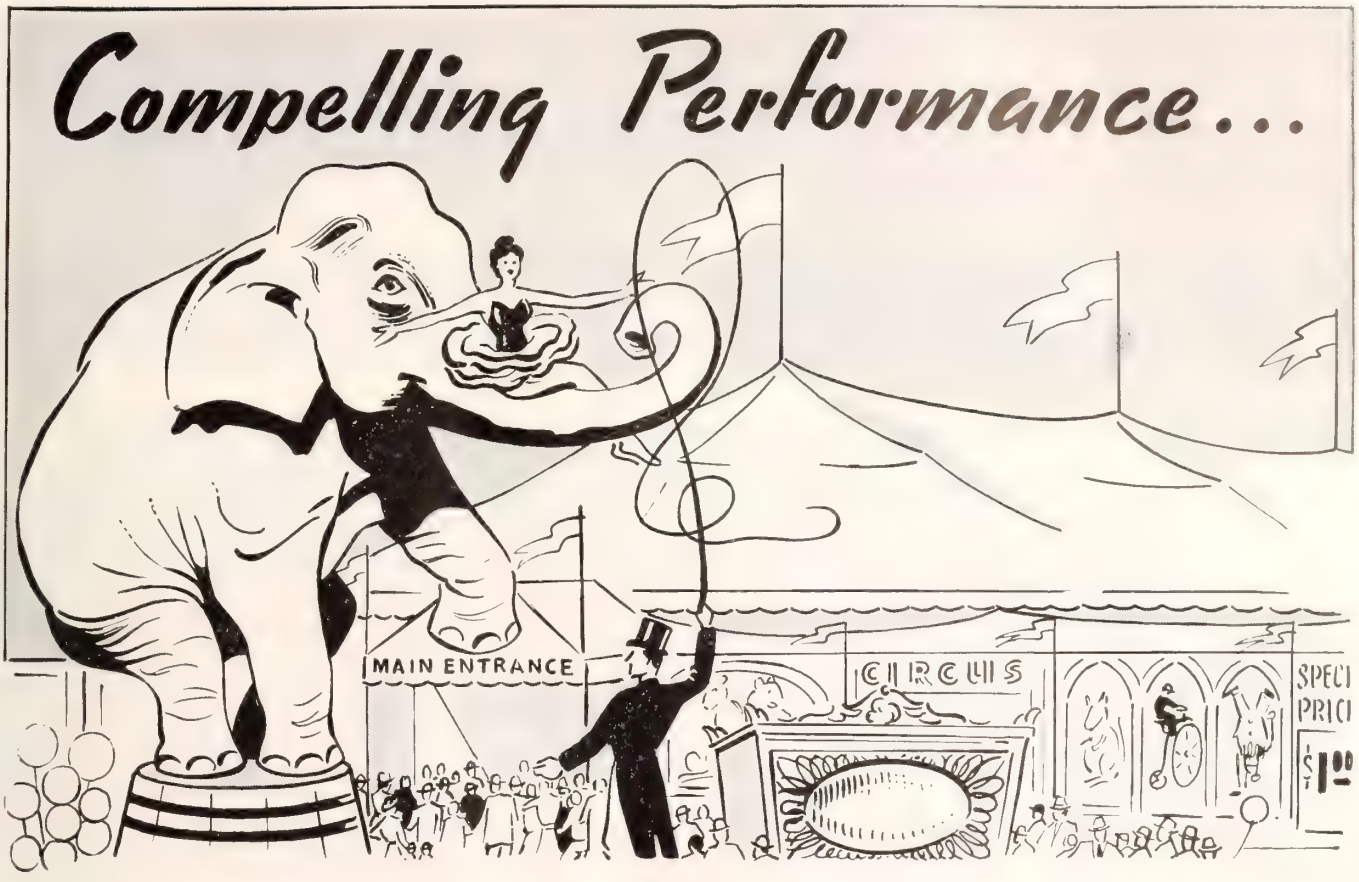
As the business expanded, Doolin increased his advertising program, with radio as a major medium, and he was one of the first in television. He has also used radio to build community interest in openings of new Fritos plants through "on the scene" programs.

Radio's role, as Doolin puts it, is this: "A heavy radio campaign in a new market stimulates the curiosity of potential customers, persuades them to try the product. We follow up with recipes and suggestions for use which keep sales moving upward."

Radio commercials for Fritos are generally live, announcer-read spots, with emphasis on straight selling copy which describes the product and its uses. Some singing commercials have been used. For television, advertising material is both filmed commercially and used live. Radio and TV stations in the Southwest air Fritos regularly in the parent company territory, and in other parts of the country the same successful selling patterns are being used.

Two major television programs sponsored by The Frito Co. are *Big Town* and *Frosty Frolics*, the latter being an ice review which has won top ratings in California. *Big Town* is broadcast over WBAP-TV, Fort Worth; *Frosty Frolics* is seen over KTLA-TV, Los Angeles.

Doolin, who is still president, doesn't wait for the business to expand itself; he makes sure it continues to grow by dreaming up new promotions and getting bigger plants on the drawing boards. His hobby—not to let any hobby interfere with work, even photography which he enjoys. ★ ★ ★



in the BIGGER and BETTER memphis market

In selling as in showmanship, it's the quality of the performance that determines the interest of the audience. In the greater Memphis Market, comprising 76 rich counties with a buying potential of over $2 Billion, you'll always find the greatest audience tuned to WREC. HERE'S WHY: High quality programming and engineering perfection insure good reception and a compelling performance of interest to your best customers. WREC prestige adds believability to your message, too! The cost is another pleasant surprise . . . 10% LESS per thousand listeners than in 1946!

WREC

MEMPHIS NO. 1 STATION

REPRESENTED BY THE KATZ AGENCY

AFFILIATED WITH CBS RADIO, 600 KC—5000 WATTS

PURINA Salutes the WINNING STATIONS



in their BOWL GAME

FARM RADIO MERCHANDISING CONTEST

RADIO PUT THESE "LIVE DEMONSTRATIONS" OVER WITH A BANG

RADIO AGAIN PROVES TO BE POWERFUL LOCAL PROMOTION FOR PURINA DEALERS

The twenty-three radio stations whose pennants fly over the Purina Bowl Game stadium on the opposite page are the cream of the crop of America's farm radio merchandisers. Because they know how to make farm radio really sell at the local level, two representatives of each station received all-expense trips to New Year's Bowl Games at Purina's expense. They were accompanied by the Purina Dealers they had helped during September, October and November with local store promotions.

ENTRIES DOUBLED IN '52

Competition was keen and the judges had a hard time picking the winners. There were twice as many entries as in 1951. And almost every one represented an outstanding local promotion job—a magnificent example of cooperation between station and dealer at the local level.

IDEAS UNLIMITED

The job was to help Purina Dealers promote two live demonstrations in their stores . . . the "Mike & Ike" pig-growing demonstration and the "Lay & Pay" egg-laying demonstration. Radio made these demonstrations into community projects known to every man, woman and child. There were pig scrambles, parades, dances, entertainments, fund-raising devices, contests and many more promotion ideas. They built store traffic and increased sales and prestige for the Purina Dealers. They put the radio stations in the community spotlight, too.

We thank every station, winner or loser, for the many jobs well done—for proving again that there's real power in radio. In the entries we have the proof. And as a result we say more enthusiastically than ever—"*Purina believes in farm radio!*"

RALSTON PURINA COMPANY

G. M. Philpott, Vice-President and Advertising Director

Maury Malin, Advertising Manager Purina Chows Division



MIKE and IKE Two pigs grown in the store to demonstrate the value of proper feeding.



LAY and PAY Five hens, each from a local poultryman's flock, compete for egg-production honors.



Within your grasp . . . with

Hollywood Playhouse

The Housewives of Baltimore . . . the little woman who picks the brands, who spends the money! She watches HOLLYWOOD PLAYHOUSE . . . she wouldn't miss it!

And here's what HOLLYWOOD PLAYHOUSE offers you . . . Five extra spots —in addition to your one minute commercial—and it costs nothing extra! More television advertising, for less money . . . selling your most important prospective customer . . . is within your grasp when you choose HOLLYWOOD PLAYHOUSE.

TELEVISION BALTIMORE

WBAL-TV

NBC IN MARYLAND

Nationally Represented by Edward Petry & Co.

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Avco Corp, Crosley White Goods Div	Benton & Bowles	MBS 500	'Gator Bowl Game, Jacksonville, Fla; Th 1 Jan; 5 min prev to game
Avco Corp, Crosley Electronics Div	BBDO	MBS 500	'Gator Bowl Game, Jacksonville, Fla; Th 1 Jan; 5 min summary following game
American Tobacco Co	BBDO	CBS 195	American Way; Th 10-10:30 pm; 1 Jan; 52 wks
Anahist Company	Ted Bates	CBS 200	FBI in Peace and War; W 8-8:30 pm; 10, 17, 24, Dec; Meet Millie; Th 8-8:30 pm; 11, 18, 25 Dec; Mr. Keen; F 8-8:30 pm; 12, 19, 26 Dec; (co-sponsor with American Chicle)
Ford Motor Co	J. Walter Thompson	CBS	Robert Trout; M-F 10:30-35 pm; 29 Dec; 52 wks
General Foods	Young & Rubicam	NBC 140	Bob Hope; W 10-10:30 pm; 7 Jan; 52 wks
Miles Laboratories	Geoffrey Wade	NBC	New Year's Eve in New York, Chicago, San Francisco; W 31 Dec; 11:45 pm-12:05 am; 1 Jan; 12:45-1:05 am; and 2:35-3:05 am
Union Pharmaceutical Co	Grey	MBS 459	Gabriel Heatter; F 7:30-45 pm; 16 Jan; 52 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Electric Companies Advertising Program	N. W. Ayer	ABC 257	Meet Corliss Archer; F 9:30-10 pm; 2 Jan; 52 wks
E. I. DuPont	BBDO	NBC 140	Cavalcade of America; T 8-8:30 pm; 6 Jan; 52 wks
Mutual of Omaha	Bozell & Jacobs	NBC 191	Bob Considine; Sun 3:30-45 pm; 8 Jan; 52 wks
Procter & Gamble	Compton	CBS 157	Road of Life; M-F 1-1:15 pm; 29 Dec; 52 wks
Sun Oil Co	Hewitt, Ogilvy, Benson & Mather	NBC 34	Sunoco Three-Star Extra; M-F 6:45-7 pm; 12 Jan; 52 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Block Drug Co, NY	Amm-i-dent toothpaste	Cecil & Presbrey, NY	Widely scattered mkts	1-min anncts; also 5 & 15 min progs; st 16 Jan; 39 wks
E. T. Browne Drug Co, NY	Palmer Skin Success products	Herschel Z. Deutsch, NY	30 Negro mkts	Partic, Negro progs; st Jan; to run thru Dec '53
Hood Chemical Co, Phila	Easy Starch	Hilton & Riggio, NY	35 mkts	Annct campaign; st 2 Jan; 13 wks
Standard Brands, NY	Chase & Sanborn coffee	Compton, NY	Scattered mkts	Daytime-only campaign; st 1 Jan; 52 wks
Vick Chemical, NY	Vicks Vaporub	Morse Int'l ,NY	Over 100 stns	Annct campaign; 5 anncts wkly each stn; st 29 Dec; 2 wks
Vitamin Corp of America, Newark	Rybutol	Kastor, Farrell, Chesley & Clifford, NY	Selected mkts	15-min progs; st 1 Jan; 6-8 wks
Whitehall Pharmacal Co, NY	Anacin	John F. Murray, NY	Several hundred stns, coast to coast	1-min anncts, early a.m. time; 31 Dec; to run thru March or longer
Whitehall Pharmacal Co, NY	BiSoDol mints	SSCB, NY	Selected mkts, coast to coast	Anncts, early a.m. time; to run thru March or longer

4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Trevor Adams	DuMont TV net, asst sls dir	WJZ-TV, NY, sls mgr
John E. Arens	WFAS, WFAS-FM, White Plains, NY, sls dir	Good Music Bdcstrs, NY, sls mgr
Arthur W. Bagge	Free & Peters, Chi, sls rep	Same, radio sls mgr
George Baron	KOWL, Santa Monica, acct exec	Same, sls mgr
J. Henry Boren	Food store owner, Cottonwood, Utah	KSL, KSL-TV, Salt Lake City, mdsg dir
Keith S. Byerly	WBT, WBTV, Charlotte, sls mgr	Katz Agency, mgr Atlanta off
Slocum Chapin	ABC, vp chg owned TV stns	Same, also gen mgr WJZ-TV, NY
Norman H. Chester	WNBC, NY, acct exec	WJZ, NY, acct exec
Kenneth Church	WKRC, Cinci, sls mgr	Radio Cincinnati, vp











Numbers after names refer to New and Renew category

William H. Hylan (4)
Ted Oberfelder (4)
Wally McGough (4)
Trevor Adams (4)
J. Henry Boren (4)

▶ In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

4. National Broadcast Sales Executives (continued)

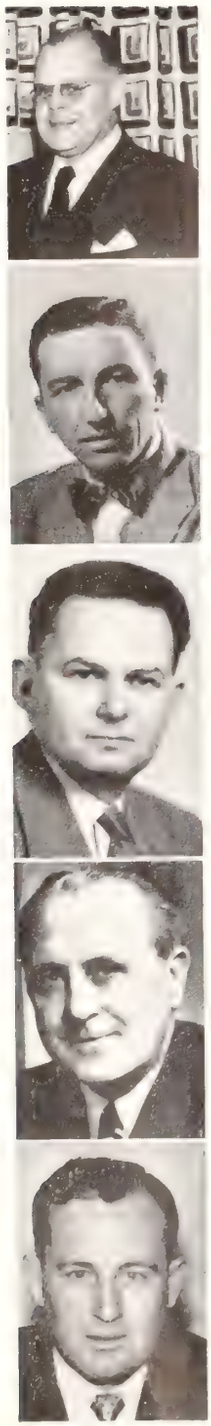
NAME	FORMER AFFILIATION	NEW AFFILIATION
Arthur J. Daly	Geyer Adv, NY, TV acct exec	DuMont TV Net, NY, acct exec
Thomas H. Dawson	CBS TV Spot Sales, NY, gen sls mgr	CBS TV Net, NY, sls mgr
S. C. Digges	CBS TV Spot Sales, NY, eastern sls mgr	Same, gen sls mgr
A. C. Dowden	KARK, Little Rock, Ark, city sls mgr	Same, comml mgr
George Fisher	United TV Progs, sls exec	Guild Films, district sls mgr
Clark George	CBS TV Spot Sales, NY, acct exec	Same, eastern sls mgr
William H. Hylan	CBS TV Sales, NY, eastern sls mgr	CBS TV Net, NY, vp chg sls
Warren Jennings	WJZ, NY, comml mgr	CBS Radio Spot Sales, NY, acct exec
Gus Kruttschnitt	WMMW, Meriden, Conn, sls mgr	Same, gen mgr
Bill Lamar	KTSA, San Antonio, sls prom mgr	KCOR, San Antonio, sls prom, mdsg mgr
Milton L. Levy	KLX, Oakland, adv, sls mgr	Same, mgr
Joseph R. Matthews	Weed & Co, mgr SF office	A. C. Nielsen, SF, western sls mgr, Nielsen Cov Serv
Quintin E. McCredie	KMMJ, Grand Island, Neb, sls prom mgr	KOA, Denver, sls prom mgr
Wally McGough	WTVN, Columbus, sls mgr	Same, gen mgr
Paul Mowrey	WJZ-TV, NY, prog dir	Same, stn mgr
Gene Myers	WTAM, Cleve, sls mgr	Edward Lamb radio-TV properties, mdsg mgr
Robert E. Newsham	L. E. Phillips, Phila, partner	WFIL, Phila, radio sls rep
Karl Nelson	WTOL, Toledo, mgr	Edward Lamb radio-TV properties, reg'l sls mgr
John E. North	Radio Reps, Chi, vp	WOR-TV, KHJ-TV, Chi sls stf
Ted Oberfelder	ABC, NY, dir owned radio stns	Same, vp chg owned radio stns
Charles Phelps	NBC Radio, NY, acct exec	NBC, NY, asst night exec officer
Mike Shapiro	WFAA-TV, Dallas, exec	KDUB-TV, Lubbock, Tex, comml mgr
Arnold Starr	WMCA, NY, sls rep	WPAT, Paterson, NJ, sls stf
Niles Trammell	NBC, NY, chmn of bd	Biscayne TV Corp, Miami, pres

5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFLIATION
Joseph M. Allen	Bristol-Myers Co, NY, vp chg pub rel	ANA, NY, media & res exec
William P. Black	Lever Brothers, NY, sls exec	Same, ind'l detergent sls mgr
Luther Conant Jr.	Edward L. Bernays, NY, sr acct exec	Lever Bros, NY, product publicity mgr
Berned Creswell	P. Ballantine & Sons, Newark, NJ, exec	Same, sls superv
Stuart K. Hensley	Toni Co, Chi, gen sls mgr	Same, vp chg sls
Erik Isgrig	Earle Ludgin & Co, Chi, acct exec	Zenith Radio Corp, Chi, dir adv
William S. Richardson	B. F. Goodrich Co, Akron, vp	Same, dir & exec vp

New Agency Appointments

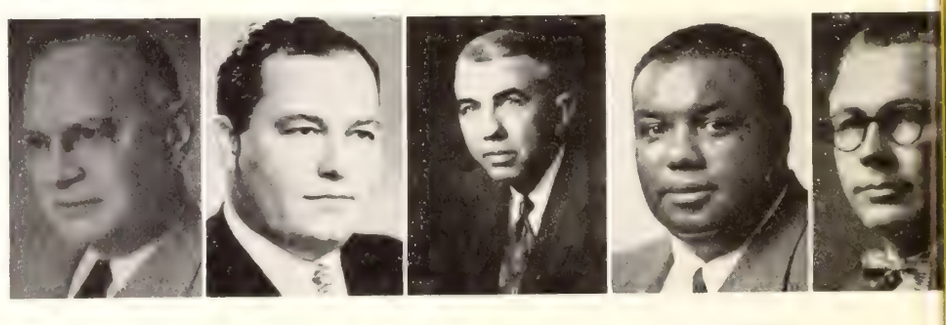
SPONSOR	PRODUCT (or service)	AGENCY
Andree's Food Prods, LA	Salad dressings, barbecue sauce	Philip J. Meany Co, LA
Bol Mfg Co, Chi	Hopalong Cassidy Aid (gelatin powder for soft drinks)	Schwimmer & Scott, Chi
Conmar Products Corp, Newark, NJ	Conmar zippers	Hewitt, Ogilvy, Benson & Mather, NY
Cott Quality Beverages, New Haven, Conn	Soft drinks	Dowd, Redfield & Johnstone, NY
C. A. Durr Packing Co, Utica, NY	Meat packer	Barlow Advertising, Syracuse
Fairmont Foods Co, Omaha, Neb	Food processors & marketers	Allen & Reynolds, Omaha
Jackson & Perkins, Newark, NJ	Flower growers	Maxwell Sackheim & Co, NY
The Lander Co, NY	Dixie Peach, other cosmetics	Herschel Z. Deutsch, NY
Joseph Martinson & Co, NY	Jomar instant coffee and tea	Anderson & Cairns, NY
Melville Shoe Corp, NY	Thom McAn shoes	Anderson & Cairns, NY
Minneapolis Brewing Co, Mnpls	Grain Belt Beer	Bruce B. Brewer & Co, Mnpls
Pal Blade Co, NY	Pal, Personna blades (foreign advtg)	Int'l Div of Grant Adv, NY
Stauffer System (nationwide chain of health & reducing salons)	Posture-Rest home plan	Walter McCreery, Beverly Hills
Toni Co, Chi	Toni Home Permanent, Tonette Children's Home Permanent	Weiss & Geller, Chi (eff 1 Mar)
Toni Co, Chi	Prom Home Permanent	Leo Burnett, Chi (eff 1 Mar)
Toni Co, Chi	Toni Creme Shampoo	Price, Robinson & Frank, Chi (eff 1 Mar)
Toni Co, Chi	Bobbi Home Permanent	Tatham-Laird, Chi (eff 1 Mar)



Numbers after names refer to New and Renew category

Kenneth Church (4)
A. C. Dowden (4)
Milton Levy (4)
Niles Trammell (4)
Keith S. Byerly (4)

Joseph M. Allen (5)
Stuart K. Hensley (5)
L. Conant, Jr. (5)
Berned Creswell (5)
William P. Black (5)



SPONSOR

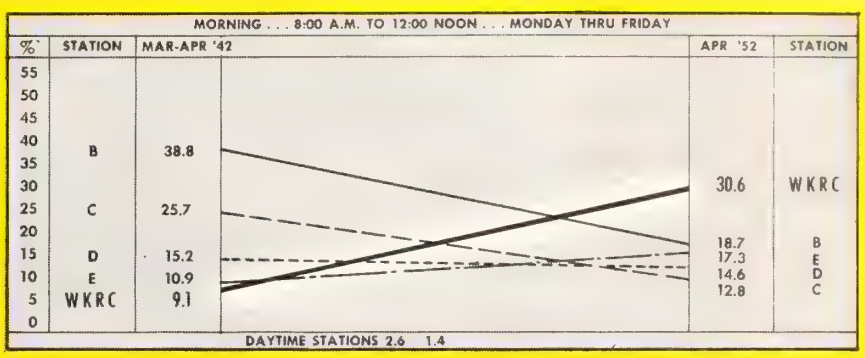
Here's Proof

WKRC DOMINATES *Cincinnati*

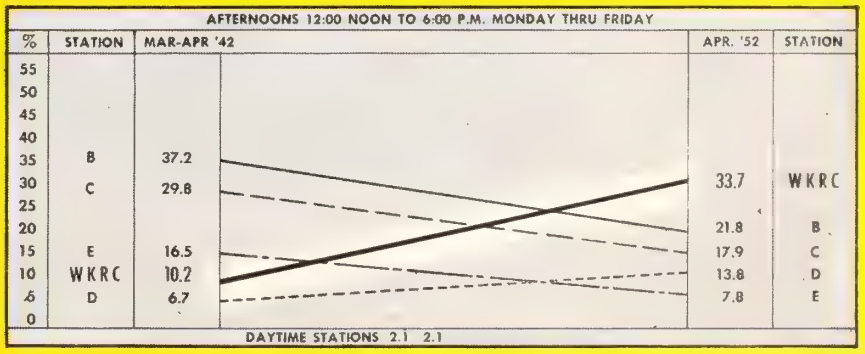
BASED ON A 10 YEAR PERIOD

Comparison Cincinnati Hooper Share of Audience — Mar. Apr. 1942 to Apr. 1952

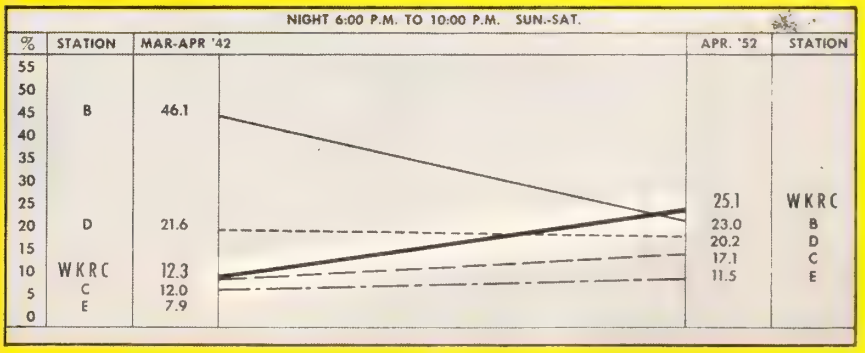
MORNING



AFTERNOON



EVENING



David G. Taft, *Vice President*
Radio Cincinnati, Inc.
Kenneth W. Church, *National Sales Mgr.*
Radio Cincinnati, Inc.

And according to the 1952 September-October Local Pulse, WKRC dominates morning, afternoon and evening. No wonder advertisers choose WKRC.

National and local sales up 21% over WKRC's former six months PEAK period (BEFORE TELEVISION). National sales up 25%; Local sales up 17%.

THE CBS NETWORK — REPRESENTED BY THE KATZ AGENCY

BASEBALL IN '53

Baseball in California

for '53 Means

The Pacific Coast Champions of 1952—

The Hollywood Stars

and again

Exclusive Radio Broadcast

on

KFWB

Available for whole or part sponsorship

contact today

THE BRANHAM COMPANY

27 YEARS of service in America's THIRD LARGEST MARKET

NEW YORK
CHICAGO
SAN FRANCISCO
LOS ANGELES
CHARLOTTE
DETROIT
ATLANTA
MEMPHIS
ST. LOUIS
DALLAS

KFWB
LOS ANGELES

HARRY MAIZLISH
President/General Manager

New developments on SPONSOR stories



Caroling puppets helped investment house sell mutual funds as Christmas gifts

P.S.

See: "Stocks on the air"

Issue: 28 July 1952, p. 22

Subject: Puppets provide Yuletide setting for Kidder, Peabody gift offer

Around Christmas time, a wide variety of sponsors plug their products as gifts—and this season, investment house Kidder, Peabody & Co., New York, was no exception.

Kidder, Peabody felt that its Mutual Fund gift certificates would make nice Christmas presents. To tell people about them, agency Doremus & Co., decided to make the pitch via TV.

They bought two 15-minute segments on WNBT, New York, 12:15 to 12:30 p.m., on Sundays, 7 and 14 December. The program consisted of a film of Sue Hastings' marionettes singing Christmas carols (see cut). Announcer Bob Denton talked (live) about Kidder, Peabody and its Christmas special (in commercials prepared by Doremus Radio-TV Director Ed Rooney). The first commercial was an institutional pitch, the second pointed out the advantages of mutual funds and how to get the gift certificate, the final tag solicited inquiries.

A satisfied user of broadcast advertising, Kidder, Peabody is cutting newspaper appropriations in order to enlarge its air budget.

P.S.

See: "The merchandising problem"

Issue: 1 December 1952, p. 33

Subject: Each station offers sponsors its own brand of promotional support

WHLI, Hempstead, Long Island, N. Y., capitalized on the holiday season with a special promotion that brought the station closer in body—and spirit—to both advertisers and listeners.

"Operation Noel" was a joint effort of the station's Sales, Program and Public Affairs Departments. Special holiday programs originated from WHLI advertisers' places of business. For example, a two-hour musical program emanated from the Meadowbrook National Bank, where more than 600 people gathered for the broadcast. The station also tape-recorded and aired personal holiday greetings from more than 40 advertisers.

Via other programs, "Operation Noel" brought WHLI in direct contact with 14 community organizations. The station estimates that well over 115,000 persons witnessed its special "Noel" programs. ★★★

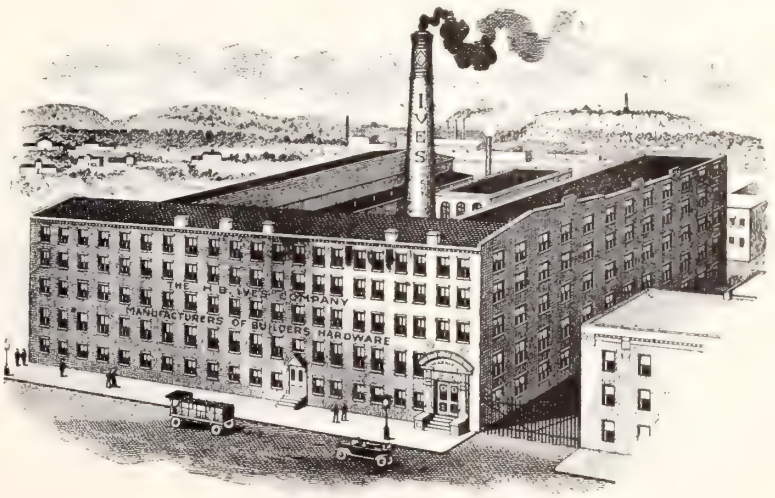
at home in new haven

New Haven is proud of its industries and the happy associations maintained between employees and management. People *like* working and living in New Haven. Its healthy economic life means *more* business for *you!*

You can reach the busy people of New Haven *at home* through WNHC. Radio dials stay set at WNHC—almost as though they were locked by the H. B. Ives Company! Best of all, the people in the rich New Haven area *respond* to sales messages over WNHC—like a lock to its right-fitting key.

"Don't forget to lock the windows!" is a familiar admonition to most of us. The locks referred to were probably manufactured by the H. B. Ives Company of New Haven.

Hobart B. Ives started the business in 1876 by making mortise door bolts. The company constantly expanded and by the turn of the century was equipping famous buildings with Ives hardware. Among them are the Flat Iron Building, the Woolworth, Chrysler and Empire State Buildings, Rockefeller Center and the Pentagon.



WNHC AM FM TV

new haven **New England's first complete broadcasting service**

Represented nationally by the Katz Agency

"Imitation is the sincerest form of flattery"

SPONSOR is the
most imitated trade magazine
covering the advertising
field today!

SPONSOR

The magazine radio and TV advertisers use

Make Friends With Gil





COLOSSUS OF THE CAROLINAS

Newscaster, philosopher, friendly voice of a famous station, WBT's Gil Stamper makes friends of folks and friends for sponsors. Sincere, affable, convincing Gil has the native know-how which distinguishes WBT as a powerful local voice for national advertisers. Let Gil and WBT make 3,000,000 Carolina friends for you.

WBT

CHARLOTTE, NORTH CAROLINA

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by CBS Radio Spot Sales



McCann-Erickson's Sid Dean

McCann-Erickson forecasts show details of TV growth

In two years, McCann-Erickson feels, the 125 largest TV markets will contain 78% of the population of the U.S., and will account for some 80% of retail sales. Some 250 additional markets, however, may add only 9% in audience size

TV status	Markets	Commercial stations	% of U.S. population	% of U.S. retail sales
63 CURRENT MARKETS (June 1952)	63	171	63%	68%
62 NEXT LARGEST MARKETS	62	175	15%	12%
125 TOTAL MARKETS (Dec. 1954)	125	346	78%	80%
250 NEXT LARGEST MARKETS	250	—	9%	9%

"Television has already strengthened the applications of mass advertising and promotion at all marketing levels. By 1954, television will have rounded out its dimensions for mass selling in all major U.S. markets, in all distribution channels, and at all distribution levels in planned coordination with all other selling forces, and be thus capable of earning a $750,000,000 outlay."

Sidney W. Dean Jr., V.P., Director Marketing McCann-Erickson, Inc. (Seen at left)

500 TV stations: how major agencies see the picture

Some 80% of U. S. families may be within reach of video by 1955

With TV launched on its second postwar boom, the era of 500 TV stations in the U.S., and 125-station video networks is no longer an adman's pipe dream; soon it will be a reality. The map on the following pages shows that nearly a dozen important "new" video markets, from Denver and Portland to Roanoke and Austin, have gone on the active list since mid-1952. Nearly two dozen more TV markets will be operating by 1 February 1953.

Time costs of large-scale TV are again rising. An executive of SSCB told SPONSER unofficially that "by 1955 a weekly half-hour dramatic TV show, televised on a 'full network' of 125-150 stations on a 39-week contract, may cost the average sponsor anywhere from $2,500,000 to $3,000,000 for time and talent." In 1947, many a national advertiser spent that much as his total, all-media ad budget.

Television is also headed swiftly for near-national coverage, in terms of U.S. homes within range of video outlets. NBC researchers, for instance, now feel that 80% of the total number of U.S. families may be living under the TV umbrella sometime in early 1955. This percentage figure will continue to rise as families in the latest round of TV markets buy more video sets, and as the final group of TV stations go on the air. Ultimately, perhaps by 1960, 90% or more of the homes in the U.S. will be TV's potential audience.

trend

Agencies are under terrific pressure from leading clients as the planning

for the 1953-54 advertising season gets underway. The pressure is understandable. Clients in the multi-million brackets need the latest TV predictions in order to plan their long-range advertising and marketing strategy. Questions such as these are uppermost in the minds of top management: How big is TV likely to grow? How much advertising money must be set aside as a "reserve" to keep pace with TV's growth? What will "national" TV campaigns cost? Will they be worth it?

Five years ago, such questions could be parried gracefully, and nobody was the worse for it. Today, the answers to these questions play a large role in shaping everything from over-all budget formulas to marketing policies. Recognizing the high interest in this subject, SPONSOR explored the TV thinking of several major ad agencies —notably McCann-Erickson, Young & Rubicam, BBDO, and SSCB. Research and sales executives of the two largest TV networks were also interviewed. Today, the problems of TV's future growth weigh as heavily on air media as they do on media planners.

What these agencymen and network officials stated must be considered as a series of "educated guesses." However, the following forecasts are important signposts in mapping out the future route of air advertising dollars.

Here, in a topic-by-topic round-up, is how the best-informed agency and network executives view the near-future of TV:

TV audiences may double by 1955: Back in the early part of 1947, there were just 16,467 TV sets in the U.S., according to NBC. As new stations came on the air, and set prices dropped, this figure jumped skyward. Last month, NBC calculated that there were 19,517,000 TV sets in the U.S.—more than 1,000 times the 1947 figure.

This huge figure, which represented nearly 45% of the nation's total homes in mid-December 1952, is only the jump-off for TV's present growth pattern.

McCann-Erickson—which has made a series of TV projections on three levels, "low," "intermediate," and "upper"—calculates on its "intermediate" scales that there will be 26,800,000 TV homes in the 125 leading U.S. markets by the end of 1954. This is about a 47% increase over the level of TV in the U.S. in September 1952.

Other projections take these figures even higher. According to an unofficial estimate of an NBC executive, TV "may be reaching 40,000,000 homes in the then-active TV markets throughout the U.S. at the end of 1955."

The most eye-opening figure of all is one contained in an elaborate Young & Rubicam TV presentation. This pitch has been made to such leading agency clients as Borden Co., General Foods, General Electric, Gulf Oil Corp., Procter & Gamble, and Singer Sewing Machine Co. In its well-charted predictions for TV's future growth, Y&R forecasts that TV will be active (one or more stations, VHF and UHF) commercially in 1,241 cities and towns by 1963. TV will then cover something like 95% of total U.S. homes. The actual number of TV homes, at that time will be about 70-75% of that figure, Y&R feels.

Key points for admen: The following "intermediate projections" of McCann-Erickson are likely to be a reliable, year-by-year guide for the next few seasons: 19,600,000 *TV homes in some* 79 *markets, by the start of January* 1953; 23,500,000 *TV homes in the* 164 *largest U.S. markets by December* 1953; 26,900,000 *TV homes in the* 164 *largest markets by December* 1955.

Networks will be 100-plus TV stations: Executives of the four major TV webs feel that TV network lineups of the future will soon resemble the kind of station lists possible in radio in the past decade or longer ago.

Both NBC TV and CBS TV, for example, have been telling ad agencies in recent weeks that they will offer a "basic" network (no split-affiliations, or single-station markets, a la Pittsburgh or New Orleans) in the 75 top U.S. markets by the end of 1956. In addition they will be able to offer groups of supplementary stations, totaling perhaps another 75 markets. The total number of TV stations in the U.S., at that point, may easily be around 600.

Networks of this size are very likely to represent the outer limits of basic network growth. Certainly, there will be more than 600 TV stations in the U.S. in another decade. But, many of them will be serving small areas, or will be so new that set penetration will be very low.

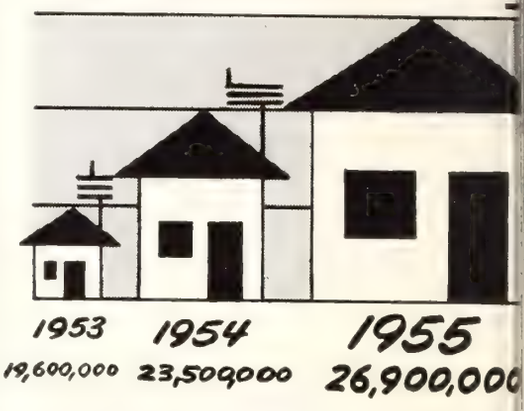
BBDO's Fred B. Manchee, executive v.p. in charge of research, told SPONSOR that the big Madison Avenue agency is urging video clients to proceed "cautiously" in the matter of increasing the size of their individual TV networks. "Certainly, the growth of TV networks will ease many of the present problems of clearing network time," he added, "but in new markets it may be wise for advertisers to wait until the degree of set penetration has been clearly determined before trying to establish time franchises."

Young & Rubicam estimate TV network time may cost gross of $75,000 an hour

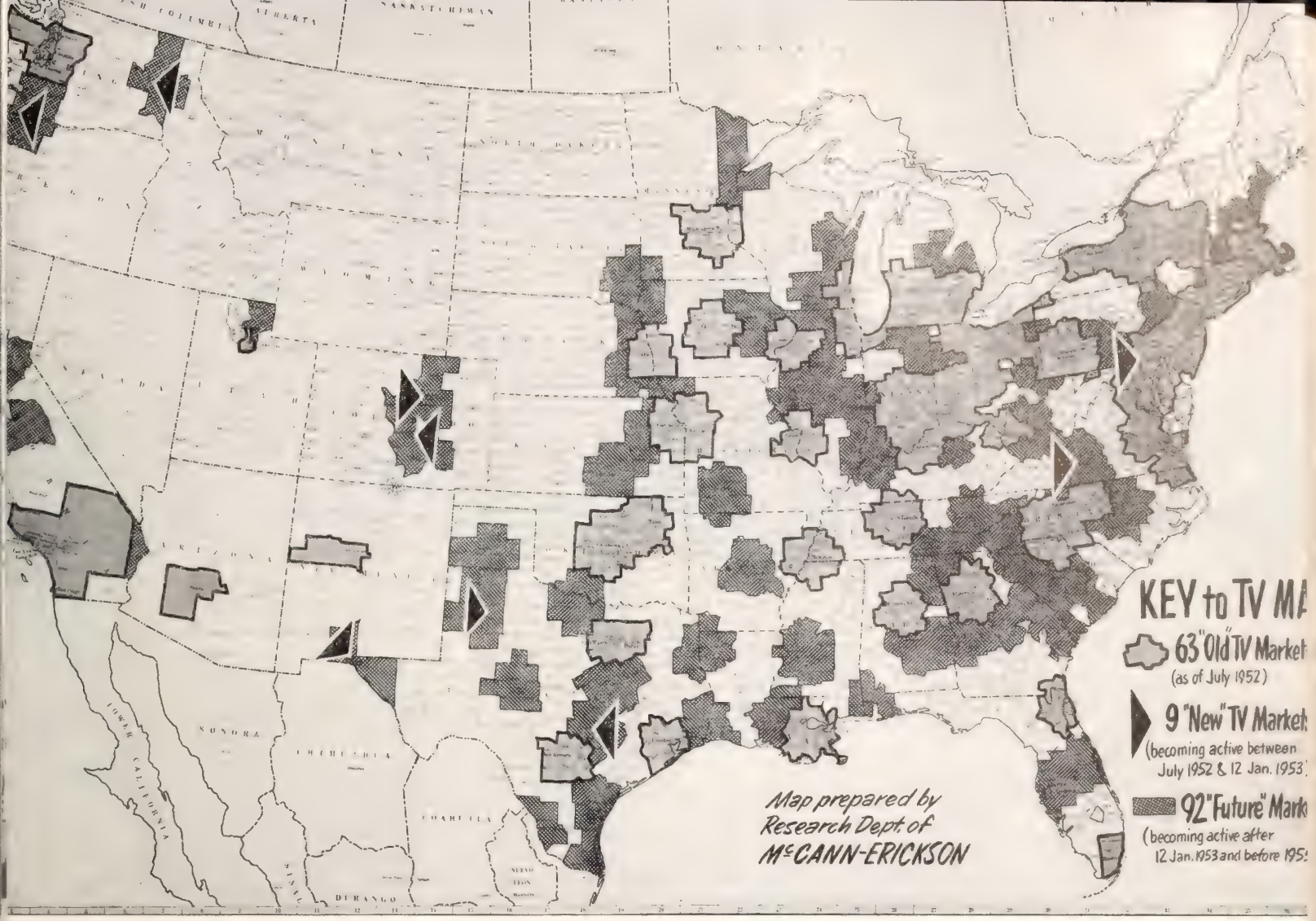
NETWORKS	1-HR.	½-HR.	¼-HR.
64-station basis (1952)	$51,325	$30,795	$20,53
125-station basis (1954)	$69,050	$41,430	$27,62
150-station basis (1955)	$75,275	$45,165	$30,1

What gross time costs may look like on TV networ of next few years is shown in Y&R chart abo Program could cost additional 50 *to* 100%

Actual number of U. S. video homes may hit 26,900,000 in 164 largest markets by '55



McCann-Erickson projections on "intermediate" bas in chart above show future TV audience in 164 *t markets may be* 54% *of U. S. homes*



450-500 TV outlets may serve 54% of all U.S. homes in 164 markets by 1955

Mc-Cann-Erickson map of U.S. video (above) is conservative projection of future TV markets, updated by SPONSOR. *The 164 markets shown may eventually absorb from 450 to 500 TV stations by 1955. New, near-future markets appear below*

Newly added TV markets

- ► DENVER, COLO.
- ► COLORADO SPRINGS, COLO.
- ► YORK, PA.
- ► ROANOKE, VA.
- ► AUSTIN, TEX.
- ► EL PASO, TEX.
- ► LUBBOCK, TEX.
- ► SPOKANE, WASH.
- ► PORTLAND, ORE.

TV markets to be added early in 1953

MOBILE, ALA.
TUCSON, ARIZ.
BRIDGEPORT, CONN.
FORT LAUDERDALE, FLA.
PEORIA, ILL.
SOUTH BEND, IND.
BATON ROUGE, LA.
HOLYOKE, MASS.
SPRINGFIELD, MASS.
NEW BRITAIN, CONN.
JACKSON, MISS.
ATLANTIC CITY, N. J.
RALEIGH, N. C.
LYNCHBURG, VA.
MASSILON, OHIO
YOUNGSTOWN, OHIO
READING, PA.
SCRANTON, PA.
WILKES-BARRE, PA.
YAKIMA, WASH.

Both the agencies and the networks interviewed by SPONSOR agreed that TV networks would play a large role in the future of TV programing. "TV will be so large and so costly that agencies won't be able to take the chance on producing an agency-built show which may, or may not, be a dud," Y&R's Jim Schulke, manager of account presentations, stated. "Programs will be built largely by networks, who will sell them on a participation or 'insertion' basis, and by the independent package producers."

Key points for admen: The present time buying hassles involving single-station markets in major population centers will disappear as networks round out their lists, the experts feel. Networks will probably level off somewhere around the 125-150 station-mark in three or four years. And, the networks will assume a great deal of the building of big TV shows.

Costs of big-time TV are going up: With networks due to expand in size, advertisers will face substantial increases in the costs of network TV time, agencies feel. Some idea of the ultimate level of these TV network costs can be found in the Y&R chart on page 24.

Meanwhile, SPONSOR learned that the major TV networks are offering the following yardstick to agencies to aid

(*Please turn to page* 72)

Sundial saturation bowls 'em over

New England shoe manufacturer switched from costly TV effort to saturation spot radio campaign, persuaded local dealers to tie in and split cost

The Sundial division of the International Shoe Co. put reverse English on the current trend among air advertisers: Sundial switched from TV to radio.

After 18 months of a TV kid show, Sundial found that its sales results were not keeping pace with zooming TV costs. What's more, network video did not offer the flexibility which the Manchester, N. H., shoe company desired in order to make its advertising program coincide with its seasonal selling pattern.

The shoe firm and its advertising agency, Hoag & Provandie of Boston, are now convinced that they have found the solution to the problem: a saturation radio spot announcement campaign used during the two five-week periods (pre-Easter and pre-back-to-school) in which the sale of youngsters' shoes tend to bunch up. Inasmuch as Sundial derives a large percentage of its revenue from kids' shoes, the solution reached seems to make sense.

After a test campaign in spring 1952, the agency placed a fall campaign of 8,500 announcements on 79 radio stations during the back-to-school period. Sundial dealers, who paid a share of the costs, were enthusiastic about the results and over 90% of them have already signed up for the upcoming Easter promotion.

And Sundial, whose sales for fiscal year 1952 topped the $11 million mark, is sufficiently impressed with the million-dollar gain over 1951 to give radio about $200,000 of this year's $264,000 ad budget. (Source of figures: SPONSOR estimate.)

But air media were not always Sundial favorites. Newspapers got the lion's share of the ad budget during the first six years. Then Paul Hoag, account supervisor, and Myron Eastwood, account executive, presented a plan for a TV campaign to Sundial.

This major switch was approved by Sundial's top policymakers: E. J. Gormley, general manager; James U. Edwards, ad manager; Sales Managers Hugh Warren (Men & Boys) and Joseph McCarthy (Women & Childrens).

The TV program selected was *Lucky Pup* which CBS TV was airing across-the-board, 15 minutes daily. Sundial bought one segment (Friday) a week in 14 cities and devised a giveaway to test its power.

Traffic builder: A cardboard cut-out model of a TV station, jig-saw puzzle, and Foodini masks were offered at various times to every youngster who enticed an adult into a Sundial shoe outlet. Dealers, who paid about a dime apiece for the giveaways, were quickly swamped by eager kids and their somewhat reluctant parents. During the 18 months that Sundial used TV, over 825,000 items were given away to children.

Conversion of this increased store traffic into sales varied widely, depending upon the dealers' sales ability. Many stores with aggressive sales staffs came through with near-perfect scores. Dealers were happy to discover that many parents were presold on Sundial as a result of having been exposed to the TV commercials. As it turned out, almost 35-40% of the audience of the "kid show" was adult.

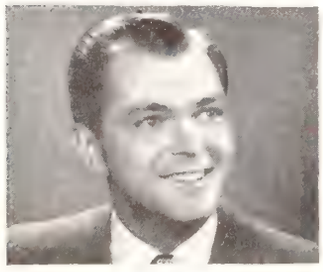
Video show: *Lucky Pup* ran from 20 January 1950 to 11 May 1951 (with a hiatus from 14 July 1950 to 18 August) on 14 CBS TV outlets. On 21 August 1951 the program was overhauled, converted into a weekly half-hour film package, re-named *Foodini*

case history

The Great, and aired on the ABC TV net Saturday mornings. Talent costs zoomed almost 400% (from $750 to $2,800) and Sundial, which was sponsoring 15 minutes of the show, soon found the program too rich for its blood. On 17 November 1951 the company pulled out of TV and looked around for a suitable substitute.

Spot radio: Hoag and Eastwood came to the conclusion that radio was the medium which offered the most in flexibility, low cost-per-1,000, and the adman's old standby—repetition. As Myron Eastwood puts it, "In radio you can bulk advertising to fit your sales pattern. And by spot buying, waste is virtually eliminated."

Sundial's ad manager, James U. Edwards, backs this up by saying, "I am convinced that spot radio advertising is doing a really effective job for Sundial Shoes on several important



Jim Edwards, Sundial's ad manager, on spot radio:

"I am convinced that spot radio advertising is doing a really effective job for Sundial shoes on several important counts. Its flexibility permits us to peak spot saturations to the important buying seasons. By open-ending transcribed spots, we are able to offer our dealers an opportunity for local tie-ins. This makes Sundial's over-all advertising program more merchandisable to the dealer. And finally, the economy of spot radio permits saturations of both large and small markets with a reasonable advertising budget."



Former video show: Sundial used "Lucky Pup" show for 18 months and was happy with results. When show switched from live to film, costs zoomed and shoe company abandoned TV. Pert Doris Brown worked with puppets on show



Traffic builder: Firm used giveaways such as jigsaw puzzle above to get kids to entice parents into Sundial stores. Dealers were so pleased with demand (over 825,000) that the company will use the "magic" ring offer on radio

counts. Its flexibility gives us peak spot saturations in the important buying seasons. By open-ending transcribed spots, we are able to offer our dealers an opportunity for local tie-ins. This makes Sundial's over-all advertising program more merchandisable to the dealer. And finally, the economy of spot radio permits saturations of both large and small markets while still staying within a reasonable advertising budget."

Backing up this reasoning, a spot radio saturation campaign was tested in New England and part of Pennsylvania in the spring of 1952.

For the big fall campaign dealer participation was deemed necessary in order to get maximum saturation during the five-week campaign without upsetting Sundial's ad applecart. The 70-man Sundial sales force was called in and briefed on the new plan.

Sundial dealers (who are now spotted throughout the territory east of the Mississippi) were offered packages of 10 or 20 announcements. These retailers were expected to pay their share of the time cost, but not more than $5.00 per announcement. A series of four jingles was transcribed and made a part of a recorded sales pitch. Sundial salesmen, armed with the disk and a portable phonograph, hit their territories to line up dealer cooperation.

Here's a sample of what the dealers heard when the disk was played:

"Ring! Another Sundial sales. And that's just what the following Sundial radio spots give you. New York-produced by top-flight talent, tested in a limited sales area in a six-week spring promotion, these bouncy jingles did a real man's job in rounding up and ringing up Sundial sales. And notice that each commercial has an eight-second spot at the end for your tie-in."

Then followed the four jingles, each one hitting heavily at a particular member of the family but followed by a broad appeal. The jingle slanted at young girls is typical:

"Sundial shoes are the shoes that sisters wear,
Shoes that brothers wear, fathers and mothers wear;
Sundial shoes — Hey!
Why not buy a pair: Sundial shoes.
"Sister, Oh Sister,
When you're in the store say,
'Mister.
I want good fit so I'll try
A Bonnie Laddie Sundial Shoe.'
It's true, they'll look so nice on you."

(*Please turn to page* 82)

Why Sundial settled on spot radio

1. *The flexibility of spot radio permitted Sundial to pinpoint advertising, hit only those communities in which it had sales outlets.*

2. *With the sale of children's shoes bulking heavily in two five-week periods, Sundial used saturation campaigns during these periods, considerably lighter the rest of the year.*

3. *Using open-end transcriptions gave local dealers a chance to tie in and closely associate themselves with the product.*

4. *Giveaways, which worked successfully in previous TI campaign, will be added to upcoming radio saturation to build store traffic.*

5. *Dollar for dollar, spot radio gave Sundial more intensity, repetition, and sales punch than any other medium.*

Will 1953 be the big fact-finding year for radio?

SPONSOR survey indicates

near-record spending for multiple set, out-of-home, other research

An industrial analyst once wrote: "You can measure the vitality of an industry by the amount of research going on in it. Nothing replenishes the vigor of an industry as much as the fodder that comes from a persistent program of research, whether it be in the laboratory or in the pursuit of factual data."

This observation has an especially apt significance for radio as the medium moves into 1953. A survey conducted by SPONSOR brought out plenty of evidence that a big job of fact replenishing will be done for radio during 1953.

Intent on learning what the planning was for radio research, SPONSOR canvassed research firms, the networks, station reps, and radio promotion organizations. Key point emerging from this inquiry: The fact finders are not only geared to furnish radio with masses of material but they are seriously concentrating on doing something to clear up many of the mistakes, inadequacies, and confusion that have accumulated in radio research over the years.

The survey disclosed that the field of radio research had singled out these objectives for prime attention:

research

Six big fact-finding projects slated for 1953

1. ***Out-of-home listening:*** *BAB and Pulse are putting lot of work into counting car radios, measuring their use*

2. ***Checking patry vs. radio use:*** *ARB is adding to its techniques for matching purchases with family listening*

3. ***Multiple set listening:*** *Most rating services agree it is imperative to measure all listening in the home; some are studying ways to implement the technique*

4. ***Listening at night in TV homes:*** *NBC, BAB are charting radio attention as compared to TV, newspapers, magazines*

5. ***Probing the rating services:*** *ARF seeks to reduce the confusion from different rating techniques by "putting yardstick to reasons" and evaluating shortcomings*

6. ***Sales effectiveness at store counter:*** *BAB will add drug chains to ARBI studies on radio vs. newspapers*

1. Implement the techniques for counting multiple-set and out-of-home listening so that the advertiser will become aware of the full dimensions of the radio audience.

2. Reduce the complications created by the various rating systems to the point where the advertiser can better evaluate radio's true power of penetration and listening picture.

3. Chart the listening pattern of radio in TV homes at night in order that the buyer will have a keener conception of how radio rates as an attention getter in comparison with TV, newspapers, and magazines.

4. Expand to a major degree the use of the Advertising Research Bureau Inc. (ARBI) method of measuring sales effectiveness as between radio and newspapers at the point-of-sale.

5. Document, on the basis of the latest circulation coverage figures, the concept that a radio network can over a period of weeks deliver enough unduplicated homes to make it virtually a "must" for an advertiser to supplant his TV network operations with a radio buy.

6. Make a qualitative study into the influence dimensions of radio, determining how deeply the medium influences how many people in their buying and other habits.

Judging from the scope and the multiplicity of the projects reported either approved or on the drawing boards, it could be one of the top money years for radio research. Quite obvious is the fact that the two points which independent research organizations are focusing their developing efforts involve research gaps that have incurred great resentment from the radio industry: (1) failure to measure listening outside the living room; (2) treating

(Please turn to page 79)

ARF study may bring end to rating muddle in 1953

Regarded as one of the most ambitious attempts by an independent media group to find out what makes a specific facet of research tick is the present undertaking of the American Research Foundation to probe rating services. Supporters of this pilot study feel that it can go a long way toward minimizing the confusion among advertisers over the differences in ratings and toward reducing all basic rating methods to some common denominator. The four committees' chores are split up along the lines of observing how the services operate in the field, analyzing rating data, and projecting the "ideal" system. They are hopeful of obtaining close cooperation of rating services in this project.

Foundation's "seal of approval"

COMMITTEE ON RADIO AND TV RATING METHODS PROJECT

E. L. Deckinger (Chairman) Biow

Teddy Anderson . . . . . ***BBDO***
Hugh M. Beville . . . . . ***NBC***
Harper Carraine . . . . . ***CBS Radio***
Wallace T. Drew . . . ***Bristol-Myers***
Gordon A. Hughes . . . ***General Mills***
J. James Neale . . . . . ***D-F-S***
Richard J. Puff . . . . . ***MBS***
Oliver E. Treyz . . . . . ***ABC***
G. Maxwell Ule . . . . . ***K&E***



Edgar Kobak, who sparked study

FOUR WORKING COMMITTEES

On standards and methods of rating services

G. Maxwell Ule (Chm.) K&E
E. L. Deckinger, Biow
Gordon A. Hughes, General Mills
Oliver E. Treyz, ABC

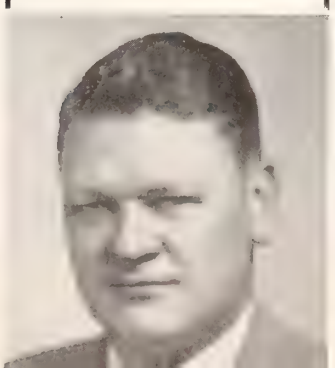
G. Maxwell Ule



To inspect research practices of rating services

G. Scowcroft (Chm.) Campbell Soup
Teddy Anderson, BBDO
Harper Carraine, CBS Radio
E. L. Deckinger, Biow
Norman Glenn, DCSS
Hal Miller, Biow
Samuel Thurn, Y&R

Gordon Scowcroft



To analyze data issued by various rating services

E. L. Deckinger (Chm.) Biow
Wallace T. Drew, Bristol-Meyers
Howard Kuhn, Compton
Richard J. Puff, MBS
Bernard Sherak, K&E

E. Lawrence Deckinger



On specific rating problems and rating methods

Harry Wolfe (Chm.) Colgate
Hugh M. Beville, NBC
E. L. Deckinger, Biow
J. James Neale, D-F-S

Harry Wolfe



How to demonstrate a girdle on TV

Sarong firm used trick photography to show girdle being worn by live model without indecorous exposure. Moral: There's a technique for making almost any product inoffensive if you find the right approach

"The girdle that walks and won't ride up," is the I. Newman & Sons, Inc. slogan for their Sarong garments, but the company was having a hard time figuring out a way of demonstrating this feature on TV screens when they first decided to enter the medium. Arthur Daly, free-lance TV council for the company, and Harold M. Mitchell, agency for Sarong girdles, checked the nets for acceptability of girdle copy and found themselves in a squeeze. The reaction from the four nets had one point in common: They were all unalterably opposed to showing such an intimate garment on a live model.

Discouraged, but undefeated, Art Daly reported back to Harold Mitchell, who in turn called Paul Alley, TV film commercial producer, John Lewis and Irving Geiss, two of Paul Alley's staffers, into a huddle. Cameraman George Karger finally came up with an idea which solved the problem. "Dress the model up in jet black leotards and tights," he suggested. The girdle, which she was to wear over this outfit, was treated with phosphor, and the scene, showing the model walking, twirling, bending, was then photographed under a black light process. Result: The commercial showed the girdle in action on a live model—but, without showing the model.

The film, which is to be aired by department store outlets for Sarong girdles on a co-op basis, has three different introductions: One shows a girl dancing in an evening dress; another shows her walking with a dog pulling at the leash; a third shows her swinging a golf club—all three unquestionably "action" introductions, proving that Sarong girdles do not hamper the wearer. The voice-over commentator then mentions the criss-cross feature of the garment that makes this ease of movement possible, and on the screen the audience sees the phosphorescent girdle repeating the actions previously demonstrated by the clothed model.

These films, which were scheduled for completion during the first week in January, are available to department stores on a co-op basis covering up to 4% of previous year's sales. That is, if a particular Sarong outlet decides to put up to 4% of its last year's sales into a TV budget, the Newman Co. will then bear half the cost. Twenty seconds in length, the films conclude with a 10-second open end for the store's own identification copy.

With distribution in about half the nation, the company plans to advertise in 76 markets this spring. Until their recent decision to plunge into spot TV, the firm and its agency had concentrated on newspaper advertising, with particular emphasis on Sunday supplements. Their slogan—"The girdle that walks and won't ride up"—introduced the new Sarong line via the black-and-white medium some two years ago, stressing the criss-cross manner in which the garment is cut. This feature suggested the name of the line. From a $3,000 advertising budget in 1950, Sarong has grown to a quarter-million dollar baby in advertising expenditure planned for 1953. This budget will be split between newspaper and television advertising in a proportion which depends to a large degree upon the response department stores throughout the country give to the co-op TV offer.

commercials

Since girdles are neither truly seasonal nor fashion-bound, the commercials will be timely and usable for some three or four years, it's expected. To merchandise them, the agency ordered offset storyboards which show six panels of the Sarong TV film. These were distributed to Newman Co. salesmen even before the film was completed, and sent to stores that carry the Sarong account to encourage their participation in TV advertising. They have also been sent out to TV stations in Sarong markets, to encourage the stations to approach department stores about the films. These folders show how the slogan and Sarong's criss-cross panel salespoint are brought out emphatically in the TV commercials. Other merchandising of the program includes mentions of the films in an advertising booklet that is sent to stores accompanied by a letter explaining the format of the commercial.

The Newman Co., incidentally, uses radio—mainly foreign-language radio and radio in Negro markets—for its heavy lace corsets, their standard line.

Designed mainly for particularly fat women, these corsets can be sold effectively over programs keyed to special audiences.

Network attitude towards girdles: Not the only girdle account ever to plan on TV, Sarong nevertheless stands out as the most original handling to date of the live-model problem. Among other methods that have been suggested by the industry to network continuity-acceptance heads in the past are such devices as silhouette cut-aways, animation, demonstration of the article as it is taken out of the package without it ever being seen on a model, or, finally, a girdle shown on a dummy form.

Stockton Hellfrick, NBC continuity acceptance director, recalls a proposed handling of girdle commercials that was submitted by International Latex a year or so ago. They, too, used a model clothed in black tights; over her form, an artist had drawn onto the film a white dotted line showing

(*Please turn to page 77*)

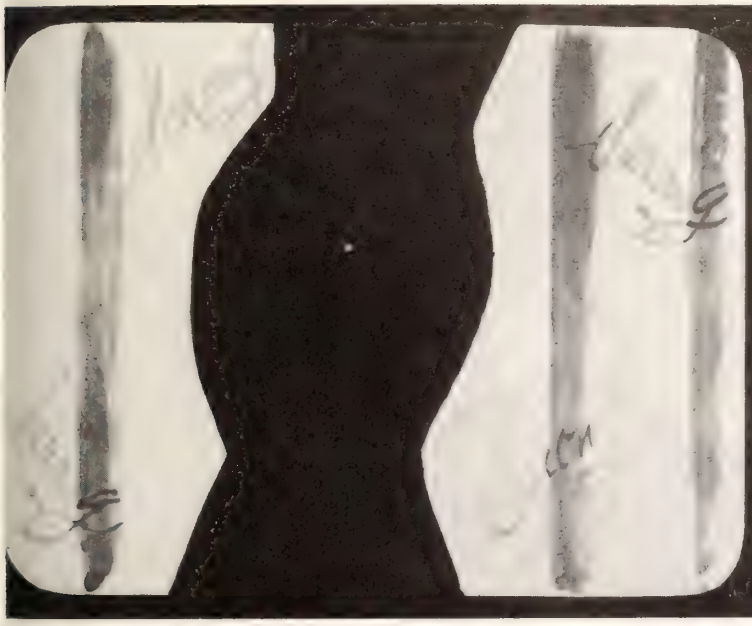
Storyboard of Sarong's live-action film shows how "black light" does the trick



1. *Film is done with live model: intro stresses action*



2. *Dancing above emphasizes Sarong slogan, ease of movement*



3. *Close-up of girl in tight evening dress points up girdle line*



4. *Girl dissolves through black light leaving girdle disembodied*



5. *Girdle freezes in ad position against dark backdrop*



6. *Sarong logo appears with name of store sponsoring ad*

What political sponsorship di

Convention and Election Night advertisers aided competitors' s

reached tremendous radio-TV audiences, achieved strong br

Admen rank as one of the greatest concentrated promotion campaigns in recent times the radio-TV sponsorship of the 1952 Presidential conventions and Election Night returns by three big appliance firms—Admiral, Philco, and Westinghouse.

Great interest has been evinced in the advertising field as to what could have been the results from this campaign in terms of (1) sales and (2) audiences garnered by this incomparably expensive tieup with public interest programing (it cost the sponsors and networks involved about $12 million). SPONSOR explored both these facets and here are the highlights of what has been discovered:

1. Sales: The three-network sponsorship not only sparked sales in a big way for the three companies but it served to lift the entire appliance industry out of its customary summer slump.

2. Promotion: The three firms agree that they got a brand identity impact which will endure for a long time. Also, never before have so many people been saturated with consciousness

case history

of what products the electric appliance manufacturer offers.

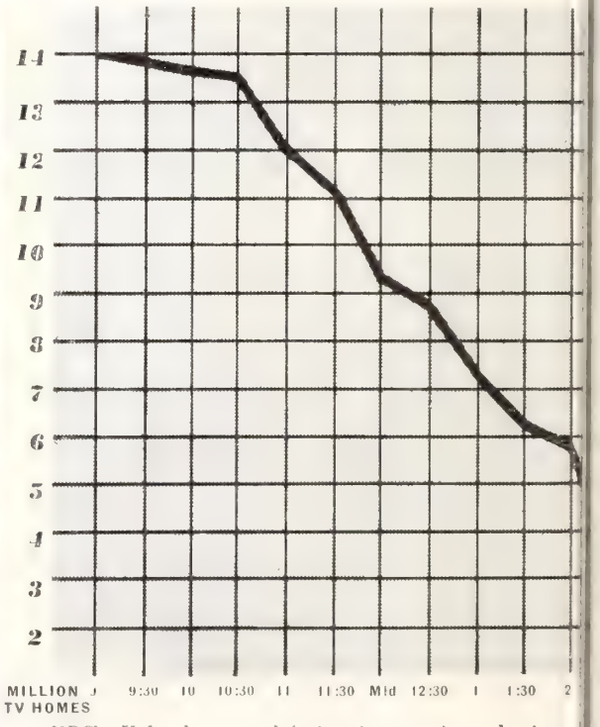
3. Audience: Nine out of every 10 radio and TV homes tuned in to the convention at one time or another. TV viewing was greater in terms of gross home-hours than radio listening. On the average, TV sets were tuned in to the conventions for three hours a day; radio-only homes were tuned in about half that time. No complete picture of Election Night audiences is yet available, but the data at hand does show that nine out of 10 TV homes tuned in that night.

4. Retrospection: The appliance trio think it was astute of them to pick up the full tab on their respective networks for both convention and election returns coverage rather than to have let other advertisers join them in participation sponsorship. Nor do they think it was a mistake to have covered every minute of the convention, dull spots included.

Report on sales: Probably the outstanding sales result of the conventions was the effect on the normal summer

PERCENT OF TV HOMES REACHED BY ALL NETWORKS ON ELECTION NIGHT WAS NEARLY AS GREAT AS CONVENTION FIGURE





VBC's Kaltenborn, at left in picture, gives election r
Philco audience, reportedly the biggest of all TV networ
above shows total homes reached on all TV networks by h

...r appliances

...well as own,

...ntification

slump in appliance sales. There wasn't any. Westinghouse Account Executive Bill Ritenbaugh of Ketchum, MacLeod, and Grove told SPONSOR flatly that this "can be accredited to the tremendous political campaign package." (Westinghouse also sponsored 13 weeks of *Pick the Winner* on CBS TV and DuMont.) Admiral sold more refrigerators during the Democratic Convention than any previous week during the year. (July 1951 was one of the worst months of the year for refrigerator sales so far as the industry as a whole was concerned.)

Philco reported such success in selling radios, TV sets, and air conditioners that in the case of the first two, allocations were resumed, and, in the case of the latter, commercials were removed during the Democratic Convention. Summer months are, of course, good months for air conditioners but Philco did not expect the huge demand that developed.

John Gilligan, Philco vice president in charge of advertising, said: "Ordinarily, the radio-television industry suffers from a slump in sales during the summer months. This year, because of the political broadcasts, this slump did not occur. On the contrary, sales advanced sharply. From the first of July to the end of the year, Philco television receiver shipments to distributors were on an allocation basis.

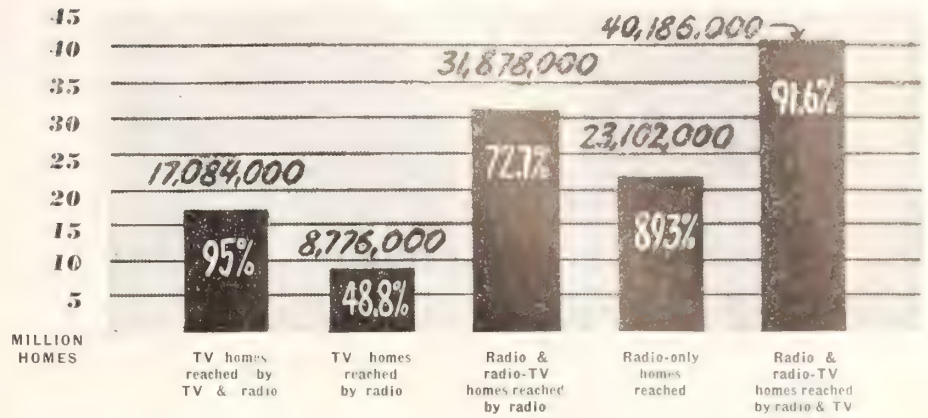
"At the conventions, Philco introduced a new multi-wave radio. It had been expected that sales would increase gradually as the public became acquainted with these new sets. On the contrary, the sales response was instantaneous; existing stocks had to be put on allocation to Philco customers."

Even competitors of the three appliance sponsors agreed that the political sponsorship delivered a heavy sales wallop. Said a sales executive from one of the largest appliance firms: "The conventions did a terrific job for

(*Please turn to page* 60)

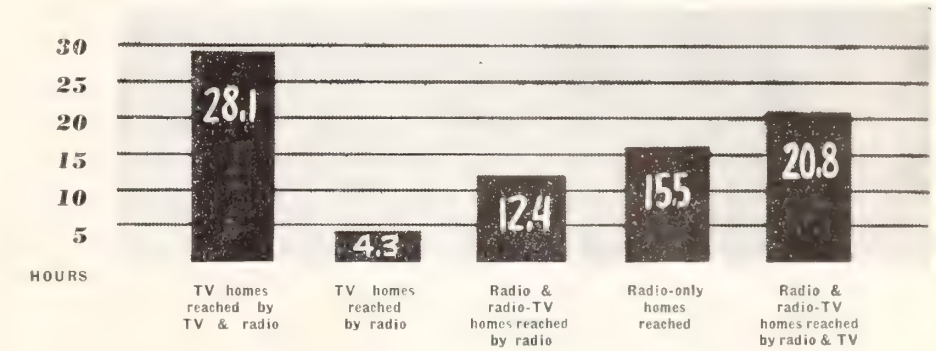
Listening-viewing totals of the political conventions

1. ***Homes reached by all radio, TV networks***



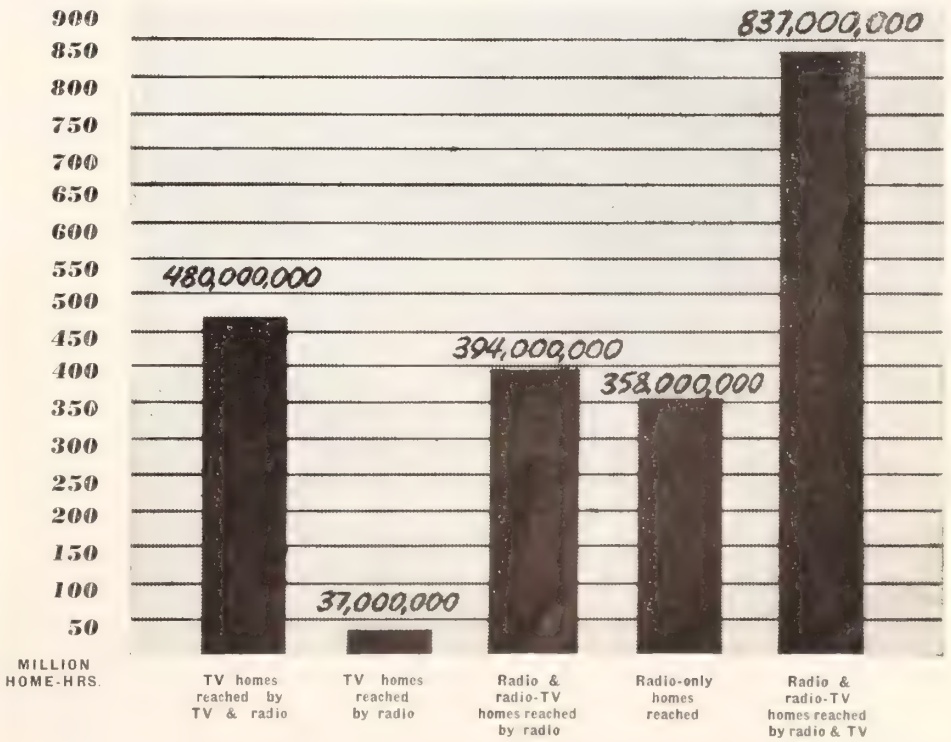
Figures inside bars refer to percentage of homes reached within each homes category. Bar on extreme right shows that more than nine out of 10 radio and TV homes tuned to conventions

2. ***Average tune-in hours per home reached***



As in chart above, greater convention interest among TV homes is shown. To sponsor, these figures indicate higher relative exposure to commercials in TV homes than in radio-only homes

3. ***Total tune-in hours for all homes***



This chart is result of multiplying homes figure in Chart No. 1 by corresponding figures in Chart No. 2. Figures indicate greater gross tune-in time in TV homes than radio-only homes

SOURCE: A. C. Nielsen Co.

Why radio is strong in Hawaiian Islands

Isolation, polyglot population make air tops



Leilehua (Wreath of Lehua Blossoms) Becker typifies Hawaii's polyglot pop. Star radio, TV, and Hawaiian Room (N.Y.) hula dancer, she's quarter Hawaiian rest French-English-German

Hawaii is enjoying its greatest boom in history and only radio covers all the islands. Those are the two facts that cropped up repeatedly in SPONSOR's detailed survey of Hawaiian stations, reps, sponsors, and agencies.

All three of Hawaii's major industries are enjoying record prosperity: (1) sugar, which means $136,000,000 a year; (2) pineapples, which mean $100,000,000, and (3) tourists, who mean $40 million.

And the only medium that covers all the 20 islands (nine inhabited) scattered over 400 miles of blue Pacific . . . the 465,325 inhabitants divided into six main linguistic groups and many lesser ones, is radio.

For example, the biggest paper in the territory, the *Honolulu Star-Bulletin*, has a circulation of 76,715. But there are 122,370 homes, nearly half a million people. Magazine circulation is low because of time, language, and distance barriers. Only radio gives blanket coverage—119,000 of these 122,000 homes, or all but 3,000.

TV already has added a new element to the picture. But at year-end only 6,900 Honolulu homes had TV. The two stations there went on the air within two weeks of each other in November and December. TV distributors say there will be 20,000 sets by 1 March and 40,000 by 1 June. In any case, broadcasting—both radio and TV—will remain the logical way to reach Hawaii's scattered population.

Why should the market interest mainland advertisers?

Market small but rich: Fin Hollinger, manager of the Inter-Island Network and v.p. of the Hawaiian Association of Radio & TV Broadcasters, says: "Most people know so little about Hawaii that ad executives quite frankly label it America's 'mystery market.'" He points out these facts:

1. Hawaii, fondly called "the 49th state" by its residents, is larger in area than several of the continental 48: Hawaii, 6,454 square miles; Connecticut, 5,009 square miles; Delaware, 2,057 square miles; Rhode Island, 1,214 square miles.

2. Hawaii's half-million population, spread over 400 miles in a string of four major islands, is greater than that of four other states: Nevada, 66% smaller; Wyoming, 38% smaller; Delaware, 32% smaller; Vermont, 20% smaller.

status report

3. Hawaii's gross business in 1951 was $1,367,000,000. Retail sales were $522,000,000. Total payroll was $476,000,000. Hawaii's citizens paid more federal taxes than those of 12 other states. They imported $400,831,000 worth of commodities, 95% of it from the U.S. mainland. Family income territorially is a high $5,036 while for Honolulu families, $6,706. Islanders are America's eatingest people, spending more food dollars per family than any of the 48 states, and they buy more general merchandise per family than any of the states except Illinois.

4. The City of Honolulu, one of the world's most isolated metropolises, is comparable in market size with Rochester, N. Y., San Diego, Toledo, Fort Worth, or St. Paul. Its effective income per family is ninth highest of 200 leading cities, and it is America's 26th city in family income.

Half of Hawaii's population lives in Honolulu, and almost 70% of it on the Island of Oahu, in Honolulu County. A smaller similar concentration of



Hawaiian stations merchandise heavily as shot of KULA exhibit shows. Most stations program in several languages besides English

BOYS AND GIRLS
STARTING TOMORROW MORNING
hear the new
BUSTER BROWN SHOW
wonderful songs, stories and jokes with your
Smilin' Ed, and the Buster Brown Gang
Listen for Smilin' Ed's friends.
FROGGY, *the gremlin*
SQUEAKIE, *the mouse*
GRANDY, *the piano*
MIDNIGHT, *the cat*
Presented by The Smart Shoe Shop
EVERY SATURDAY MORNING
8 o'clock 760 on your dial: KGU

KGU, owned by Honolulu Advertiser, advertises own programs. Hawaiian radio offers sponsors unique opportunity for big coverage

population is in the Territory's second city, Hilo, on the "Big Island" of Hawaii. Here are how the four main islands and their principal cities rank:

Island	*Pop.*	*City*	*Pop.*
Oahu	325,797	Honolulu	232,553
Hawaii	64,004	Hilo	25,545
Maui (county)	45,937	Wailuku	7,319
Kauai (county)	29,288	Lihue	4,254

There are 155,000 automobile registrations in Hawaii, as well as 120,000 phones.

5. Hawaii's economy is strengthened greatly by two outside sources of income. Uncle Sam spends $150 million in the Territory annually and stations thousands of men in Hawaii's dozen vast military installations, since it is America's mid-Pacific defense bulwark. And as a renowned tourist paradise, the Islands attract over 50,000 visitors yearly. They spent $40 million in 1951.

6. With temperatures rarely varying from the 70's, Hawaii is an outstanding market for casual clothing, sports equipment and attire, automobiles, foodstuffs, and beer, but a poor market for hot cereals, heating equipment, furs, pajamas, hosiery, blankets, or anti-freeze.

7. Hawaii's polyglot population has long been an adman's headache. It consists of the following (as estimated for 1 July 1952 by the Territory's Bureau of Health Statistics):

Race	*Pop.*	*Percent*
Japanese	188,872	40.6
Hawaiian	91,601	19.7
Caucasian	68,600	14.7
Filipino	62,777	13.5
Chinese	32,052	6.9
Other*	21,423	4.6
All races	465,325	100.0

*Includes Puerto Rican, Korean, Negro, Samoan.

"Radio far outranks newspapers in surmounting language barriers," Hollinger says, "and with the Islands spread over so many miles of the Pacific, it's a whole lot easier to deliver a radio signal than to deliver a newspaper."

Radio in Hawaii: Hawaii has 12 stations: six in Honolulu, one in Waipahu, Honolulu County; three in Hilo; one in Wailuku, Maui, and one in Lihue, Kauai.

The five principal radio stations in Honolulu claim they're heard in all parts of the Islands except the city of Hilo and that additional portion of the "Big Island" (Hawaii Island) that lies in the shadow of two towering volcanic mountains, Mauna Kea and Mauna Loa, each just under 14,000 feet. But KMVI, in Wailuku, and KTOH, in Lihue, claim greater popularity on their home islands and offer surveys to prove it. (Hawaii Island is 225 miles from Honolulu; Maui Island is 95 miles away, and Kauai Island, 110 miles.)

In any case you can't cover Hilo from Honolulu, and the sponsor who depends on one station to blanket the Hawaiian Islands is going to lose out.

Hawaii's isolation limits entertainment variety (it's 2,000 miles from the mainland). And billboards are not permitted. So radio has extremely high listenership and is an advertising must with anyone trying to sell consumer goods there. In fact the Clark 1951 survey showed 44.7% of the sets to be in use evenings, which is 6-7% bet-

Tips on selling rich Hawaiian market

1. *Remember that 85.3% of Hawaii's pop. is non-Caucasian; 40.6% is Japanese.*

2. *You cover half of Hawaii if you cover Honolulu (232,553 pop. out of 465,325). But don't try to get that other half with one station.*

3. *Hawaii is 2/9 size of Puerto Rico in pop. but its 1951 retail sales of $522 million easily exceeded P.R.'s $370 million.**

4. *No billboards permitted in Hawaii, so forget outdoor.*

5. *Hawaii's 3 leading "industries" are sugar, pineapples, and tourists. Latter are lucrative market for luxury goods.*

6. *Hawaii is sports-mad. High school football for example will draw 25,000 to Honolulu Stadium. Sportcasts get high ratings.*

7. *Japanese- and Filipino-language programs enjoy great popularity. All but one station urge sponsors to use them.*

8. *Most mainland network shows are taped. Soap operas are as popular here as at home. "Anything good goes."*

9. *Don't depend overly on surveys and ratings. They're few and far between, dated, and conflicting.*

10. *Year-'round temperature almost never varies from 70-77°. So don't ship any overcoats.*

*"Sales Management" estimate.

Hawaii has 12 radio, 2 TV stations for 500,000 people

(Languages used: English, Japanese, Filipino, Hawaiian, some Chinese, Korean, Spanish, Samoan)

STATION	ADDRESS	OWNER	NETWORK	WATTS	KC	RATES 1 hr & 50 words Class A, 1 time	REP
KGMB*	***Honolulu***	Hawaiian Bcstng. System	CBS	5000	590	$165-$24 (20 sec) with KHBC	***Free & Peters***
KGU	***Honolulu***	Advertiser Pub. Co.	NBC	2500	760	$112.50-$15 (30 sec)	***Katz***
KHON†	***Honolulu***	Aloha Bcstng. Co.		5000	1380	$110-$13.75	***W. S. Grant***
KIKI	***Honolulu***	KIKI, Ltd.		250	860	$71.82-$6.41 (30 sec)	***Tracy Moore West, Radio Sales***
KPOA‡	***Honolulu***	Island Bcstng. Co.	Don Lee MBS	5000	630	$135-$15	***Hollingbery***
KULA	***Honolulu***	Pacific Frontier Bcstng.	ABC	10000	690	$150-$20	***A. J. Young***
KAHU	***Waipahu (Honolulu County)***	Rural Bcstng. Co.		1000	920	$22-$6	***W. Biddick***
KHBC*	***Hilo (Hawaii County)***	Hawaiian Bcstng. System	CBS	1000	970	$165-$24 (20 sec) with KGMB	***Free & Peters***
KILA‡	***Hilo (Hawaii County)***	Island Bcstng. Co.	Don Lee MBS	1000	850	$40-$5.35	***Hollingbery***
KIPA†	***Hilo (Hawaii County)***	Big Island Bcstng. Co.		1000	1110	$65-$6.50	***W. S. Grant***
KMVI†	***Wailuku (Maui County)***	Maui Pub. Co.		1000	550	$72-$8.10	***W. S. Grant***
KTOH†	***Lihue (Kauai County)***	Garden Island Pub. Co.		250	1490	$60-$7.50	***W. S. Grant***
KGMB-TV	***Honolulu***	Hawaiian Bcstng. System	CBS	500	Channel 9	$150-$15 (10 sec)	***Free & Peters***
KONA (TV)	***Honolulu***	Radio Honolulu, Ltd.	Du Mont	5000	Channel 11	$150-$15 (10 sec)	***Forjoe***

*Combination rates. For KGMB only deduct 15%; for KHBC only deduct 75%.
†Aloha Network—KIPA, KTOH, KHON, KMVI. $200 1 hr Class A time, $25 for 50 words (1 time)
‡Inter-Island Network—KPOA, KILA. $150 1 hr, $20 for 50 word chainbreak Class A (1 time).

Hawaiian Market at a Glance

(Market is bigger than Puerto Rico which has 4½ times the pop.)

MARKET DATA

Pop.—465,325	***(40.6% Japanese)***
Honolulu only	***232,553***
Gross business 1951	***$1,367,597,233***
Retail sales 1951	***$522,451,681***
Total payroll 1951	***$476,073,243***
1951 commodity imports (95% from U.S. mainland)	***$400,831,000***
Territory family income	***$5,086***
Honolulu family income	***$6,706***

RADIO & TV DATA

Radio stations	***12***
TV stations	***2***
Radio homes	***119,000***
TV homes	***6,900***
Total homes	***122,370***

SOURCES: Territorial Tax Commissioner, SR&D's Consumer Markets 1952-53, Sales Management's Survey of Buying Power, Editor & Publisher's Market Guide.

ter than the highest mainland figure for the record year of 1948. (See SPONSOR 14 July 1952, page 108.)

The broadcast day starts early in Hawaii. With pineapple and sugar plantation men starting to work at 6:00 a.m. and with banks, stores, and business offices opening at 8:00 a.m., early-morning radio is peak-audience radio in the Islands. Over a third of Hawaii's radio is in use at 7:00 a.m. And more sets are in use from 5:45 to 6:00 a.m. than there are in the usual mainland peak morning strip of 11:45 to 12 noon.

Like people in mainland rural districts, Hawaiians go to bed early. By 10:30 p.m. only 7.4% of sets are in use.

Hawaii is sports-mad as the attendance figures at sports events and ratings of sportscasts prove. High school football draws 20,000 to 25,000 fans to mammoth Honolulu Stadium. Most local sports events are broadcast, not only those in Honolulu but throughout the Islands. Re-creations of Major League baseball and pro football games are highly popular, baseball especially because it is not only America's but Japan's national sport as well.

Most Hawaiian stations emphasize that although Hawaii's predominant Oriental population is intensely American in its thinking and buying habits, Japanese and Filipino-language programs enjoy considerable local support. The stations programing heavily in Japanese, like Hollinger's KPOA, quote surveys to show that 35% of afternoon listeners tune to Japanese-language programs. Since 40% of Hawaii's population is Japanese, this would mean that almost 90% of the Japanese listeners tune to Japanese daytime shows.

KGMB, however, quotes the Clark survey to show that foreign-language programs not only don't have nearly as high listenership as general English-language programs but that the majority of those speaking a foreign tongue don't listen to them.

Ratings are few, outdated, or conflicting. The last and only Hooper telephone survey was made in 1950, cover-

(*Please turn to page 54*)

Commercial couplets for '53

. . . or the "chronometric cliche" and how it can put copywriters in the mood for the new year

These verses were written by Lloyd Smithson, v.p. of the Cincinnati agency, Smithson, Wyman & Withenbery, Inc. Why, you may ask. It seems to Smithson that around the start of each year copywriters are given to "seething with weird creative frenzy, pounding out reams of rhyme in which they link the new year with products being advertised —achieving a form of commercial couplet which is best described as the 'chronometric couplet'." For copywriters who may be groping for ideas here are some suggestions:

D*rink OLD CHLORETTE in* '53—
Get stinko *inoffensively!*

S*leep, deep, at SNOWCREST CEMET'RY—*
Our plot's the spot for fifty-three.

H*ave fun in bed in* '53
With WILCO's OVERHEAD TV!

R*elieve excess acidity—*
Buy BUMS to soothe in '53.

D*rink BURP'S FINE BEER in* '53—
Enjoy it's two-way *luxury!*

L*isten to Fibber and Molly McGee*
Throughout nineteen-aught-fifty-three.

T*ake RALUGER in* '53—
It's regular *spelled backwardly!*

F*or deep down, filtered ecstasy,*
Light up with PUNKS in '53!

S*tay NILL'S HOTEL in fifty-three—*
We do your dirty laundry free.

P*erfume thyself with COME TO ME,*
And beat 'em off in '53!

D*rink ANCIENT AGUE in* '53—
Shake off *hangovers easily!*

K*eep throat and nasal passage free—*
Take SNIFFEL'S DROPS in '53—

S*top counting sheep in* '53—
Drop off to sleep with OVALTEA!

L*et Fido grow up healthfully—*
Get VITA-BONE in '53!

R*egain his love in* '53—
Remove those moles with Z-B-T!

P*oint up your personality—*
Wear BEAUTY-BRA in '53!

E*njoy a wartless* '53—
Use SERPO'S SNAKE OIL faithfully!

M*ake pimples, blackheads, wrinkles flee!*
Use MUD-PAK—new in '53!

W*ear STILT-STYLE SHOES in* '53,
And you can be as tall as she!

U*se SCRAPO BLADES in* '53!
With each pack, styptic pencil free!

W*ear SNOBLEIGH FURS in* '53!
With every mink, a pedigree!

W*ear ATLAS SUITS in* '53—
Deluxe, "built-in" anatomy!

A*void dry scalp in* '53—
Massage your dome with DANDEREE!

J*ust keep in touch—we've plenty more*
For use in Nineteen-Fifty-Four! ★ ★ ★



by Bob Foreman

I am in an ideal position to take a contrary stand on the following premise: Television has become a crushing burden to the advertising agency, sending agency overhead up to unstomachable heights. I am in this position because I have no actual facts or balance sheets to bear out my suspicion that television is not the blackamoor in the woodpile ascribed to it. Those who seem to be most vocal about TV upsetting the apple cart, I believe, are merely proving that there is agency mismanagement as well as departmental inability in their shops. I am equally convinced that television potentially is as good a money maker for the agency as any other medium even if it is a bit harder to tame at this early date in its life.

For these reasons I get a bit fed to the teeth, hearing agency people alone and in agency-type groups complaining about what television is doing to them. I'm quite confident that the same belly achers were at work (many of them seem old enough) when radio reared its head, and I wouldn't be a bit surprised if a few of them were around, complaining way back when barn paintings were replaced by the 24-sheet poster.

The larger agency with sufficient personnel and a substantial enough bank account has been able to invest in television for the past five years, training itself to meet the new medium and win it over. Those who went at this, knowing the investment would pay off, are today well equipped to take TV in stride. In many shops the television operation and its denizens are not even considered sports today and thus relegated to some distant floor and discussed in hushed tones by the more sedate members of the group. When we look back on what was typical only a few years ago, we must admit that this is progress indeed.

Whether this assimilation was the result of shrewd management or luck, I can't say, but anyone with even the dimmest crystal ball before him could see then and see far more clearly now that television advertising is becoming more and more the bellwether of the agency and the medium by which accounts are gained and strengthened or weakened and lost. So actually it was impossible to duck the medium no matter how hard the agency would like to have done so.

There's also a service, worth considering, that TV has performed in the larger agency. For the younger element, it has provided a place in the sun they'd never have been allowed to share for another decade and at the same time it has shaken loose some of the older, over-ripe folks who just couldn't get up in the morning to face anything, however exciting and advertisingly important.

On the other hand, there are many account men who have recognized television for what it is and means to our business and have taken the extra effort and added hours necessary to learn about it. It is this group which has helped make the big strides needed to turn a bastardized form of show business into a selling force.

As for the small agency, their top people, management or creative or whatever they are, have had to turn themselves inside and out to master the medium themselves, since they were unable to turn people loose on it before the billing warranted it. Today most of them have learned that the filming of advertising copy is the most difficult of all agency production feats and thus they now know upon whom to rely to help them with this. By working closely with film producers who they've discovered can be trusted, they've gotten over the roughest part of the road. This close relationship has taught the film people a lot about advertising as well as the agency people about film. The end result is better commercials at lower cost with fewer remarks and, of course, sounder selling.

The packaging of programs is still basically where it was in radio—with the independents and the networks. The problems of time buying, though made more difficult than in radio by such unhappy phenomena as the one-channel town, are still in the hands of the networks and local stations and their representatives.

As for the billing, I realize a lot of TV dollars have come out of magazine budgets and newspapers and especially radio. On the other hand, advertising budgets are generally higher since television and the medium because of its effectiveness must be partially responsible. So I can't see what all the shouting is about. TV is here. It works. It's an agency function. And just because it isn't easy is hardly reason enough to pass around the crying towel.

commercial reviews

TELEVISION

SPONSOR: **Scott Paper Co.**
AGENCY: **J. Walter Thompson, N. Y. C.**
PROGRAM: **"Omnibus"**

I never realized it was possible to become pompous over the subject of paper toweling but the above advertiser has achieved this state to an astonishing degree in the commercial presented on *Omnibus* recently. Starting off with the overbearing non sequitur that it is only

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



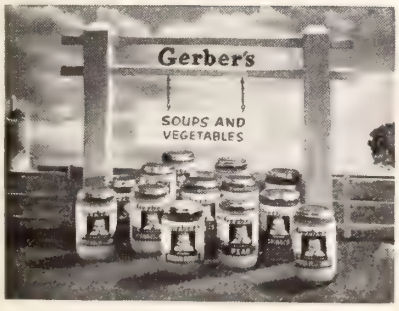
In a series of convincing 1-minute spots for Bromo-Quinine Cold Tablets, SARRA uses ingenious photographic distortion to dramatize the misery of cold sufferers. "After" shots show glorious relief. The strong competitive message is delivered with ethical conviction and pictures of the package are animated by a blinking name. Produced with Gardner Advertising Company for The Grove Laboratories, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



This series of 1-minute spots, created by SARRA for the Society for Savings in the City of Cleveland, is rich with human interest and homey warmth, yet does a strong job of institutional selling for the bank and its services. "Product" identification is accomplished effectively through a photograph of the bank building merging into the bank's seal. It shows the building and slogan which sums up the sales impression. Produced through The Griswold-Eshleman Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A series of 60-second commercials for Gerber Baby and Junior Foods are seen on the Kate Smith Hour. They combine charming live-action shots of babies with stop motion and shelf displays of the products. Gerber's trademark baby and slogan, plus a logo formed from child's building blocks, climax a sales-winning message with strong product identification. When used as spots SARRA'S *Vide-o-riginal* prints give the same clear reproduction as the master prints. Planned and produced by SARRA under the direction of D'Arcy Advertising Company for Gerber Products Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

they came! they saw! they BOUGHT!

Light Advertising INCORPORATED 118 N. THIRD ST., COLUMBUS 15, OHIO
Adams 2201

WBNS-TV
33 North High Street
Columbus 15, Ohio

Attention: Mr. Robert Thomas, Sales Manager

Gentlemen:

The KoolVent Mystery Theater which is being sponsored by our client, The KoolVent Aluminum Awning Company of Columbus, has definitely been a great success from the sales point of view. In fact, Mr. Zaricek of KoolVent tells me that the program has increased their sales two and a half times!

But while we're passing along this good news from the client to you we'd like to add our own comment on the far above average cooperation we have received from your studio personnel in handling the show.

The construction of the set for the show had us worried from the start, since we wanted to use a large patio-type aluminum awning, plus some regular window awnings. But the final result which your prop man achieved was a masterpiece which even exceeded our hopes. And as the show progresses we have found that every WBNS-TV man working with us on the show does his job willingly and effectively.

It has certainly made our job easier to work with sales and studio people who are always interested in achieving the best possible results for the client.

Cordially,

William W. Kight

William W. Kight
Vice-President

WWK:pc

CBS

you can see the difference on WBNS-TV

wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street
REPRESENTED BY BLAIR TV



WBNS-TV's production facilities, available to all advertisers, were used to design this realistic Koolvent set . . . an important factor in the convincing commercial viewed weekly by the large audience drawn to Mystery Theatre, Saturdays at 11 P.M.

fitting and proper a company of such stature as Scott be on *Omnibus*, we are then tossed into a market basket containing various paper products.

One of these gets about a half-minute ride—in this case, paper toweling. We discover this item is ideal for wiping off pots and pans. All during this earth-shaking revelation, a voice-over announcer pontificates with about the same tone the opposition must have used when it read the Magna Carta to King John. And if these words caused the King to eat grass, let me say, the words I heard almost caused me to do the same.

SPONSOR:	***Pontiac***
AGENCY:	***John MacManus & Adams, Inc., Detroit***
PROGRAM:	***Announcements***
PRODUCER:	***Transfilm, Inc.***

To introduce the new Pontiac, this auto manufacturer has utilized a goodly amount of footage, showing the car off to advantage while the sound track relates the usual list of improvements and features. Perhaps the most novel as well as most effective ideas in the copy are the use to which opticals are put, starting with the nicely relevant iris out from the outline of the Pontiac Indian Chieftain's head into the commercial. Then too there are attention-getting zooms of the word "new" and attention-holding methods by which the theme line (Dollar For Dollar —You Can't Beat A Pontiac) moves optically into position at the closing of the announcements.

In some places the editing of the various shots of the car itself seems a bit carelessly done, since abrupt changes of direction take place while the car is in motion, creating a rather jarring effect. Otherwise, though, this copy is well thought out and well put together. ★ ★ ★

Do you always agree with Bob Foreman when he lauds or lambasts a commercial? Bob and the editors of SPONSOR would be happy to receive and print comments from readers in rebuttal; in ire; in qualified agreement. Address Bob Foreman c/o SPONSOR, 510 Madison Ave.


HERE THEY COME!
ZIV brings you a
basketful of beautiful new
WATCHES
for you to give away
FREE!

WATCHES, WATCHES AND MORE WATCH

IMAGINE! OVER

$2,500.00

WORTH OF 17-JEWEL CURVEX WATCHES

... 52 BRAND NEW GRUENS FOR YOU TO GIVE AWAY

FREE!



The Most Exciting

GIVE-AWAY DEAL

Ever to Hit Radio!

You get a

★ STAR-STUDDED SHOWCASE

of musical entertainment!

Featuring Guy, the Lombardos (Lebi, Lee, Victor, Rose), the Picture Story, Lombardo vocalists Kenny Gardner and Don Rodney, and announcer David Ross.

You get all the elements for a

★ SMASHING SALES-SUCCESS!

Exciting, colorful displays, productive point-of-sale material, magnetic merchandising and newspaper ad mats, power-packed publicity, listeners' Clue Book. All assure an aware and ever-increasing audience.

You get

★ MORE SALES—MORE PROFITS!

as the No. 1 advertiser in your market!



AMERICA'S NO. 1 FAVORITE!

THE GUY Lombardo SHOW

"The Sweetest Music This Side Of Heaven"

THE SWEETEST, SMOOTHEST, SUREST SALES-MAKER EVER SPONSORED!

FREDERIC W. ZIV COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO

NEW YORK HOLLYWOOD



PLUS

The highest Television Station in the Pacific Northwest

KXLY-TV

Atop Mt. Spokane

Elevation 6018 ft.

PERFUMES

SPONSOR: Federal Home Products Corp. AGENCY: Direct

CAPSULE CASE HISTORY: *The maximum allowable cost per order on a* $1.25 *item this sponsor was offering was* 40¢. *The item: a packet of Famous Brand Perfumes. The sponsor invested* $360 *in a schedule of announcements on KYW to push the offer. He pulled* 2,459 *pieces of mail containing orders, many for double and triple units at* $1.25 *each. The actual cost-per-sale came to less than* 15¢, *the lowest of any cost on several hundred stations used by the advertiser, according to KYW.*

KYW, Philadelphia PROGRAM: Participations

APRON OFFER

SPONSOR: Okun Furniture Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Over a period of four weeks (June through* 14 *July), this store used run-of-schedule announcements offering a plastic apron free to shoppers who came in to look at Admiral refrigerators and electric ranges. Since the store is in a low foot-traffic location at the north end of the city, the sponsor estimated that* 100 *aprons would cover the demand. He did not expect that the air pitches would bring* 1,340 *persons into the store. Total ad cost was* $200, *less than* 15¢ *per lead.*

WTXL, West Springfield, Mass. PROGRAM: Announcements

RADIO results

MAGAZINE OFFER

SPONSOR: Kiplinger Washington Agency AGENCY: Albert Frank-Guenther Law

CAPSULE CASE HISTORY: *To increase subscriptions to its* Changing Times *magazine, the Kiplinger Agency offers free copies of the publication. Late in* 1951, *Kiplinger bought six participations on WCBS'* Jack Sterling *program. Result:* 3,868 *replies, or an average of* 645 *per broadcast. In August* 1952, *three participations in one week on Sterling's show brought in* 2,575 *replies, or an average of* 858 *per broadcast. The sponsor was pleased with the show's increased pulling power.*

WCBS, New York PROGRAM: Jack Sterling

NIGHT CLUB

SPONSOR: Lounge Nite Club AGENCY: Direct

CAPSULE CASE HISTORY: *In December* 1951, *this night club launched a Monday-through-Saturday broadcast from* 11:15 *p.m. to* 12 *midnight emanating directly from the club. The Lounge had been averaging about* 30 *guests nightly; one month after the broadcast had started, some* 100 *people were crowding in each night. In February* 1952, *the show was extended to* 1:00 *a.m. Two locally popular WAEB d.j.'s (with turntable) make up the show. The club now has standing room only after* 10:00 *p.m.*

WAEB, Allentown, Pa. PROGRAM: Lounge Nite Club of the Air

COLD STORAGE LOCKERS

SPONSOR: Your Food Bank AGENCY: Direct

CAPSULE CASE HISTORY: *This advertiser rents cold storage lockers for meats and wild game, also does curing. He has been advertising exclusively on KGHL for three years. When he recently plugged the cold storage lockers he had available for renting, within* 30 *days every one of the* 250 *empty lockers had been taken and he was forced to turn away some* 25 *people in three subsequent days. This is representative of the results this sponsor has been getting regularly on KGHL, at a cost of* $50 *a month.*

KGHL, Billings, Mont. PROGRAM: Announcements

SINGING XMAS CARD

SPONSOR: Filmer's Limited AGENCY: Direct

CAPSULE CASE HISTORY: *At* 8:15 *a.m. daily, this stationery store carries a short announcement over CHUB. Before Christmas, the dealer decided to plug "Singing Christmas Cards"—each actually a record—at a cost of* $1.25 *per card. The announcer simply played the "singing card" on the air and said it could be obtained at Filmer's. The dealer had been wary about purchasing this type of card and had ordered only one gross. After the second announcement, the entire stock was sold, netting the dealer* $180 *for an ad cost of only* $4.40.

CHUB, Nanaimo, B.C., Canada PROGRAM: Announcements

CUSTOM KITCHENS

SPONSOR: Burkeholder Custom Kitchens AGENCY: Direct

CAPSULE CASE HISTORY: *Auto listening has helped get out-of-town customers for this WOC advertiser (who's been using the station for* 2½ *years). One specific instance: A Clinton, Iowa, man, driving near Davenport, heard a Burkeholder announcement. He dropped into the Davenport store and told the Burkeholder people to contact his wife about remodeling their kitchen. Result: a* $1,350 *order. In addition, the Clinton man's brother bought a* $1,100 *custom-built steel kitchen from Burkeholder. Total result from the one pitch:* $2,450 *in sales.*

WOC, Davenport, Iowa PROGRAM: Announcements



Mr. Sponsor asks...

Where are the most creative and imaginative ideas for TV commercials coming from—the older, more experienced writers or the younger, newer talent?

David Kiviat | Director of Sales
Frances H. Leggett Co.
New York

The picked panel answers Mr. Kiviat



Mr. Mead

Only a neophyte in the realm of ideas can believe in the separate and lonely Idea. Ideas are derivative, they are often bred in the marriage of two or more different ideas.

An account man has a yearning: "Why don't we put the snow man on the (Ivory Snow) package into a commercial?" Is that the idea? From this starting point, TV writers and artists may bring out a hundred different ideas for animated sequences, stop motion, live action, etc.

A television idea is usually not an isolated, disembodied thing. It must contribute to the over-all campaign. Our Sugar Crisp bears first started as a print idea. For children's TV, we originated a special narrative technique, using animation. Each animated cartoon-story, completely designed by B and B animation art directors and synchronized to our own original music and lyrics, represented hundreds of "ideas." This narrative technique was then picked up by print, which used it in comic pages, adding, of course, more ideas of their own.

But to answer your question: Most of our creative and imaginative TV-copy ideas come from the TV writers and artists. They're all "middle-young," mostly in their late 20's or mid-30's. Most of them have five to 15 years of experience in radio, film, or print copy —some in all three.

Remember that a good TV copywriter must understand the techniques of animation, stop motion, live action on film, and live television—each one with an entirely different set of rules. An "idea" conceived without this groundwork is often not practicable.

ED SHEPHERD MEAD
V.P. and TV Copy Chief
Benton & Bowles
New York

● Mr. Mead is the author of the recent book "How to Succeed in Business Without Really Trying."



Mr. Wolf

My reaction to your question is so immediate, and brief, that perhaps a little background on the method of creating television commercials at Foote, Cone & Belding will save my reply from appearing like a dogmatic "one liner."

First of all, we have no television commercials "experts" in the agency. The agency's copy and creative people on any given account all contribute to the construction of our TV commercials, as well as radio commercials and printed advertisements. Such intimate account knowledge and day-to-day exposure to basic client problems is too valuable a commodity to ignore in favor of a TV "specialist"—young-type genius, or old-type genius.

So, based on the agency operation I am most familiar with, I can only answer your question this way: The best TV commercial ideas will, like all things creative, never be confined to any particular age group. The most exciting, dynamic, and effective TV commercials have and will continue to come from those who understand that television is a *visual*-aural medium and can exploit it as such.

GEORGE WOLF
Director, Radio-TV Production
Foote, Cone & Belding
New York



Mr. Page

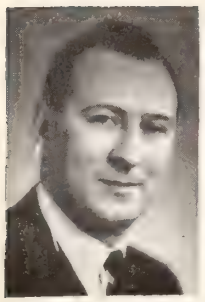
In television, too, creative and imaginative ideas are where you find them. Generally speaking, the pure, uninhibited "idea" often seems to turn up in the white heat of youthful exuberance.

Trouble is, the pure "idea" frequently lacks strength, durability, practicality, or some other important quality to make it work hard. The evolution of creative advertising is the growth of an idea into a selling tool.

It takes youth to keep experience moving forward. And it takes experience to guide creative youth.

In the end, experience is not measured in terms of passing years. A youth who has learned to temper his ideas with practical selling is *experienced*. And the most venerable adsmith who can spice sound selling with freshness and enthusiasm is certainly *young*, by advertising standards.

GORDON E. PAGE
Radio-TV Copy Executive
Marschalk & Pratt Co.
New York



Mr. Dennis

I don't think your question can be answered in favor of one side or the other. Inventiveness belongs to all ages. Ideas for TV commercials are like ideas for medicine, styles, inventions of all kinds. These ideas come to creative minds regardless of years.

The younger, newer talents do not enter the television field with any more know-how than the more experienced writer—say a space writer or radio writer, a novelist or a dramatist. And just because he or she is younger in years, it does not mean that they are particularly gifted to create television commercials. Surely the youngsters will come up with good ideas, and for each good one, there will probably be a hundred impractical ideas. The "converted" more experienced writer will come up with probably less impractical ideas and probably just as many grade A, number 1 commercials.

Very often I interview people who say "I created such-and-such a commercial for this-or-that sponsor." After prodding a bit, the usual outcome is that starting with their basic idea, other writers, creative supervisors, account executives, visualizers, animators, directors, cameramen, set designers, all contributed so many facets to this "diamond" that no one can really lay exclusive claim to the successful commercial that became so well-known.

These contributions came from all ages—some from the younger, newer talents—some from people with more years in advertising than the youngsters have lived; and everybody's contribution added a little more sparkle, a little more brilliance to the finished product. Actually, years don't count.

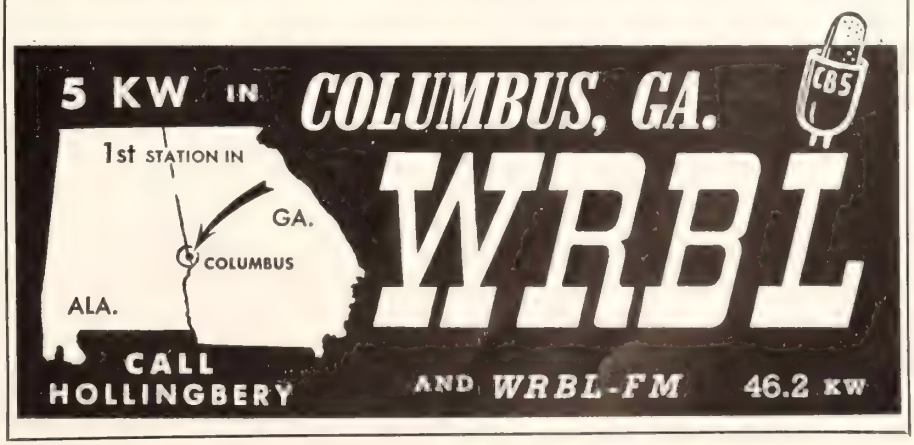
I think good TV commercial ideas come from those people who have a keener sense of personal salesmanship—the me-to-you, over-the-counter business—plus a keener sense of display and demonstration, plus a keener sense of showmanship. Some folks are born with these attributes . . . and others acquire them through study and work. And some don't get them at all.

FRANK DENNIS
Director, Radio & TV Continuity
Ruthrauff & Ryan
New York

IT'S SNOWING IN COLUMBUS, GEORGIA!



Yes, Sir! There's enough snow on our TV screens to blanket an area almost as large as the coverage-area of WRBL!! The BIG difference is RECEPTION—*satisfactory* reception, that is. In Columbus, RADIO is more effective than ever before. WRBL and WRBL-FM completely blanket the Columbus Trading Area. Tops in Share-of-Audience—Morning, Afternoon, Evening. Number One in Ratings—115 out of 163 reported periods. 18.7% MORE COVERAGE than ANY OTHER Columbus advertising media. Nearing our 25th Anniversary, WRBL is FIRST—in POWER, in PROGRAMS, in PRESTIGE, in PROMOTION.



WHEN
TELEVISION



gives
FULL COVERAGE
with its new
tower 1914 feet
above sea level
– and NOW with
50,000
WATTS!

THE MOST POWERFUL
TV STATION IN
CENTRAL NEW YORK

see your Katz Agency

WHEN
TELEVISION
SYRACUSE

CBS • ABC • DUMONT
A MEREDITH STATION



agency profile

Carl Rigrod

Director of Radio-TV for Motion Pictures, Donahue & Coe

The night of 10 October 1943 was a memorable one for Carl Rigrod. Over DuMont's W2XWV, New York, he produced and directed a 45-minute program (which he had also written) designed to get New Yorkers to go and see the RKO movie "Behind the Rising Sun." Thus, Carl scored a first in TV to match a similar score he had made by the first use of a transcription to promote a movie (RKO-Radio's "The Cat People") on radio. Having introduced the motion picture industry to radio and TV selling, Carl has been busy in the same vineyard for many years.

People looked askance at Carl in the early days of video when he planned a heavy spot television campaign for Sunset Appliance Stores to sell TV sets. But Carl thought it very logical: "In those early days of TV few people got to look at home TV in privacy. Most times just turning the set on filled the house with guests. The plan must have worked, because we got as many as 200 phone calls during each show. And 70% of the calls were converted into sales. That's what counts."

Carl is one of the clan of ex-newspapermen who are among the hottest supporters of air media today. A University of Missouri School of Journalism grad, he worked on a host of newspapers; at one time he had the imposing title of Acting Assistant Night City Editor of the *New York American*. Later he did publicity for Universal Pictures. He joined Donahue & Coe in 1943.

Getting people out of their living rooms and into the movie theatres is no easy task, and movie makers have long since come to the conclusion that spot radio campaigns are downright necessary. But it's a tricky product to sell. Says Carl: "During one minute or less you've got to reflect the entertainment value of this million-dollar-plus production. The type, appeal, stars, music—all this must be convincingly projected in a very brief time. And don't forget that each new picture means a new campaign, a new product."

In addition to three movie chains (including Loew's) Carl and his assistants do the radio and TV work for MGM and Samuel Goldwyn. Of the former, Carl says: "MGM produces enough pictures so that we can maintain a 52-week radio schedule in many markets. We've been on certain spots for years and I wouldn't be surprised if we had a lot of listeners who count on our regular transcriptions to give them a sample of the upcoming movies."

When not busy promoting epics, extravaganzas, and horse operas, Carl and his wife and two sons are cliff-dwellers in Manhattan. ★ ★ ★



Tops in Seattle!

Salemaker Jr. stands above the crowd in the big Seattle market. This thrifty spot plan makes a Jr. sized budget move merchandise like crazy.

For complete details call or wire KRSC National Sales or our nearest representative.

KRSC

sells ALL the big Seattle Market

Represented by:
EAST: Geo. W. Clark, Inc.
WEST: Lee F. O'Connell Co.
Los Angeles
Western Radio Sales
San Francisco

NOW! GOOD TV
in
MOBILE ALA!

WKAB-TV

CHANNEL 48

CBS - DUMONT
NETWORKS



captivatin'
KABBY
says:

"20,000 television sets already in Mobile — and they're still coming fast!"

Also, remember . . .

WKAB—A.M.

the High-Daytime
Hooper Bargain!

CALL

Forjoe AND COMPANY

Offices in: New York • Chicago • Atlanta
Los Angeles • San Francisco
SOUTHERN REPS.:
Dora-Clayton Agency, Atlanta

What's New in Research?

Out-of-home viewing adds considerably to TV audience in N.Y.C. area, Telepulse finds

COMPARISON OF HOME VS. OUT-OF-HOME TV SETS-IN-USE

Monday through Friday evening	Home sets-in-use	Out-of-home sets-in-use	Total sets-in-use	% increase added by out-of-home sets
8-8:30	58.6	2.8	61.4	4.8
8:30-9	59.5	3.3	62.8	5.5
9-9:30	58.1	5.3	63.4	9.1
9:30-10	56.3	5.0	61.3	8.9
10-10:30	51.9	5.8	57.7	11.2
Saturday evening				
8-8:30	58.5	3.8	62.3	6.5
8:30-9	59.4	4.5	63.9	7.6
9-9:30	60.0	4.2	64.2	7.0
9:30-10	59.2	5.0	64.2	8.5
10-10:30	54.5	5.2	59.7	9.5
Sunday evening				
8-8:30	60.2	6.1	66.3	10.1
8:30-9	59.0	5.7	64.7	9.7
9-9:30	58.4	4.5	62.9	7.7
9:30-10	56.4	4.7	61.1	8.3
10-10:30	49.7	3.0	52.7	6.0

SOURCE: New York TelePulse home and out of home TV audience, surveys based on 2,100 personal interviews over the period of seven days (5-11 November 1952)

Observations on chart

In this breakdown, prepared by Telepulse especially for SPONSOR, *out-of-home and at-home viewing percentages are comparable, since they are both based on a TV home sample and can therefore be added together to obtain a total TV audience figure.*

The time periods with the highest at-home TV audience are Sunday evening 8-8:30; Saturday evening 9-9:30 and Monday through Friday evening 8:30-9. The largest out-of-home TV audience levels are found on Sunday evening 8-8:30; Monday through Friday evening 10-10:30 and Sunday evening 8:30-9 p.m.

Generally speaking, the percentage of increase added by out-of-home TV audience climbs as the evening progresses, except on Sunday which shows a reverse picture.

7 TO 8 A.M. IS PRIME TIME!

And here is what a recent survey in Springfield by THE NEW ENGLAND COMPANY shows:

TIME	Radio sets in use	WTXL	Station "A"	Station "B"	Station "C"	Station "D"	Station "E"	Station "F"	Station "G"	Other
Mon. thru Fri. 7:00-7:30 AM	15.9	16.3	18.6	13.9	11.6	11.6	9.3	7.0	4.7	7.0
Mon. thru Fri. 7:30-8:00 AM	21.2	18.4	16.3	18.4	14.3	12.2	8.2	6.1	4.1	2.0

Base: 1621 telephone interviews between 7:30 and 8:00 AM, November, 1952. Recall questions used to determine 7:00-7:30 AM listening. A copy of the entire survey is available for use in YOUR agency.

WTXL
SPRINGFIELD, MASS.

ONLY one Fulltime Independent Station serves Springfield, Massachusetts

For avails and a look at the survey, call Larry Reilly at Springfield 9-4768 or any office of THE WALKER COMPANY

round-up

Can CBS' Kovacs carry the ball against Berle, Sheen?

How much of the big audience divided between Milton Berle (NBC TV) and Bishop Sheen (DuMont) can CBS TV woo away with its new Tuesday night entry—comic Ernie Kovacs?

Kovacs, who is also vying with NBC TV's morning *Today* show via a new cross-the-board 8:30 to 9:30 a.m. series on WCBS-TV (as of 29 December), has become one of the top-rated personalities in the metropolitan New



Sponsors were SRO on Kovacs' WCBS-TV strip

York area in less than a year. He brought his special brand of comedy to New York from Philadelphia where he reigned in the 7:00 a.m. to 9:00 a.m. strip on WPTZ for some time. It was the *Today* show which ousted him from that spot. (WPTZ is an NBC affiliate.)

He comes to nighttime network TV from a 45-minute afternoon strip on WCBS-TV (12:45 to 1:30 p.m.) which had been booked solid sponsorwise. His new Tuesday night stint (which bowed 30 December) has substantially the same format as the daytime airing. For his zany, uninhibited shenanigans, he still does not use a script. Neither does he permit a studio audience nor dubbed-in laughs, but relies completely on the home viewer's response. This, he says, is because he utilizes certain special effects for his gags which would be almost meaningless to persons sitting in a studio, but are caught by the camera for the TV viewer. For instance, by using red and blue filters, he can give himself "the fastest shave in the world"; he can make objects disappear and reappear at will; other camera tricks enable him to perform such feats as, for instance, swimming in a bottle.

What the sponsorship setup will be on the Tuesday night show is anybody's guess at the moment. In his morning WCBS-TV strip, however, Kovacs has carried along some of the sponsors from his previous afternoon show and has acquired some new ones as well. Current bankrollers include Ferrara Confectionery Co., Libby's Frozen Foods, Burnett Puddings, Clearasil. ★ ★ ★

WNBT studio helps sponsors "personalize" live pitches

Advertisers using station breaks on WNBT, New York, have available a special studio equipped to help them "personalize" their pitches at a minimum of expense.

Called "The House of Station Breaks," it is designed to give advertisers for have neither the need nor the budget for filmed commercials the opportunity to present live station breaks with a maximum of versatility and flexibility. It also affords an experimental device for clients interested in trying out new commercial ideas.

The "House" has the latest in visual equipment for the identification of various products. A "window shade" device provides a number of backdrops suitable for different products; specially designed sections of store fronts and interiors can be set up as desired; a completely outfitted kitchen unit gives the proper atmosphere for food, kitchen and allied products; complete sets of titles—flip, crawl, and drum—and many other display set-ups help provide other identifications.

Sponsors can make their live presentations in 20-, 30-, 40-second, and one-minute lengths. Advertisers currently utilizing facilities in the "House of Breaks" include Robert Hall Clothes (who was the first advertiser to take advantage of the plan), Premier Foods, and Coronet Magazine.

Not only have advertisers found this method of presenting live pitches less expensive and less work, according to WNBT, but they have discovered that the effects obtained are much more



Robert Hall pitch gives effect of real showroom

natural than in carefully rehearsed filmed commercials. In the Premier Foods plugs, for instance, the actual cooking of various victuals occurs in front of the camera; the Robert Hall announcements utilize certain props and backdrops which make it seem that the locale is the actual showroom (see cut above).

In addition, says the station, the live plugs are flexible and easily adaptable to last-minute changes and revisions. ★ ★ ★

Mennen, new in town, uses radio to warm reception

The Mennen Co. will not officially open its new plant in Morristown, N. J., till about May. But it has already started to promote good will and make itself part of the community life via a schedule of programs on the local radio station.

As of 5 January, WMTR, Morristown, has been carrying the *Mennen Bulletin Board*, a five-minute, three-a-week morning show giving a rundown of social activities in the community (Monday, Wednesday, Friday, 8:15 to 8:20 a.m.). All commercials on the program are institutional; these and the linking of the Mennen Co. with local social life are designed to pave the way for a warm welcome to the new neighbor-to-come.

Mennen is moving its plant from Newark to Morristown for purposes of

expansion. The official opening of the new plant will be marked by a week-long celebration.

The agency handling the Mennen account is Kenyon & Eckhardt, New York; Basil Matthews is account executive. ★ ★ ★

Briefly . . .

The New York Chapter of Pioneers of Radio had a Christmas party on 18 December at Toots Shor's in New York. Some 120 vets of the radio business—who've been in it 20 years or more—attended. Especially for the occasion, an ASCAP songwriter, Harry S. Miller, prepared some appropriate parodies which the merrymakers sang. One of these ran (to the tune of *Happy Days Are Here Again*):

Pioneers of Radio:
The gimmicks come and gimmicks go
But you still will hear the names you know:
Pioneers of Radio.
Kilocycs, through carbon "mikes"
We gave the public what it likes
Through the "booms" and "busts" and storms and strikes;
Pioneers of Radio.
We tossed our voices around,
In ev'ry tone, pitch and sound.
Long before the Sponsor came,
Our signatures had gathered fame.
So, we really feel we've earned the name,
Pioneers of Radio!

* * *

Bing Crosby, who owns a 46% share of the station, recently went (via snowmobile) to the top of Mt. Spokane to inspect the new transmitter installation of KXLY-TV. That station expected to be in operation by Christmas, but was delayed by some weeks of bad weather, plus the fact that RCA sent



Crosby visits KXLY-TV tower on 6,000-ft. peak

them a Channel 13 transmitter which had to be converted for Channel 4 use. Probable on-the-air date is now 15 January, according to manager Ed Craney. In photo above, Bing (in plaid jacket) observes the loading of equipment on a sled to be hauled up the snowy mountain. His youngest son, Lenny (seen to left of Bing), accompanied him on the trip. ★ ★ ★

MUTUAL

CKLW

LOWEST COST MAJOR STATION BUY IN THE DETROIT AREA

COMPARE—THE COVERAGE WITH THE COST AND YOU'LL DISCOVER WHY THIS GREATER "DOLLAR DISTANCE" BUY IS RINGING MORE CASH REGISTERS THAN EVER BEFORE FOR ADVERTISERS.

★

CKLW covers a 17,000,000 population area in five important states!

50,000 WATTS 800 KC.

Adam J. Young Jr., Inc.
National Representative

Guardian Building *Detroit 26, Mich.*

J. E. Campeau, Pres.

HAWAIIAN MARKET

(*Continued from page 36*)

ing only Oahu, and is still used by some people. The most comprehensive audience study since was the territorial survey of Dan E. Clark II & Associates late in 1951. Nine of 12 stations underwrote it. KPOA and KILA had sponsored one the preceding spring and did not participate. Meantime Woodrum, Carney & Staff, Ltd., does a periodic coincidental survey for its clients.

Here is a sample list of sponsors who've been using radio in Hawaii for years: Cuticura, Mennen, Anheuser-Busch, Ford, Warner-Hudnut, Standard Brands, Borden's, Brown & Williamson Tobacco, Murine, Pertussin, Colgate, Pabst Beer, Blatz Beer, Best Foods, Sterling Drugs, Bulova Watch, Wildroot, P. Lorillard, Lever Bros., Schlitz Beer, Quaker Oats, General Mills, American Home Foods, Carter Products, Vicks, General Foods, General Electric, American Safety Razor, Heinz, Norwich Pharmacal, Miles Labs.

Tips: What these sponsors have learned and other tips that can help you use Hawaiian radio more effectively were culled by SPONSOR in its survey. A representative list follows:

• Spot radio is an excellent buy in Hawaii if you're careful of station and time of day, says Adam J. Young's Paul Wilson. He says one of dangers is getting into a program already crowded with commercials. He estimates $500,000 a year is spent on spot radio in Hawaii (not including network or local sponsors) and that this exceeds Puerto Rico, which has four and one-half times the population.

• Asst. Head Timebuyer Dick Hurley of Compton says: "Determine the coverage patterns. Try to get a line on the radio homes in the islands. Put all the surveys together. There's not too much definite information."

• Jacqueline Ruta of National Export Advertising Service, who buys Hawaiian radio for Norwich Pharmacal, Lever Bros., and Lambert, among others, finds block programing an important point to consider.

Here is what some of her accounts are doing in Hawaii:

Lever Bros. (for Rinso, Pepsodent, Lux Toilet Soap, Surf, Lux Flakes, Chlorodent): *House Party* and *Lux Radio Theatre*, network; *Jim Ameche, Story Teller*, local; Lucky Luck and J. Akuhead Pupule, the island's two most famous pidgin-English disk jockeys, and announcements.

Borden's Instant Coffee uses announcements.

Electric Auto-Lite has *Suspense* from the network.

Lambert Listerine has *Ozzie & Harriet* on radio and TV and also runs radio announcements.

Norwich NP-27 (foot remedy) and Esterbrook (pens and pencils) air Japanese announcements.

(Note: Most mainland network programs are transcribed; a few are shortwaved.)

• Ted Page, Hollingbery account executive, says: "The people there are starved for entertainment—anything good is popular. They're crazy about soap operas, especially the Japanese."

★ ★ ★ ★ ★ ★ ★ ★

"Because in America our broadcasting facilities are on a commercial basis, television looms as a potentially great retail sales promotion tool. More and more stores are assigning generous advertising allowances to television."

GEORGE HANSEN
President
National Retail Dry Goods Association

★ ★ ★ ★ ★ ★ ★ ★

• Jack Davis of Grant emphasizes Aloha Network is Hawaii's only true network, with stations on each of the four major islands. He points out that KHON is the only station on 24 hours a day—with Al Wayne broadcasting from 12 midnight to 5:00 a.m.

• Don Quinn, who used to be Benton & Bowles' timebuyer for P&G's Tide and switched to Doherty, Clifford, Steers & Shenfield last October to become head timebuyer, says he checks station facilities, program popularity, and audience composition. He uses the 1950 Hooper.

• Mystery and action-drama programs are extremely popular, as are shows reflecting Hawaiian customs and habits, according to KGMB's Wayne Kearl, who's general sales manager of the Hawaiian Broadcasting System. He cites these KGMB programs as examples of what Islanders like: Carl Hebenstreit's *Kini Popo* (morning deejay); Betty Smyser's *Today in Hollywood*; Joe Anzivino's *Sports Parade*, and Herman Wedemeyer.

A survey conducted for KGMB last March by the auto dealers of Hawaii indicated there were 56,000 auto radios in the Islands.

The station also points out that though it has a popular morning Japanese program conducted by Hoshi Hawashida, it doesn't believe manufacturers of mass consumption products need advertise exclusively to racial groups in Hawaii but can achieve better results cheaper by using general programs. It cites the fact that the only significant foreign language newspaper in Hawaii is the *Hawaii Times* (Japanese) with 10,808 circulation, which is a penetration of only 5%. This typifies racial attitudes in the Islands, it says. "Regardless of race, Islanders want to be 'Americans'."

KPOA's Hollinger has a different viewpoint. He says KPOA is affiliated with Japan's 124-station NKH network, thus can offer Japanese-language programs of every type. These not only attract a large Japanese audience, he says, but boast such sponsors as Miles Labs., Best Foods, Anheuser-Busch, Colgate, General Mills, Pan-American World Airways, Pabst, and Sears, Roebuck. KPOA's two daily Filipino-language programs underwritten by Island sugar and pineapple industries, respectively, draw ratings above the 20 mark for KPOA on Kauai Island, where the ratio of Filipino population is highest.

• G. P. Fitzpatrick, promotion manager of Free & Peters, emphasizes that nearly all of Hawaii's consumer goods are imported from the mainland —which makes Hawaii vitally important to the American advertiser.

• Jack Burnett, general manager of KULA, Hawaii's most powerful station (10,000 watts), suggests that sponsors let stations localize their copy. "Take advantage of merchandising available," he says. "Give radio the same chance that newspapers may have had in frequency and size of budget."

"Hawaii offers a vast new market for products now having comparatively small sales here or no distribution whatever," Burnett says. He mentions the fact that some brands enjoy 80 to 90% of total sales in such fields as canned milk, cold cereals, peanut butter. "By employing an intelligent and intensified campaign, you can change this picture by radio," he adds.

The reason for one-sided domination by certain products: Plantation stores used to limit their stocks to a single brand primarily to conserve space.

• KGU's Owen Cunningham offers these tips: "Localize your approach. Use local commercial announcements, in most cases. Locally written com-

mercials are more effective. Use production spots, locally written and produced. Use the Japanese language."

• Hollinger adds this point: "Take note of the unusual listening habits in Hawaii. More sets are in use from 5:45 to 6:00 a.m. (18.3%) than from 11:45 a.m. to 12 noon (18.0%). Daytime listening peak is 7:00-7:15 a.m. when 35.0% of sets are in use. Evening listening peak is 8:15 to 8:30 p.m. when 44.7% of sets are in use. By 10:30 p.m. only 7.4% are in use."

• John D. Allison, national sales director of KHON and the Aloha Network, emphasizes that over one-third of the Islanders live on the outer islands, can't be reached by one station.

• W. B. Meyers, vice president of KIKI, advises sponsors to use good brochures and personal contacts, especially among dealers, as follow-ups to their air advertising.

• Arthur J. Sedgewick, v.p. and general manager of KAHU, Waipahu, Oahu, until he joined the executive staff of the Hawaiian Broadcasting System (KGMB, KGMB-TV, KHBC) in December, sent these tips to SPONSOR for timebuyers: "Realize that no one station blankets the market . . . that to reach all segments you need language programs. Select the station that can do the best job (checking ratings against cost where possible). Try to get programs and/or spots with a sports flavor, if possible. Plan a campaign consisting, in part at least, of short saturation spots, programed so as not to conflict with outstanding shows on other stations."

• Dwight Mossman, commercial manager, KTOC, Lihue, Kauai Island, called attention to the ocean areas which prevent listeners from readily traveling between the Islands for shopping purposes. To fly to Honolulu and back from Kauai costs $19.55, he says. This discourages shopping trips.

• Richard E. Mawson, station manager, KMVI, Wailuku, Maui Island, also points up the advantages of using a local station to reach a local market. You can buy advertising in the *Maui News* and over KMVI in combination; Maui News Publishing Co. owns both.

Radio programing: What do the Hawaiian stations concentrate on, what are some of their top shows, and who buys them? Here's an alphabetical rundown of the stations, starting with Honolulu, which answered SPONSOR's questionnaire:

KGMB, Honolulu: Carries partial CBS Radio Net schedule besides own local shows mentioned earlier. Time sold with KHBC, Hilo. P&G sponsors seven soap operas daily and the Jack Smith-Dinah Shore show. Colgate has *Mr. and Mrs. North* and *Our Miss Brooks* plus announcements. Lever Bros. was mentioned previously. Campbell Soup is using *Maed Carson Says* and also *Club* 15. R. J. Reynolds sponsors *Bob Hawk, My Friend Irma*, Vaughn Monroe, and announcements. Liggett & Myers has Godfrey. Pan American Airways broadcasts 10 minutes of news daily, while the *Honolulu Star-Bulletin* sponsors the 6:15 p.m. news. KGMB's Japanese programing is on daily 5:30-6:45 a.m. or 10 hours a week. There is one hour of Chinese and a half-hour Filipino show weekly.

KGU, Honolulu: Doesn't specialize but plans balanced program schedule. Uses English, Japanese, and Filipino. Station owned by Advertising Publishing Co., publisher of *Honolulu Advertiser*. Principal national sponsors are same largely as NBC's on mainland. Local sponsors are leading local organizations and businesses. They use

KPOA *No. 1 in Hawaii*

because

KPOA leads in more quarter-hour periods of the entire broadcast day than any other Honolulu station.

KPOA's "Wake Up Hawaii," starring Lucky Luck, is the highest-rated of ALL programs, on ALL stations, on ALL islands, at any hour, day or night.

KPOA, and sister station, KILA, Hilo, can be heard by more people in Hawaii than any other network or individual station in the Islands.

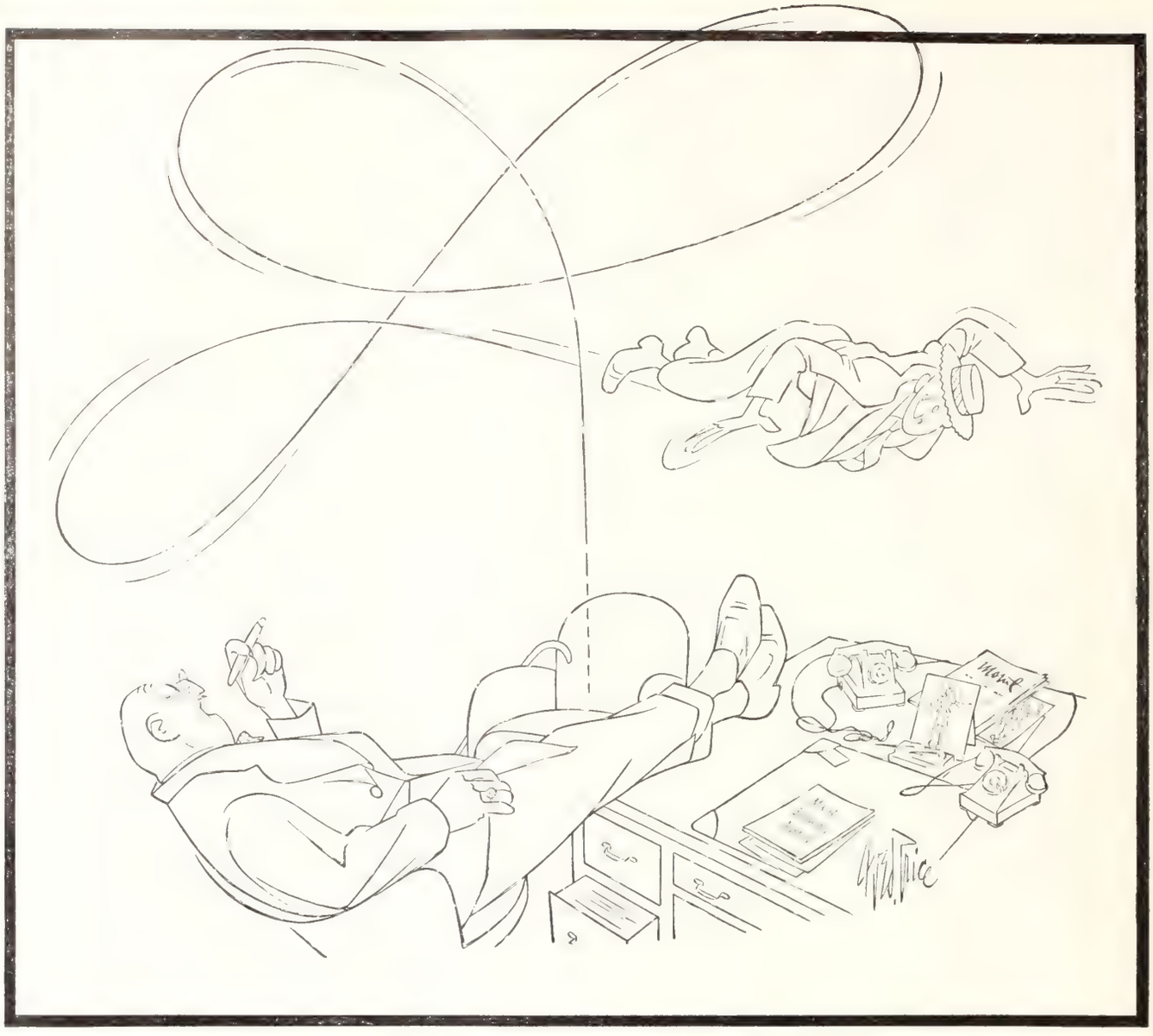
Wise advertisers use

KPOA HAWAII'S INTER-ISLAND NETWORK KILA

5000 watts at 630 HONOLULU

1000 watts at 850 HILO

Managed by Fin Hollinger — Represented by Geo. Hollingbery



"Bird imitations...that's all you can do?"

Oddly enough, some people take extraordinary things for granted.

Like radio, for instance.

Today radio entertains, informs and sells more people in more places at lower cost than any other medium in the entire history of advertising.

Today there are 105,300,000 radio sets in the U. S. A. Virtually *every* home is a radio home—and over half of them have *two or more sets.*

The average American now spends more time with radio than with magazines, TV and newspapers combined.

No wonder advertisers invested more money in radio last year *than ever before!*

Broadcast Advertising Bureau, Inc.
BAB is an organization supported by independent broadcasters, networks and station representatives all over America

270 PARK AVE., NEW YORK CITY

such shows as *Symphony Hour, The Return of the Lurline* (shipboard interviews), *Primo Penthouse Sports*, news, Bob Considine, *Dangerous Assignment, Hollywood Theatre of Stars, Waltztime*. KGU's best success story: *Shell News*, sponsored by Shell Oil for 16 straight years. Shell uses no other station and no other medium in Hawaii, has just renewed for 17th year. KGU is Islands' oldest station (1922), gets full column of plugs each week in Sunday *Advertiser*, is NBC affiliate.

KHON, Honolulu: Key station in Aloha Network (KHON, KTOH, Lihue; KMVI, Wailuku; KIPA, Hilo). Programing built around personalities: J. Akuhead Pupule, Larry Grant, Dick Hunter, Disk Jockey Al Wayne who is on all night, and Don Chaimberlain. Also features two-hour *Japanese Community Hour* program, a Filipino program, and a sports broadcast. Sportcaster Frank Valenti recreates baseball game of day from Western Union wire in summer and San Francisco Forty-niners' football games in fall and winter. J. Akuhead Pupule (J. Crazy or Stupid Fishhead, actually Hal Lewis of Brooklyn), was Hawaii's first disk jockey. Likes to kid sponsors. Larry Grant's *Vagabond House* and *Notebook* have long been "sold out." Station warns sponsors against bloopers of this type: Major advertiser recently ran a newspaper campaign in Islands slugged: "Change to winter oil now." Hawaii's average year-'round temperature is 75°.

KIKI, Honolulu: One of the two 250-watters in Islands. Established 1951. Specializes in news, music, and sports. Principal accounts include Pepsi-Cola, Nehi, San Miguel Beer, Irish Cabs, Transocean Airlines. Royal V. Howard is president.

KPOA, Honolulu: Co-owned by J. Elroy McCaw and John D. Keating, station has developed programing formula based on personality disk jockeys, sports, foreign-language features. Tops are Lucky Luck's *Wake Up Hawaii* (5:30 a.m. to 9:00 a.m. six days a week), *Christmas Early Show*, Nita Benedict's *Wishing Well, Carlos Rivas Sports Reel*—all participations with first and last sold at Class A rates with KILA as second station in two-station Inter-Island Network. NHK (Broadcasting Corp. of Japan) programs broadcast 3 hours 15 minutes daily, Filipino-language programs 1 hour 45 minutes daily. Lucky (Bob) Luck, gravel-voiced ex-Marine captain from Texas, vies with J. Akuhead Pupule throughout Islands as top disk jockey. Both outrate Godfrey. Here's sample of Lucky's pidgin English: "If you no can say somteeng good about noboddy, more better you no say notteng!" KPOA also broadcasts four hours of mainland programs shortwaved from San Francisco daily. Established 1946, it's Don Lee-Mutual Networks affiliate.

KULA, Honolulu: ABC, 10,000-watter specializes in block-programing: soap operas and allied program mornings until 12:30 p.m., solid "adventure hours"—juveniles—6:15 p.m. to 8:00 p.m. and mystery-drama till 10:00 p.m. Afternoons given over to Arthur Gaeth with 12:30 and 6:00 p.m. news report; Vern Bari's *Something for the Ladies* and *Hale O Kula* (House of Gold). Joe Rose's major-league baseball in season, and Gordon Burke's sport news. Saturday is all language: Japanese 11½ hours (also six hours Sunday), two hours Filipino (plus two hours Sundays), Korean 30 minutes, Chinese 30 minutes. Station says 35% of Japanese-origin population said in survey they preferred Japanese-language programs over English, but station cau-

for quick, easy reference to your copies of

SPONSOR

get the durable new Sponsor binder

looks like a million . . .

costs only

$4.

SPONSOR
510 Madison Ave.
New York 22

☐ $4 one binder
☐ $7 two binders

Please send me Binder holding 13 issues and bill me later.

Name _____

Firm _____

Address _____

City _____ *Zone* _____ *State* _____

tions against depending on language broadcasts alone. Sunday daytime programing is language again, as indicated. Sunday evening is solid block of news, commentators, and discussions shortwaved from mainland—Pearson, Winchell, Taylor, *Town Meeting*, *Crossfire*, and, locally, Arthur Gaeth as m.c. KULA says its block-programing is so successful other stations are imitating it.

KAHU, Waipahu: Ten miles from Honolulu, station celebrated second birthday last September. Features music, news, and community service programs. Languages used: Japanese, 26 hours a week; Filipino, 15 hours a week; Chinese, one hour every Sunday; plus two Hawaiian music shows a day, a Latin American 15-minute program once a week, a weekly half-hour Samoan program, an occasional Puerto Rican musical show, and *The Nisei Hour*, one-hour weekly show aimed at younger Japanese-Americans. Sponsors are local.

KMVI, Wailuku, Maui Island: Part of Aloha Network. Specializes in local programing with emphasis on local news and special events. Also broadcasts programs produced by schools, churches, and other civic and community groups. Uses eight hours Japanese weekly, three hours Filipino. Principal sponsors local. Example of how station of this type can pull: Larro Feed arranged to give away 5,000 baby chicks to customers of A&B Stores. A 50-word announcement was broadcast Friday afternoon, Friday night and Saturday morning. Before store opened at 8:00 a.m. Saturday, 1,000 customers were lined up outside. Entire supply of chicks was exhausted within two hours.

KTOH, Lihue, Kauai Island: Another Aloha Network station although locally owned. Specializes in local programs in English, Japanese (one hour daily), Filipino (one hour daily). All high school football, baseball, and basketball games broadcast. Fishing contests, golfing, little league baseball covered. Can it pull? Italian Swiss Colony Wine Song Contest aired on Filipino program required wine labels as ballots. In last six-month period label count averaged 1,500 a month.

Others: KILA, Hilo, carries much the same programs as KPOA, Honolulu; KIPA, Hilo, is fourth station in Aloha Network, and KHBC, Hilo, relays KGMB (CBS) programs, mixed with local shows.

★ ★ ★ ★ ★ ★ ★ ★

"The job of the advertising agency is to bridge the gap between the broadcaster and advertiser — between the broadcaster on the one hand (who seeks money and programs to operate his station) and the advertiser on the other (who seeks customers for his products and services and has the money to find those customers.)"

FREDERICK R. GAMBLE
President
4A's

★ ★ ★ ★ ★ ★ ★ ★

Television: Television has come to the Islands and undoubtedly will affect radio listening in and around Honolulu as drastically as it has in the States once the sets build up. KONA, Honolulu, was on first—18 November—and KGMB-TV debuted 1 December. KONA went off temporarily about 26 November when its audio overlapped AM KPOA, whose power it was using. But it returned to the air 16 December and is now broadcasting from its own tower with its five KW GE transmitter stepped up to 30,000 watts, according to Joseph Bloom, president of Forjoe, station rep who has just returned from Hawaii. Station will soon be up to 123,000 watts, Bloom said, to give it coverage in the outer islands.

KONA, which means "southwind" in Hawaiian, features Webley Edwards' *Talent Show* (he is m.c. of radio's *Hawaii Calls*), *KONA Kiddie Karnival*, news, sports, DuMont Network features like Bishop Sheen, also *Popcorn Theatre* (Westerns) and *Candle Light Theatre*. Chinese and Japanese-American shows will be carried Sundays. General manager is George H. Bowles.

KGMB-TV began with 30 big-name programs on its schedule drawn from CBS (basic), NBC, and ABC. Shows range from Abbott & Costello to *Studio One* and are kines or films although live local programs are being built. Packard Motors has just bought the film-showing of President-elect Eisenhower's inauguration. Film will be flown to Honolulu and telecast on Channel 9 25 January. Lambert Pharmacal is sponsoring *Ozzie & Harriet* (also on radio). National Export Advertising Service is export agency for both sponsors. Maxon is Packard's domestic agency and Lambert & Feasley is Lambert Pharmacal's. C. Richard Evans is KGMB-TV's v.p. and general manager.

Writing to SPONSOR of his recent shift to Hawaii from KNXT, Los Angeles, the Hawaiian Broadcasting System's Wayne Kearl said: "I have been impressed by the Hawaiian market. Per capita income is high. Family income is among the highest in the U.S. Cars registered are terrific proportionately. Quality index is well above the U.S. average. Food and drug retail sales are considerably higher than in many comparable mainland markets. All this means that Hawaii is not only a land of beauty and hula girls, but also a modern, as well as a prosperous market."

To the tourist the "Story of the Islands" can often be summed up in five words: malihini, newcomer or tourist; wahine, woman; okolehao, the native beverage; pilikia, trouble; pau, finished, done, the end.

But the agency which has discovered the power of Hawaiian radio and the richness of its markets is more inclined to say to its clients:

"Hauoli mau i na la apau. Makemake au ia oe ianei!"

("Having wonderful time. Wish you were here!") ★ ★ ★

NOW—TV
IN HAWAII

1 KONA 1
1st IN HAWAII
1st IN POWER

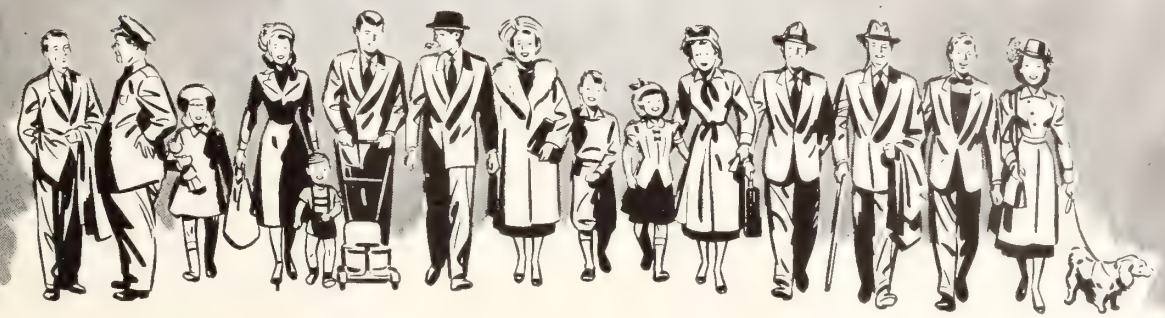
Licensed for
123kw ERP Video
74kw Audio

POWER IS IMPORTANT
to reach ALL the Islands
Although Hawaii TV is less than two months old, set sales already have skyrocketed to over 8,000. Reach this rich half-million population market with KONA, Honolulu. Complete UP, INS, Local News. Dumont Network.

ASK FORJOE

BY APPOINTMENT

TO THE AMERICAN PUBLIC



In some countries products are endorsed by the Crown, and bear the arms of the royal family. That gives them prestige which stimulates sales.

But in democratic America our products are endorsed solely by the approval of the American people, and are identified by brand names and trademarks that have won esteem the hard way.

Here every product must stand on its own feet, and fight for survival in the intense competition of the market place.

Here there is no easy road to popularity or leadership—no suggestion from government as to what you shall buy or what you shall pay. Under our brand system, which is the very keystone in the structure of our free economy, people can separate the wheat from the chaff and make their purchases solely on the basis of merit and appeal to their personal tastes and preferences.

Our system of brand names and advertising is important to the American way of life for two other basic reasons:

1. It develops broad markets for our goods, which in turn stimulate volume production. As a result, many conveniences that would otherwise be luxuries can be sold at prices almost everyone can afford.

2. Brand competition spurs our manufacturers to greater efforts to please us. And this results in constant product improvement and the birth of many new products to add to our comfort and happiness.

• • •

Getting this story across, simply, clearly, is an important job—a task that calls for the concentrated efforts of all who have a stake in the success of manufacturers' brand names.

Brand Names Foundation

INCORPORATED

A NON-PROFIT EDUCATIONAL FOUNDATION • 37 WEST 57th ST., NEW YORK 19, N. Y.

POLITICAL COVERAGE

(*Continued from page* 33)

the sponsors, especially Westinghouse. With the help of Betty Furness, Westinghouse really got its name across. After the Republican Convention, our dealers began asking us, 'What are *you* guys going to do now?' "

A large distributor, who does not carry any of the lines advertised on the air during the conventions and election returns, told SPONSOR: "There's no question but that the sales impact of the convention was tremendous."

As often happens in heavy promotional campaigns, the entire industry got a lift out of the convention and election sponsorship. The Radio-Television Manufacturers Association reported that the convention and political campaign promotion "unquestionably stimulated" sales of radios and TV sets.

In other lines, too, the sales picture indicated that politics was helping to sell appliances. Up to June 1952, laundry dryers were 4% ahead of the previous year, measured by manufacturers shipments; by the end of October, the figure was 21%.

For electric refrigerators, shipments for the first six months of 1952 were 33% behind the comparable period of 1951; by the end of October, shipments were 16% behind. Although the pickup in refrigerator sales began in June, the following convention month was the best refrigerator month of the year for the industry. Monthly home and farm freezer shipments were behind 1951 for the first four months of 1952. Shipments jumped ahead in April, remained ahead through the next six months.

Since early August the TV set industry has been enjoying a boom that is reminding everybody of the lush sales in 1950, when nearly 7.5 million sets were sold, a record that's not expected to be beaten for some time.. While new TV stations (or the promise of them) has sparked sales in certain areas, the big selling figures are being raked up in "old" TV markets. Set inventories dropped from 480,000 in June to 80,000 in October.

The appliance industry needed the lift it got out of second half of 1952 sales. While all the figures are not in, retail sales estimates by *Electrical Merchandising* magazine indicate that the industry will be doing well if it equals its 1951 figure. The magazine's estimate of 1952 retail sales of all electrical appliances, including radio and TV sets, is $6,041,650,000. The final 1951 figure was $6,169,395,000.

While everyone interviewed agreed that appliance sponsorship of conventions and Election Night boosted industry sales, opinions differed about the degree of help such sponsorship gave. Some said that appliance sales were due for an upturn in the fall of 1952, anyway; that the consumer had remained away from buying appliances just as long as he could and was returning to "normal" buying habits. It was also pointed out that many of the appliances which showed increases over 1951 were riding upward on a long-term sales curve because of low market saturation. These include such items as freezers, laundry dryers, and deep-fat fryers.

As for the appearance of allocations in the latter half of 1952, the industry has been on allocation on and off since the end of World War II. Even GE, whose appliance sales slumped markedly in 1952, put many appliances on allocation as soon as they began to move more briskly last fall.

The main reason for allocations are



Vic RADIO PROFIT Diehm Says:



Elves, Pixies, Gnomes or Leprechauns, Call us what you like... but we the "SMALL PEOPLE" Deliver the "BIG SALES!"

There's nothing "big shot" about any of us. We don't try to give you a lot of statistical mumbo jumbo and big talk about our abilities to sell your client's products on our stations. We're the so called "small people" . . . the workers . . . the producers of sales. We're the people who work day and night to make it possible that your client's messages are properly directed to the millions of people we serve and who depend upon us for news, sports, mystery, drama, music, children's programs . . . yes, for information and entertainment for every age.

WAZL	WHOL	WHLM	WIDE
HAZLETON, PA. NBC-MBS	ALLENTOWN, PA. CBS	BLOOMSBURG, PA.	BIDDEFORD-SACO, ME. MBS-YANKEE
(Represented by Robert Meeker Associates).		(Owned and Operated by Harry L. Magee).	(Represented by Edward Devney).

1000 WATTS

730! Charleston's most far reaching station

PAL says

"PAL for me, in '53"!

That's a good slogan for you timebuyers to remember, when you want to *sell* the Coastal Carolina market.

Programming to the Negro audience (50% of the population), *plus* the vast group of people who listen to hillbilly music, WPAL gives a tremendously large segment of the audience, at rock-bottom prices. *Check your Hoopers—and your rate cards.*

Tried-'n'-true personalities *sell, and sell your product*—all day long.

Money's to be made here in Coastal Carolina —and I'm just the doggy to do it for you.

Make your slogan: "PAL for me, in '53"!

Happy New Year!



w-PAL
of CHARLESTON
SOUTH CAROLINA

Forjoe and Company
S. E. Dora-Clayton Agency

All this and Hoopers too!

CBS
IN THE LAND
OF
MILK and HONEY
WBAY
GREEN BAY
5,000 WATTS

How to keep a Sponsor Happy

We
Just
Increase
Volume!

1,000 WATTS
SAVANNAH, GA.
A "Dee" Rivers Station
Call Forjoe or Stars, Inc., Atlanta

the demands of the Armed Services. Last year the radio-TV industry shipped civilian production valued at $1.5 billion and military production valued at $2.5 billion.

How the audiences were shared: No detailed breakdowns of the radio-TV audiences reached by each sponsor during the conventions and Election Night were published by any of the rating services. However NBC put out a series of releases which claimed that, based on Nielsen studies, it reached more homes for Philco during the convention than CBS did for Westinghouse or ABC for Admiral.

The whys and wherefores of this greater share of audience will probably remain in dispute for years to come. It can be pointed out, however, that, so far as TV was concerned (where NBC's audience superiority was most evident), NBC had greater station coverage. While the number of stations varied greatly during the conventions, NBC's telecast was generally carried on from 42 to 47 stations, while CBS used 34 to 39 (Westinghouse also had three to four DuMont stations) and ABC used 13 to 15.

One group of figures NBC released covered average minute audiences during both conventions on radio and TV combined. CBS and ABC were not identified by name but there was no doubt who the "second" and "third" networks were.

Here are the figures:

Day sessions — NBC, 3,569,000 homes; CBS, 2,532,000; ABC, 1,143,000.

Evening sessions—NBC, 3,995,000; CBS, 2,612,000; ABC, 1,364,000.

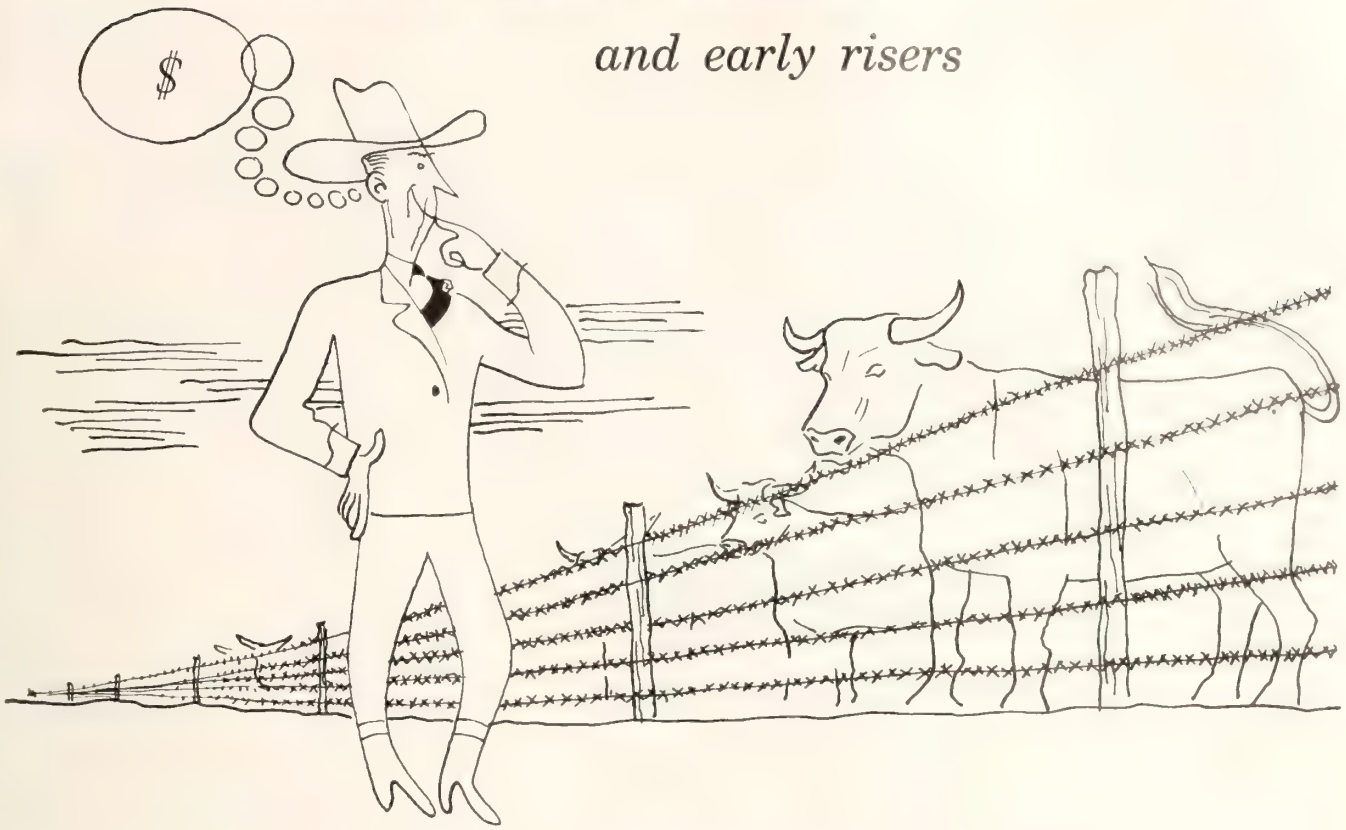
In a separate release on television coverage alone during the conventions, NBC's rating study of the Nielsen TV Index showed that DuMont audiences on an average minute basis ranged from 180,000 during the daytime G.O.P. sessions to 346,000 during the evening G.O.P. sessions.

NBC based its Election Night claims on preliminary figures in a 10-city comparative Trendex rating covering viewing from 9:00 to 11:00 p.m. The figures, NBC said, showed it reached more TV viewers than any other network with a 39% share of audience.

Nearly everybody tuned in: The total figures on radio-TV listening to both conventions are truly impressive (see charts, page 33). They also reveal

OF BARBED WIRE, INCOME

and early risers



THE BARBED WIRE which sings in the wind of the Texas Panhandle is right at home. Back in 1882 one J. F. Glidden got tired of punching cattle all over the horizon. He noticed that longhorns instinctively seemed to give the thorny cactus a wide berth so he added barbs to the fence on his Panhandle ranch and barbed wire was born.

The fence which stands around Amarillo is a boon to South Texans, protecting them from the cold North Wind. It also serves the citizens of the Panhandle, helping to make possible the largest cattle auction in the world, giving dudes something to catch their Levis on, affording cowboys employment nursing a million head, wearing down the open range, reducing the need for that sacred instrument, the branding iron.

The brand KGNC—burned into the daily habits of a million or more inhabitants of 78 counties in Texas, Colorado, Oklahoma, New Mexico and Kansas by 10,000 watts of power and 30 years of regional and national programming — represents riches which dwarf even the fabulous King Ranch. Gross cash farm income for the area amounted to $925 million last year.

With the highest per capita retail sales in the nation, Amarillo owes much to its vast trading area, its surrounding gas and oil fields, wheatlands, ranches and farms. Transportation hub of transcontinental rail, bus, and air lines, Amarillo is close to the stuff an advertiser looks for when he wants business. And it helps to look for it early:

A couple from the Panhandle, in town for a combination vacation and shopping tour, registered at an Amarillo hotel. The clerk politely inquired if they wanted to leave a call.

"No thanks," said the husband. "We'll just sleep right on through till sunrise."

KGNC signs on at 5:30 a.m.

KGNC-TV signs on early in the spring of 1953.



710 KC • 10,000 WATTS • REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY

interesting listening and viewing patterns. With the growth of TV, these patterns will probably never be repeated in quite the same way, but to the convention sponsors they offer a primer on broadcasting's power of penetration in U.S. homes.

Although the conventions occurred six months ago, most of the material below has not been published before. For this reason, SPONSOR presents some detailed figures:

In the matter of homes reached, as pointed out earlier in the article, nine out of every 10 radio homes (which means total U.S. radio and TV homes) were tuned in to one or both conventions at some time. The figures are 40,186,000 listening and viewing homes out of 43,849,000, based on a Nielsen percentage of 91.6.

According to Nielsen, there was a greater percentage of TV homes viewing (or listening to) the convention than radio homes or radio-only homes. As chart No. 1 (page 33) shows, the TV home percentage was 95, compared to 72.7 and 89.3 for all radio homes and radio-only homes, respectively. It should be noted that the 95% figure is a Nielsen estimate. It shows the percent of TV homes which listened to TV *and* radio and does not separately break down TV viewing exclusively. However, Nielsen is convinced that the total number of TV homes reached by TV was above 90%. Here is how Nielsen reached that conclusion:

1. Nielsen knew that *one* radio network reached 38% of all radio homes during *one* convention.

2. Nielsen also knew that *all* radio networks reached 72.7 of all radio homes during *both* conventions, or roughly twice as many homes (see Chart 1, page 33).

3. The Nielsen people knew that *one* TV network reached 71.6% of all TV homes during *one* convention.

Therefore, it is easy to see that, while it would have been impossible to double the 71.6% figure, the percentage of TV homes listening to TV must have been somewhere in the 90's. Furthermore, since the radio figures also include MBS (whose coverage was not sponsored by any of the appliance firms), the *percentage* of TV homes reached by the appliance sponsors was even greater than the radio homes percentage than is indicated in Chart No. 1.

The greater convention interest among TV homes is made clear in Charts 2 and 3 (page 33). Chart 2 shows that the greatest average tune-in time during the conventions was in TV homes—28.1 hours. Note also that while half of the TV homes tuned in to radio, the average radio tune-in time was only 4.3 hours. Even in radio-only homes, the average tune-in time was a little more than half the TV homes figure. This indicates a higher relative exposure to commercials among TV set owners.

Chart 3 is simply the result of multiplying the homes figures in Chart 1 by the corresponding average tune-in time in Chart 2. It shows that the gross amount of listening and viewing





IN TULSA . . .

THE PULSE, INC. **100% YARDSTICK** **THE PULSE OF TULSA**

Radio Station Audiences by Time Periods — November, 1952

M O N D A Y - F R I D A Y

Station	6 AM - 12 Noon	12 Noon - 6 PM	6 PM - 8 PM
KVOO	**34**	**40**	**42**
"B"	20	22	27
"C"	19	16	15
"D"	13a	8a	*
"E"	7	6	6
"F"	5	5	4
Misc.	3	3	5
Total Percent	100	100	100
Average ¼ hour Home using radio	19.1	20.8	23.7

"a" Does not broadcast for complete six hour period and the share of audience is unadjusted for this situation.

* *Not on air*

These figures are percentages indicating the relative popularity of the stations during the day. The base, total station quarter hour mentions, is the sum of the number of stations listened to during the periods. This base, divided into the total mentions of each station gives the figures listed above.

★ ★ ★

KVOO leads substantially in *every* quarter hour covered by this Pulse Report save one, and in this quarter hour one other station merely equals the KVOO share of audience.

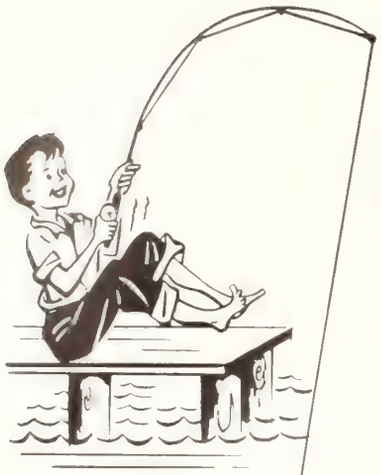
See your nearest Edward Petry & Company office for the complete data and for KVOO availabilities.

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS — OKLAHOMA'S GREATEST STATION — TULSA, OKLA.



PINPOINT YOUR PERSISTENT SALESMAN

HOOK ONTO THE PROSPEROUS SOUTHERN NEW ENGLAND MARKET. WJAR-TV MEANS UNDUPLICATED COVERAGE IN 240,000 HOMES WITH PERSISTENT SELLING TO MORE THAN 720,000 PEOPLE.

WJAR-TV
PROVIDENCE



Represented Nationally by
Weed Television
In New England — Bertha Brainard

in TV homes was greater than the gross figures for radio-only homes.

Even taking into account the radio listening in TV homes, the figures indicate that the gross amount of TV viewing was greater than the gross amount of radio listening. This, despite the greater number of radio-only homes.

How does this listening and viewing compare with regular radio and TV program audience levels? Total convention audience figures don't offer a good basis for comparison, but half-hour audience peaks during the convention might. Here is what Nielsen discovered about peak convention audiences:

1. For radio, during the G.O.P. Convention: 7,576,000 homes, 2:00 to 2:30 p.m. Friday 11 July, towards the end of final balloting.

2. For TV, during the G.O.P. Convention: 8,655,000 homes, 10:30 to 11:00 p.m., Thursday 10 July, during the nominating speeches.

3. For radio, during the Democratic Convention: 8,675,000 homes, 2:30 to 3:00 p.m., Friday 25 July, during the first balloting.

4. For TV, during the Democratic Convention, 10,161,000 homes, 10:30 to 11:00 p.m., Friday July 25, during the early part of the third balloting.

Note that the Republican and Democratic peaks on TV were during identical time segments in the evening. On radio the peak time segments for the two conventions were adjacent in the afternoon.

These peak figures were attained by all sponsors combined. Compare these figures with leading radio and TV programs between and before the conventions. Here are some of the leaders, according to Nielsen:

• During the spring of 1952, the leading network radio shows reached between 4,000,000 and 5,000,000 homes.

Suggestion: File this article for '56

SPONSOR'S *article summarizing results and audience accruing from* 1952 *convention sponsorship may come in handy to admen in* 1956. *It could be used as background for a decision on whether or not to buy into or around convention broadcasts.*

KBTV

Transmitting Denver's Most Powerful Signal from Atop Lookout Mountain

CBS ABC Affiliate

KBTV CHANNEL 9 DENVER

To reach the rich, expanding Denver and Colorado market, specify KBTV . . . for sales *results!* Check these facts and figures. Write for complete details on this productive, fast-growing market.

THE GREAT COLORADO MARKET

Population	1,325,089
% Increase over 1940	18.0
Total Retail Sales	$1,257,095,000
Total Urban Population	831,318
Total Rural Population	493,771
TV Sets in Area	99,899

(Rocky Mtn. Elec. League—Dec. 1)

KBTV
CHANNEL 9 DENVER
1100 CALIFORNIA • TAbor 6386
Contact Your Nearest Free & Peters Representative

Radio Station
KFMB
is now
CBS
RADIO NETWORK
in
San Diego, Calif.
(550 on Dial)

John A. Kennedy, Board Chairman
Howard L. Chernoff, Gen. Manager
Represented by THE BRANHAM CO.



Here in the San Francisco Bay Area

(ONE OF "FIRST 10" MARKETS IN TV SETS)

tv

is a major advertising medium... and the major TV station in the market is

KRON-tv

which operates on Channel 4 and puts more eyes on SPOTS

Most Advertisers! Rorabaugh reports that KRON-TV serves the largest number of advertisers in this 3-station market

Biggest Audience! Pulse shows that KRON-TV offers the greatest percentage of audience, day and night, and all week

Best Shows! Pulse counts more top-rated shows on KRON-TV than on the other two San Francisco stations *combined*

Clearest Coverage! The market's highest antenna sends KRON-TV's signal throughout the Bay Area market, deep into Northern and Central California

---

ASK FREE & PETERS for availabilities... in New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Bldg., 5th and Mission Streets, San Francisco. An NBC Affiliate, KRON-TV is owned and operated by the San Francisco Chronicle. It has pioneered in San Francisco TV (Channel 4) since November 15, 1949.



Air view of Coit Tower atop Telegraph Hill. From "The Hill" early-day San Franciscans watched for ships entering the Golden Gate

• The Groucho Marx radio program reached 2,440,000 homes between the conventions.

• In June 1952, *I Love Lucy* reached 9,274,000 TV homes during one week.

• During the spring of 1952, *Lucy* reached a peak of 11,000,000 homes.

Without going into detailed comparisons, it is obvious that the top radio and TV shows can equal or exceed the half-hour audience reached by one sponsor during the convention. But it is also obvious that no broadcast sponsors, within such a short period of time as the two conventions, ever reached so many people so many times.

The convention sponsors had plenty of time to put their ideas across. Admiral had 105 hours of TV coverage, 100 hours of radio coverage. Philco had 138 hours of TV time, 91 hours of radio time. As for commercials Westinghouse presented 202 on TV, taking up 267 minutes of commercial time, and 186 on radio, taking up the same amount of time in minutes. Admiral had 310 minutes of commercial time on TV and 215 minutes of commercial time on radio.

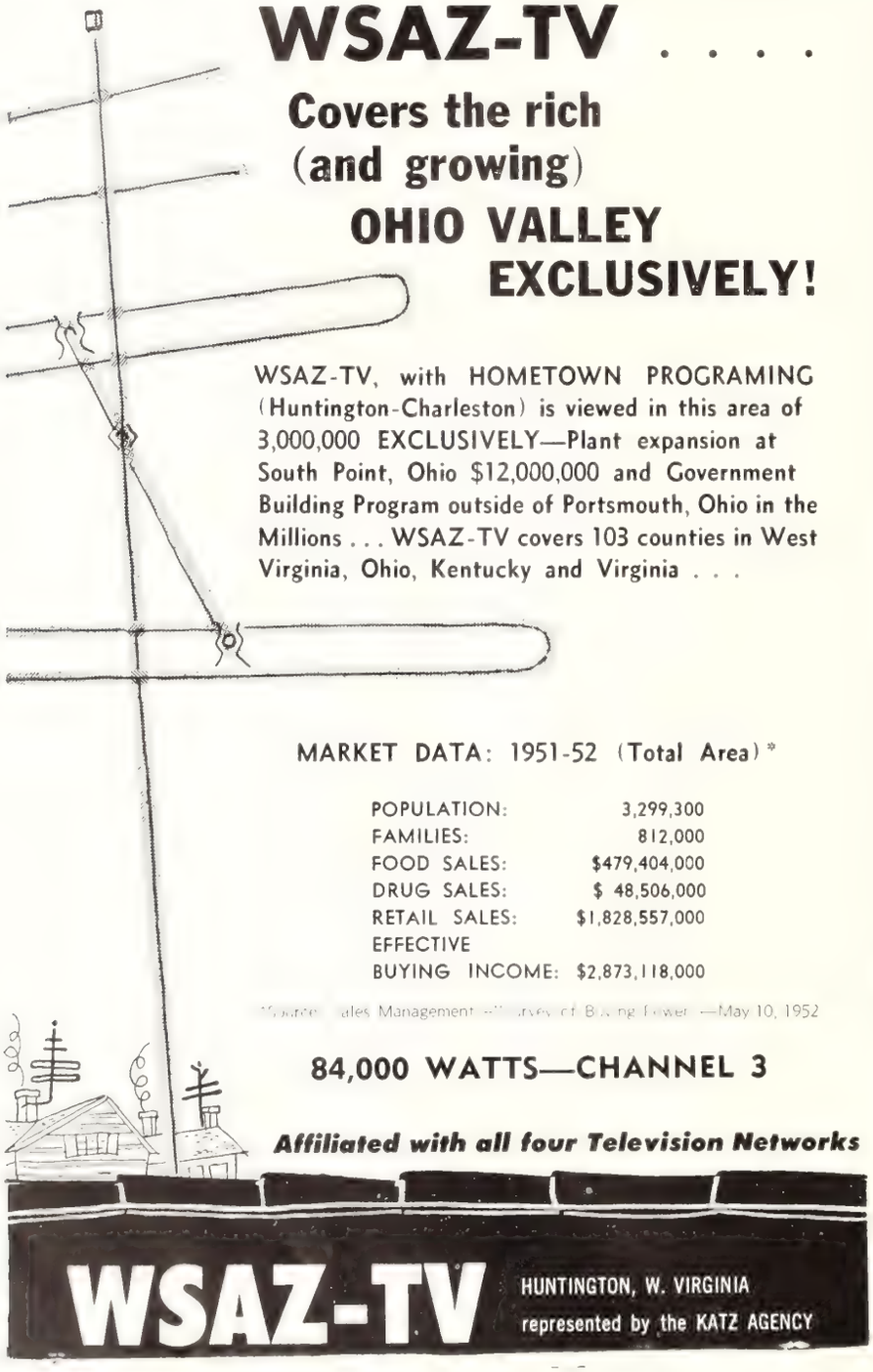
Nielsen Election Night listening figures are not complete but for TV analysis showed that 17,166,000 homes viewed the returns at one time or another. This was 89.9% of U.S. TV homes. The high point in viewing was during the half hour beginning at 9:00 p.m. when 13,977,000 homes were tuned in. The figures went downward after that.

However, up to the half hour beginning at 10:30 the number of viewing homes remained above 13 million. After midnight more than nine million homes were still tuned in; and at 2:00 a.m. the count was nearly five million homes.

What was learned? Looking back on the convention, the sponsors feel that the selling job was properly handled and effective. They don't consider the commercials intruded and they point out that, although a broadcast sponsor is allowed 10% of program time for commercials, none of them used more than half of their allotted time quota. (See "Advertisers learned plenty at the conventions," SPONSOR 28 July 1952.)

There was no difference in the basic commercial approach between the two conventions. There was a real effort made to get more variety, however, into the Democratic Convention broadcasts. Philco, which put 11% of its TV commercials on film, made up 42 different commercial films for the conventions. Because all stations weren't interconnected, it was necessary to make 777 prints, the largest single TV print order up to that time.

With its 24 products advertised during the convention, Westinghouse used 28 different live commercials with Betty Furness plus 26 different flip card commercials. Admiral sought variety by indoctrinating the announcers in Admiral sales lore and letting them speak extemporaneously. It worked well during the G.O.P. con-





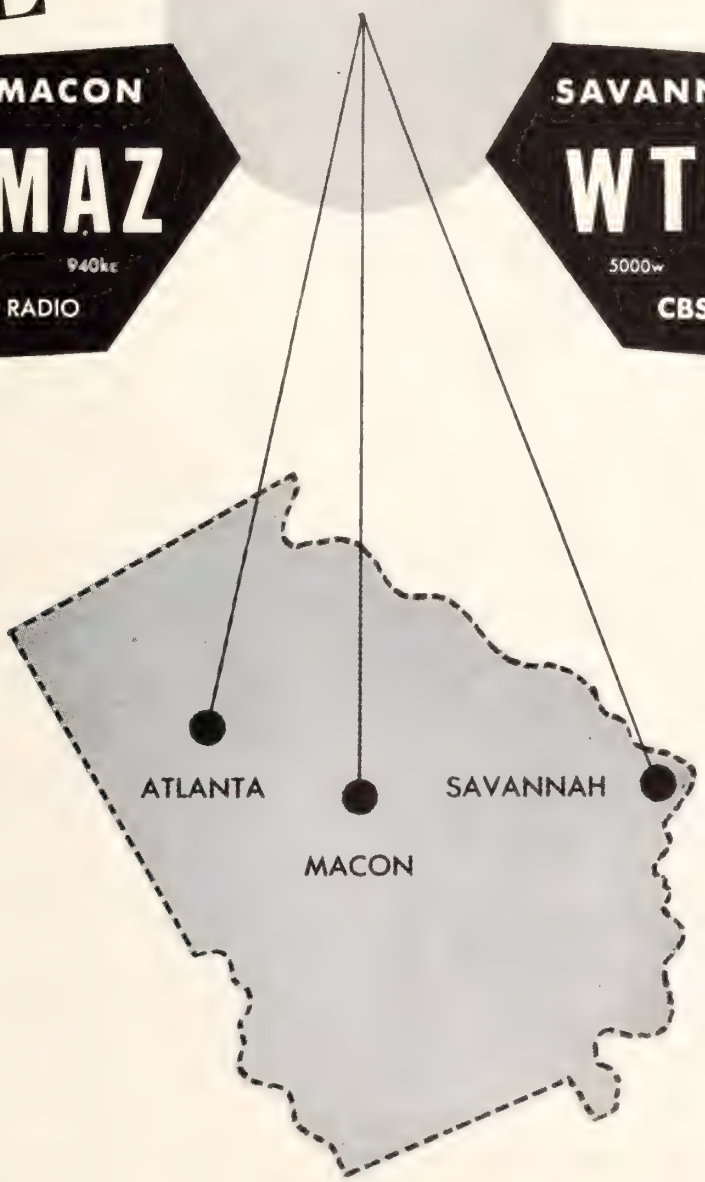
ONLY A COMBINATION
OF STATIONS CAN
COVER GEORGIA'S
MAJOR MARKETS

THE GEORGIA TRIO

ATLANTA
WAGA
5000w 590kc
CBS RADIO

MACON
WMAZ
10,000w 940kc
CBS RADIO

SAVANNAH
WTOC
5000w 1290kc
CBS RADIO



the* TRIO *offers advertisers at one low cost:

CONCENTRATED COVERAGE
•
MERCHANDISING ASSISTANCE
•
LISTENER LOYALTY BUILT BY LOCAL PROGRAMMING
•
DEALER LOYALTIES

in* 3 *major markets

represented individually and as a group by

THE KATZ AGENCY, INC.

NEW YORK CHICAGO DETROIT ATLANTA DALLAS KANSAS CITY LOS ANGELES SAN FRANCISCO



HEARING IS BELIEVING

Central Ohioans buy brand names associated with favorite radio personalities. Loyal, yet ever-ready to try something new, Central Ohioans, 1¼ million strong, make up a billion-dollar market for old and new products.

Reach this 24-county market area through WBNS Radio —Central Ohio's only CBS outlet. The top 20-rated programs round out a balanced schedule which attracts loyal listeners who *hear . . . believe . . .* and *buy!*

ASK JOHN BLAIR

WBNS RADIO

POWER
WBNS — 5,000
WELD-FM—53,000
COLUMBUS, OHIO

CENTRAL OHIO'S ONLY CBS RADIO OUTLET

BIG AGGIE LAND:

No City Limits

•

WNAX — 570
Yankton-Sioux City

•

Represented nationally by
The Katz Agency

•

CBS Radio

The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM
WCOD—FM
WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.
WMBG The Bolling Co.

clave and Admiral continued the technique during the Democratic one.

Neither the sponsors nor networks can see now how they could have covered only the highlights of the convention rather than the entire picture.

Adman Ritenbaugh, speaking for Westinghouse, said, "It is our feeling that the impact of the complete coverage was beyond description. The thousands of letters received during and after the conventions bear this out. The people were thrilled by even the smallest incident. How could you broadcast just the highlights when some of the by-play, such as the Romany (roll call) incident during the G.O.P. Convention, the fire episode during the Democratic Convention, and hundreds of others, were as great a part of the over-all picture as any of the major speeches."

Ritenbaugh also declared that participating sponsorship would have been a mistake: "The audience for the convention broadcasts and telecasts fluctuated greatly during each day. The millions of people who followed the convention proceedings certainly did not make up a static audience. This changing audience would seem to stop any argument for a shared sponsorship. There would undoubtedly be confusion in the minds of people as to the sponsor of a program such as this if they would have seen or heard many different kinds of commercials."

As for the networks, here is what they learned from the conventions:

1. TV equipment has to be made smaller and more portable. Radio still has the edge in the setting up of remotes. However, in one instance, an NBC television crew set up equipment in the Blackstone Hotel ready for telecasting 37 minutes after a call was put in to the crew in a garage four miles away.

2. The 1956 conventions will see more emphasis on the manpower side and less on the technical side. There will probably be more interpretation, more coverage of events taking place outside the convention.

3. Actual production costs for such events as conventions have probably reached a ceiling.

4. The top problem in 1956 will be to present a tighter, clearer, and more deftly dovetailed presentation. This could entail a completely revolutionized technique of convention proceedings in the planning of the two major political parties. ★ ★ ★

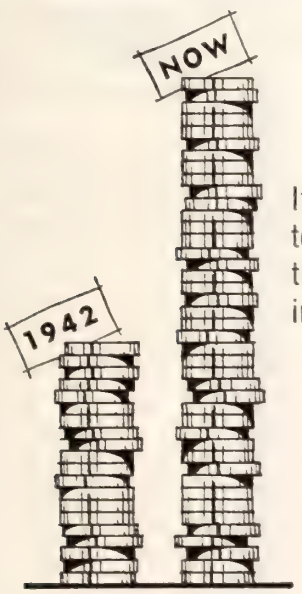
Nobody needs a slide rule to prove that most advertising *costs* have gone up in the past ten years. But sometimes people overlook the fact that advertising *values* have also zoomed upward!

And more than ever,

RADIO serves you the biggest slice of ADVERTISING VALUE

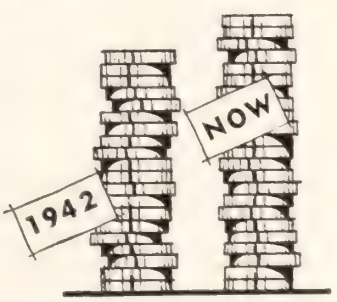
Radio now delivers the biggest audiences in history.

Yet the cost of using radio has increased far less than any other costs in the advertising business! Here's an illustration—



It now takes $206 to buy engravings that cost $100 in 1942

BUT it takes only $114 to buy time that cost $100 in 1942 . . on **KYW**, the 50,000-watt Westinghouse station that dominates the rewarding Philadelphia market area



In six of the nation's leading markets, Westinghouse stations provide unbeatable advertising coverage.. at a cost-per-listener that makes every dollar count.. for more!

WESTINGHOUSE RADIO STATIONS Inc

WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV; for WBZ TV, NBC Spot Sales

500 TV STATIONS

(Continued from page 25)

them in pricing "new" TV markets: As each new TV station joins a network, the average cost for a Class "A" hour will be somewhere between $150 and $200 gross, depending on the size of the market. This price is set, at the moment, by the simple economics of station operation and the fact that the outlook is for fast set growth in the newest TV areas.

With a half-hour TV time slot likely to cost over $46,000 per week on a "full" network of the near future, it's only natural that many agencymen have gasped in alarm, as they measured these figures mentally against their client's pocketbooks.

At the same time, the TV networks are aware of the limitations of advertising budgets. "We wouldn't dare insist that network TV advertisers carry every station on the network, a CBS TV official told SPONSOR. "We'll probably set a 'basic' network of perhaps 70 or 75 stations, covering the same number of top markets, and arrange the others in groups of supplementaries. Down at the end of the list there may well be 'bonus' stations who will be happy enough to carry big network shows without charge in order to attract audiences."

Indeed, most admen feel, the only way the major networks will be able to operate is through a very flexible selling plan. There is likely to be more use of regional TV webs, partial networks and a goodly number of shared-sponsorship or alternate-week arrangements.

There are, however, some distinct agency hopes for market-by-market rate reductions in TV—despite the booming growth of networks. Many of the largest TV areas—such as Buffalo, Pittsburgh, New Orleans, St. Louis, etc.—are one-station cities. On the FCC's time-table, these markets will have more TV stations moving in shortly. Then, admen feel, the "old" stations will start offering fancy discounts as the competition starts to get much tougher. Some of the savings here, both in terms of what networks will ask for the "old" station's time and what the station will have on its spot rate card, will help greatly in buy-



WHADDA YA MEAN, "RABBITS"?

These, my friend, are CHINCHILLAS . . . the in-the-money bunny . . . the aristocrat of the rabbit world. We dug up this photo because it's a perfect illustration of the WIBW audience.

You see, we're a *farm* station. Always have been. As a result, WIBW is the station that Kansas farm families have *always* listened to most*. And when it comes to spendable income, WIBW listeners are the aristocrats in this area. Twelve consecutive years of wonderful crops and high prices have taken care of that.

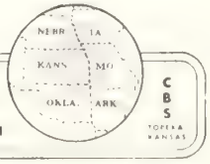
CASH IN on this known buying power and known listening preference. USE WIBW!

*Kansas Radio Audience 1940-52

WIBW

Serving and Selling "THE MAGIC CIRCLE"

Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



BMI

Pin Up Sheet

YOUR EVERYDAY GUIDE TO CURRENT SONG HITS

The broadcaster faces a daily challenge of providing the best in recorded musical entertainment.

To help meet this challenge BMI issues its monthly "Pin Up" sheet of BMI-licensed songs which can honestly be classed as *Hit Tunes*.

Most broadcasting stations keep the BMI "Pin Up" sheet prominently posted as a convenient reference. Complete record information is provided, as well as a handy calendar listing dates and events important to broadcasters.

If you'd like your own personal copy—write to BMI Promotion Dept.

BROADCAST MUSIC, INC.

580 FIFTH AVE., NEW YORK 19

NEW YORK • CHICAGO • HOLLYWOOD



Here's the REAL pitch on radio, in Kentucky!

When you strip it of all the fancy talk, the Kentucky radio story boils down to this:

55.3% of the State's total retail sales are made in Metropolitan Louisville and its satellite markets — a concentrated area covered daily by WAVE, alone!

With 5000 watts *(and 5000-watt rates!)*, WAVE gives you this important majority, plus a big hunk of Southern Indiana with another quarter billion dollars in effective buying income!

The show's going on, *now.* Join the other smart advertisers — step right up and get a front-row seat with WAVE!

5000 WATTS • NBC •

WAVE
LOUISVILLE



Free & Peters, Inc., *Exclusive National Representatives*

2765
Independent
Retail Grocers
in Baltimore say:
WFBR's
the station for us!

Every year since 1936, the powerful Independent Retail Grocers Association of Baltimore has turned to Baltimore's promotion-minded, know-how station, WFBR, to make sure their Annual Food Show, held at the Fifth Regiment Armory in Baltimore, goes over with a bang.

Every year WFBR has thrown the full weight of its promotion, programming, merchandising and production departments behind this great food event.

The result? Every year, bigger crowds, more exhibitors, better displays—and firmer loyalties, friendship and cooperation between the 2765 members of the Independent Retail Grocers Association and WFBR.

For real showmanship, solid merchandising and active, day-in, day-out promotion, ask your John Blair man or write, wire or phone...

ABC BASIC NETWORK
WFBR
5000 WATTS IN BALTIMORE, MD.

ing "new" television markets.

Such savings, of course, won't alter the upward trend of over-all costs. As a result, many a top advertiser today is asking his agency, quietly, if the game is going to be worth the price of admission.

On a mathematical basis, the answer seems to be a cautious "yes." Sidney W. Dean Jr., v.p. and director of marketing services of McCann-Erickson, recently stated to the ANA:

"By dividing the number of potential television homes by the cost of commercial time, cost-per-1,000 net television homes now stands at 56¢ in the original 63 television markets. By December 1954, the projection indicates a decline to approximately 50¢,

★ ★ ★ ★ ★ ★ ★ ★

"Advertisers shouldn't endorse the principle of 'robbing Peter to pay Paul,' financing television at the expense of other media."

J. L. VAN VOLKENBURG
President
CBS TV

★ ★ ★ ★ ★ ★ ★ ★

an 11% reduction in the cost-per-1,000 *net* homes, by the NBC definition. If they could be computed on a *gross* basis, they would be substantially lower.

"By applying the projected rates for the 62 new television markets to the gross potential audience of the 18,000,000 homes," Dean added, "the projected cost-per-1,000 gross television homes becomes 44¢ by December 1954. While this is a valid measurement of the potential cost for non-simultaneous spot time in these 62 markets, it cannot be compared with the above cost of the 1,000 net homes in the original 63 markets."

(NOTE: In the statement above, Dean refers to "net" homes as opposed to "gross." The "net" TV audience is the total potential viewing homes at a given moment of time, since there are some duplications and overlaps in the 63 "old" TV markets. "Gross" audience is the technical sum of all the audiences of all stations in these areas.)

An interesting qualifier to such projections was made to SPONSOR by one NBC TV executive. By his calculations, the simple "circulation" cost figures (net costs vs. potential audience) for the NBC video web is $1.67-per-1,000 for a half-hour evening slot starting January 1953. By early 1955, this figure will have dropped, the NBC man believes, to about $1.50.

Key points for admen: As TV networks grow, despite possible savings here and there in one-station markets that have become more competitive, the time costs will rise. New stations may come on at an average cost of $150-$200 *for a Class "A" evening hour, gross. Ultimate size of each of the major national TV webs may be about* 125-150 *outlets, starting at a "basic" list of perhaps* 70 *and working down through groups of supplementaries. And, although TV networks will cost more, they will reach so many more people that the costs-vs.-circulation figures will drop.*

Effects on other ad media: Since large-scale TV is going to be an expensive item, admen are naturally curious about the long-range effects of TV on other media, particularly radio.

Most agencies feel today that radio will continue as a useful, active advertising medium when TV reaches near-national size in a couple of years. However, radio — particularly nighttime network radio—may find its primary use by the larger TV advertisers of 1955 in a "complementary" role. That is, radio will be used to fill in the gaps of TV at night. During the daytime and early morning radio will hold a good deal of its audience and its revenue, the admen interviewed by SPONSOR predicted.

Independent radio stations, particu-

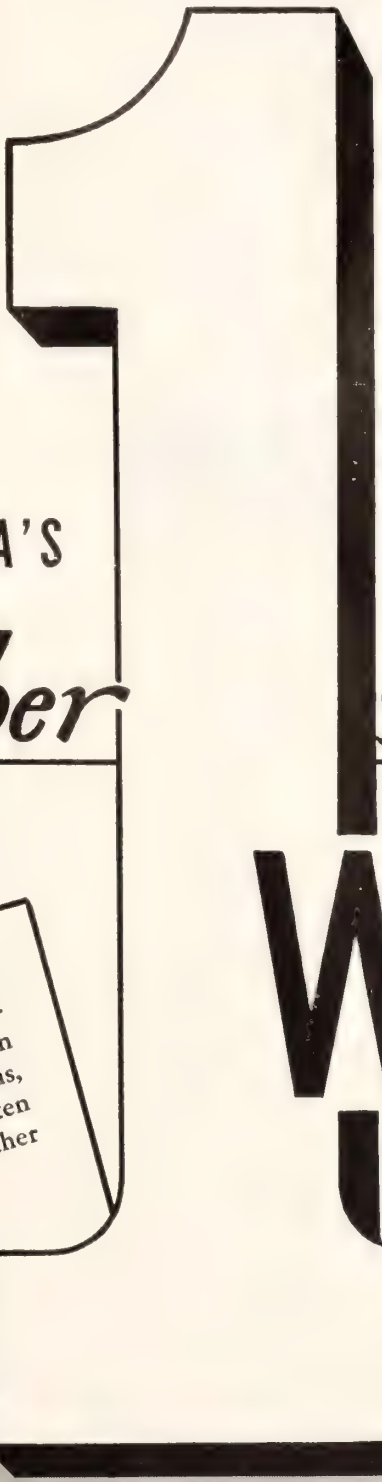
Let FILMACK Make Your TV Film Spots By Mail

as LOW as 8 Second $50 with Audio
20 Second $80
One Minute $150
LOW Budget Prices

Hundreds of Ad Agencies rely on Filmack for TV Spots by Mail. With our 35 Years Experience, Huge Facilities, and Expert Craftsmen, we can produce all types of stop-motion, full animation and TV slides!
... Send in your Storyboards for quotes.

FILMACK STUDIOS 1328 SOUTH WABASH AVE., CHICAGO

NORTH CAROLINA IS THE SOUTH'S NUMBER ONE STATE



NORTH CAROLINA'S

Number 1 Salesman is

WPTF

also WPTF-FM

50,000 WATTS · 680 KC.

North Carolina rates more firsts in recognized market surveys than any other Southern state. More North Carolinians, according to BMB study, listen to WPTF than to any other station.

NBC AFFILIATE FOR RALEIGH-DURHAM & EASTERN NORTH CAROLINA



FREE & PETERS, NATIONAL REPRESENTATIVE

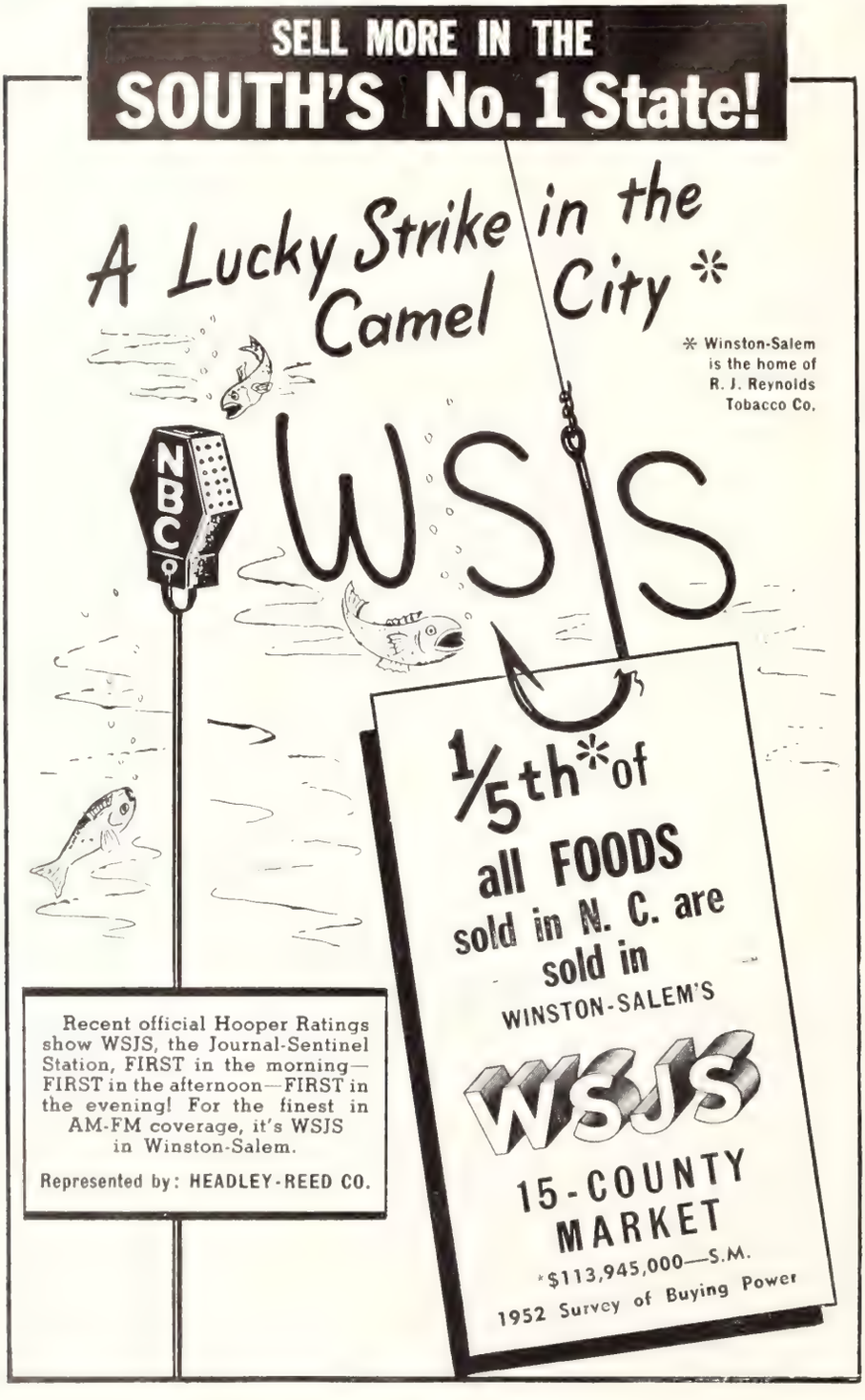
R. H. MASON, GENERAL MANAGER GUY YOUNGSTEAD, SALES MANAGER

larly those who have developed loyal followings in the face of TV competition—like New York's WNEW and WQXR, are likely to fare well. Big powerhouse stations and the clear-channel radio outlets—who have substantial audiences among TV and non-TV families in video areas, and in the non-TV families outside the TV curtain—are also good bets for the future.

(Interestingly, Y&R recently compared costs-per-1,000 in a major TV market to determine this. A spot radio campaign on a major 50 kw. station was matched with a spot campaign on a series of smaller, outside-the-TV-area stations. The big station won in a walk. Cost-per-1,000 homes on the large station was about $1.50; on the series of small stations surrounding it, the costs averaged $5.10).

Of the two other "indoor" media—newspapers and magazines — newspapers are likely to be affected much less than magazines by the growing size of TV. Research studies—such as those prepared by Y&R and the Hofstra Study of NBC TV—have shown that newspaper readership is dented by TV in a video home, but it isn't much below the level of a non-TV home. Magazines, on the other hand, are much harder hit.

Key points for admen: TV has already had a deep effect on other ad media. In the next few years, its effect will be even more pronounced. Admen predict today that nighttime radio may drop to a "complementary" media role, and be used to fill in the chinks of TV coverage. Daytime and early-morning radio may be more durable. Independent radio outlets, and powerhouse radio stations will have the best chances in an era when the U.S. map is dotted with 500 or more TV stations. Magazines will be hit harder than newspapers by the growth of TV, admen feel. There are ceilings to what any large manufacturer can lay out for advertising budgets. Therefore, TV is likely to fall heir to a good deal of money which might have been earmarked for radio or print media—but only where TV proves itself a better buy. ★ ★ ★





CLEVELAND'S *Chief* STATION

WJW

5,000 WATTS—850 K.C.

BASIC ABC NETWORK

REPRESENTED BY

H-R REPRESENTATIVES

GIRDLES ON TV

(Continued from page 30)

how the girdle would fit her. Although this film was acceptable to the network, it never actually went on the air.

NBC TV's policy on intimate wearing apparel is representative of the television industry: Demonstration of such articles is permissible only when it is not shown on a live model.

Recalling the early days of TV, Stockton Hellfrick said, "We have found that our audience objected to seeing women's thighs exposed on the TV screens. Today we observe a ban on the traditional can can costume as well as on commercials that might offend audiences in any part of the country. Audience reaction coupled with good taste has guided our policy."

Grace Johnsen, director of ABC's continuity-acceptance department, affirmed Stockton Hellfrick's ideas on the subject of what can safely be shown on video and what might arouse adverse comment. She recalls a 60-second film commercial by the Flexie account a couple of years ago. This film used the "Topper" film series technique of having the model's body fade out and showing only the girdle and jewelry. However, even at that, views of the girdle on the form of the invisible model were from stills, not action shots. No one objected to this handling of the subject.

Another acceptable way of advertising girdles or brassieres on ABC TV is in the femcee's or model's hands, while she points out its advantageous features. This policy towards intimate wearing apparel was established on the network from the start.

In 1950, however, ABC's Grace Johnsen decided that following the rules blindly was a mistake. "We decided to judge each case according to its own merits," she told SPONSOR. In line with this outlook, ABC accepted the Maidenform Brassieres account two years ago, and produced one of the earliest live TV commercials showing a live model in a bra. (See "How times have changed!" 4 December 1950 SPONSOR.) Of course, the copy approach, setting, and action were dignified and subdued. The model didn't walk in her deshabille, though an introductory shot did show her in the highly publicized dream sequence Maidenform uses in its black-and-white advertising. This commercial was shown on the *Faith Baldwin Theatre of Romance* over the ABC TV network from January 1951 through July 1951, Saturdays 12:30 p.m. to 1:00 p.m. with both good results and favorable reactions.

★ ★ ★ ★ ★ ★ ★ ★

"The Advertising Research Foundation today is truly a tripartite organization. Now, advertisers, agencies, and media all are subscribers and they are all equally represented on the Board, and I think that is what makes the Foundation strong today."

EDGAR KOBAK
President
Advertising Research Foundation

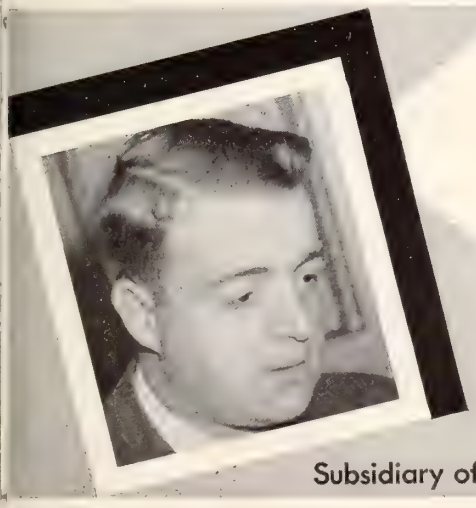
★ ★ ★ ★ ★ ★ ★ ★

CBS TV has a firm policy against use of live models wearing girdles or bras. The only girdle account which the network ever accepted was the Playtex girdles which were advertised about a year ago on an early afternoon women's program, *Fashion Magic*. The show opened with a still of the famous Playtex photograph that is used in their black-and-white media advertising—the one showing a girl in a Playtex garment as she leaps and dances. Superimposed over this still was the title of the program. During the actual commercial, the garment was never shown on a live model. Yet even under these circumstances, the film might not have been accepted by the network had it been planned for a later hour when the audience composition might be less exclusively female.

Edwin Saulpaugh, head of DuMont's continuity-acceptance department, recalls only one girdle account that was ever carried on the network. The garment was shown on a women's program by Kathi Norris, who took it out of a package, held it up, and commented on it. It was, however, never shown on a live model. DuMont feels that showing the garment on a dummy form would be acceptable, but the network goes along with majority opinion on the subject: Live models are out.

Sarong's new 20-second commercial film seems to have overcome the ban to the satisfaction of continuity acceptance of the nets with whom they checked. However, individual stations are still free to make their own decisions.

This problem of dealing with "delicate" subjects on television has faced manufacturers of such items as laxatives, women's intimate apparel, liquor, toilet paper, in fact any number of so-called "unmentionables" since TV began (see 3 November 1952 SPONSOR, page 22). However, this hurdle, far from suppressing creativeness, has stimulated film producers and copywriters to greater ingenuity and originality. By intelligent awareness of the rules of good taste, many an advertiser has found clever, interesting, often artistic ways of presenting his product on television without embarrassing the viewers and yet at the same time without losing any of his sales points. ★ ★ ★



This is WHDH's John Day!

Outstanding News Editor, Analyst, Announcer

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

what makes WLAC click



Mr. Cohen Williams, President of Martha White Mills, Inc., says, "WLAC alone clicked my self rising corn meal into first place. When I was shown a survey placing Martha White Self Rising Corn Meal in top place, I was amazed! When this can be done by using only WLAC, 15 minutes a day, and Bob Jennings, I would say that WLAC is a sales *clicking* station."

When WLAC *Clicks*...Its Audience *Clicks*, TOO!

Whether we are selling corn meal, work clothes, frozen foods . . . or any other merchandise . . . WLAC Programs with Personalities hold and SELL radio listeners. . .

WLAC
NASHVILLE, TENN
CBS RADIO

***The* Nashville SALES Power Station**

CBS RADIO 50,000 WATTS

Nashville, Tennessee

For further information contact The Katz Agency, Inc., National Advertising Representatives

MEN, MONEY

(*Continued from page 6*)

$2,163,419 in taxes, the net profit (ending 30 September) was $2,069,307, equal to $1.50 a common share as against $705,610 profit the year before, and 37¢ a share dividend.

* * *

Short memories being what they are in life (and in business) it is worth recalling that possibly the greatest all-time creator of sales "franchises" has been radio. Think of half a dozen soaps, Pepsodent, Lady Esther, Dr. Lyon's, Raleigh Cigarettes, Carnation Milk, Wrigley Gum, Jell-O, Fitch Shampoo, 20 Mule Team Borax, Household Finance, Phillips Milk of Magnesia, Luden's Cough Drops, Johnson Wax, such paints as Acme, Cook, Moore, International Silver, Alka-Seltzer, Chase & Sanborn coffee, Real Silk, Jergens. What is their debt to radio? At at guess, incalculable.

* * *

The "franchise" pays off in quick capital gains, or in year after year market strength. As an example of capital gains think back to the two Harris Brothers, merchandising wizards, bringing Toni coldwave up from nowhere to a sellout for $20,000,000 to the Gillette Safety Razor people. But the trademark franchise when properly engineered has a durability beyond gold mines, which can peter out, and personal genius, which can go stale. Not by happenstance is Procter & Gamble, a franchise of franchises, able to set aside large sums for market research and—most significant of all—experiments in new entertainment techniques. They know well the payoff built into a well-planned new product, or new programs to help forced draught old franchises. ★★★

RADIO RESEARCH: 1953

(*Continued from page 28*)

likewise the area of out-of-home listening.

With the pressure from TV mounting, radio's cry that it is being shortchanged by some of the rating services has assumed a more strident note. Adding fuel to the demand that such services do something about revising their audience-counting systems is the increasing tendency among some advertisers to let ratings alone govern the decision on whether or not to cancel or renew a contract.

Radio stations cite such actions by advertisers as justifying the charge that their future is at the mercy of antiquated rating systems and the confusion accruing from the varying methods of all the rating services. A step toward correcting this condition is the four-committee project of the Advertising Research Foundation. With Dr. E. L. Deckinger of Biow as general chairman, these committees are trying, in summary, to find out what would be the ideal rating method. (Members of the committees have already dropped hints that they're not getting the warm cooperation they had anticipated from the rating services.)

★ ★ ★ ★ ★ ★ ★ ★

"Just because an advertising dollar during a recession cannot bring in the same amount of sales it does during prosperity—it is not a bad dollar. It may be the livest advertising dollar ever spent in terms of checking recession."

JOHN P. CUNNINGHAM
Chairman of the Board
Cunningham & Walsh, Inc.

★ ★ ★ ★ ★ ★ ★ ★

In the opinions of complaining radio stations, this ARF project is all right but it isn't exactly what they want. They look upon it as a long-range scheme; what they would much prefer is quick action on the part of the leading rating services. The latter have indicated that they are giving serious thought to more detailed methods of home sampling but say they aren't ready to talk about when.

Comments gathered by SPONSOR in the course of its survey are pretty well convinced that the traditional ways of measuring radio are in need of overhauling. The disposition is anything but one of trying to cover up past "sins"; rather there is an awareness of the necessity for measuring the radio picture in all its dimensions.

The SPONSOR survey, as it will be noted from the rundown of what each firm is doing, found that it was a little too early to get the complete research picture for 1953. Some organizations explained that they had several projects either wrapped up or in the drawing-board stage but policy dictated they refrain from making statements until these plans had been approved by the proper authorities and the necessary budget put through.

Station reps loom more important in the radio research picture with each passing year. Associated with consistent activity in the field of radio research are such rep organizations as CBS Radio Spot Sales, John Blair & Co., the Katz Agency, and the Henry I. Christal Co., which just recently induced seven major radio stations it represents to have Alfred Politz do a jointly sponsored study for them on how many and what kind of people radio influences.

Here is a company-by-company summary (in alphabetical order) of what the SPONSOR survey found was scheduled in the way of radio research



This is WHDH's Curt Gowdy!

The Voice of the Boston Red Sox — Top Sports Personality

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

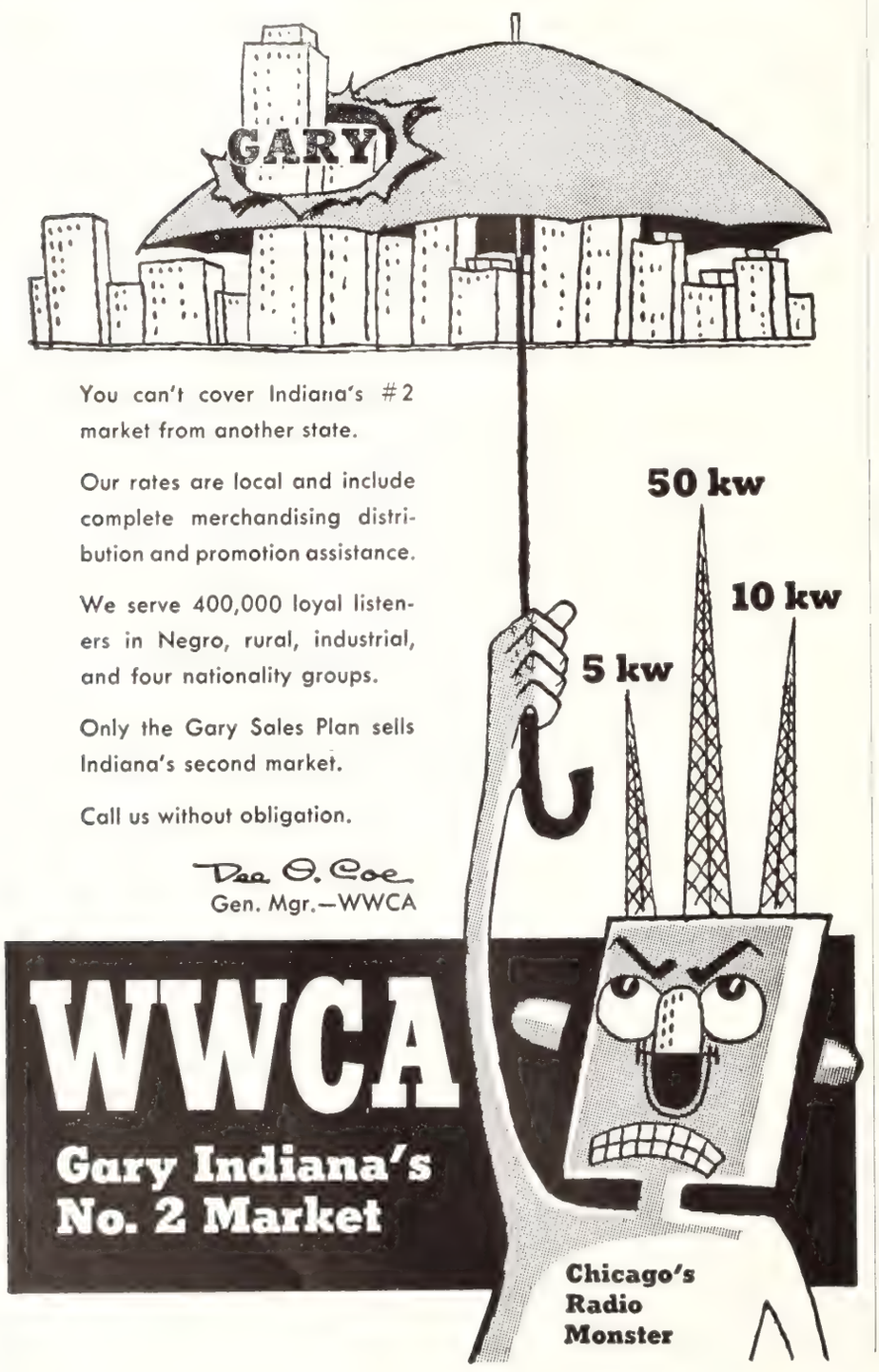
among networks, research organizations, and trade groups:

ABC: Is considering a number of radio studies but the plans haven't been crystallized enough to discuss them.

American Research Bureau: Has developed some new methods of measuring radio which have been tested in the field. One of them involves the problem of measuring multiple-set listening. Director James Seiler says his technique for measuring listening on a person-by-person basis rather than on the basis of a family unit will go a long way toward filling up this particular research gap. ARB is also expanding its technique to match up the products on the pantry shelf with the family's radio listening history.

Advertising Research Foundation: Its four-subcommittee study of rating methods will get fully under way this month. The No. 1 task is the auditing of the various services, with ARF men going out into the field with rating service operatives to observe procedures. Also entailed in the study is, as Biow's Dr. Deckinger phrases it, "putting the measuring stick to the reasons for the different methods used by the rating services" and eventually determining where each service falls short of the "ideal" rating techniques that one of the subcommittees is delegated to recommend. How will all this help radio? According to Dr. Deckinger, it will eliminate some of the confusion that stems from trying to analyze radio by means of rating services, and the advertiser will then be in a better position to evaluate the true dimensions of radio.

Broadcast Advertising Bureau: This organization has many research projects planned. Here are a few of them: (1) extension of its car-radio studies in which it will do sampling of cars on the road in eight markets of from two million population down to 150,000 and measure the number of cars on the road at various periods of the day, from 7:00 a.m. to 8:00 p.m.; (2) expansion of its studies of multiple-set listening with emphasis on the



You can't cover Indiana's #2 market from another state.

Our rates are local and include complete merchandising distribution and promotion assistance.

We serve 400,000 loyal listeners in Negro, rural, industrial, and four nationality groups.

Only the Gary Sales Plan sells Indiana's second market.

Call us without obligation.

Dan O. Coe
Gen. Mgr.—WWCA

WWCA

Gary Indiana's No. 2 Market

KWJJ



Gives your **LOCAL OUTLETS**

LOCAL RATES

With KWJJ, National Advertisers can take advantage of Local Rates. Your nationally advertised product, when local retail outlets are used as the advertiser, is entitled to local rates. KWJJ's sales staff will be glad to help you in lining up cooperative advertising with retailers on this money-saving plan.

OREGON'S

"Most Powerful"

Independent Station

1011 S.W. 6th Ave.
PORTLAND, OREGON

National Representatives: Weed & Co.

kitchen radio; (3) extension of its cumulative Nielsen audience studies through which it measures how many radio listeners are reached with a regular program series in the course of a day, week, month, or three-month period, including TV areas; (4) a special project to study intensely the pattern of radio listening at night in TV homes and at the same time check on the proportionate attention shared with TV, magazines, and newspapers; (5) continuance of BAB-financed ARBI studies to measure sales effectiveness and dollar volume produced by radio as against newspapers at the point-of-sale. So far the studies have been confined to department stores and food chains (among them the Kroger Co.) but early 1953 plans call for adding drug chains to the list. Masterminding these projects is Kevin B. Sweeney, v.p. in charge of promotion and research.

CBS Radio: Has a number of projects in the planning stage which it would prefer to keep under wraps. In any event, it expects a busy research year, especially when analyzing the whole network picture in light of the coverage data now being funneled to the network by the Standard Audit & Measurement Service.

C. E. Hooper: Apparently the only developments that might come under the heading of "new" is the broadening of Hooper's Mediameter studies. Hooper here uses his coincidental telephone technique to determine the minutes of use daily of the four media—radio, TV, newspaper, and magazines.

MBS: Most of its projects for 1953 are still in the planning stage. However, the network will do a lot more expanding of the data it collected for its study, "Non TV America," which it released in the fall of 1952. It will probably supplement this study with one along the lines of "TV America," which would focus on multiple-set and out-of-home listening.

NBC: Has a number of what it considers important projects lined up for the next few months, but the one big direction its efforts will take is the selling of advertisers on the idea of supplementing their TV hookups with

★ ★ ★ ★ ★ ★ ★ ★

"Give the farmer a good product, good service, and fair treatment and you'll have a customer who will stay with you in good times and bad, and even from generation to generation. The farmer is a good buyer when he has money or sees the prospect ahead for making money. The farmer is the most loyal customer that has ever been seen. He is an individualist. He is a risk-taker. He is a businessman."

THEODORE B. HALE, V.P.
International Harvester Co.

★ ★ ★ ★ ★ ★ ★ ★

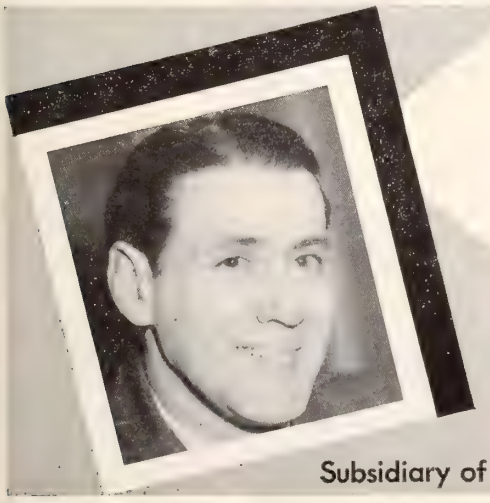
a radio network. With the aid of the radio circulation data it has bought from Nielsen, the NBC research department expects to build a documented story showing that there are enough unduplicated homes to make a radio network almost a "must" for a national advertiser already using a TV network. The basic premise of this argument is that a TV home should not be considered a dead loss to radio circulation at night, since at some times during the course of a number of evenings people in that TV home are bound to listen to radio. Like other organizations, NBC will go in heavily for studies that deal with out-of-home and multiple-set listening. It will also extend its studies on measuring radio's sales effectiveness along the lines of the "Radio Hofstra" it revealed to the trade last September.

A. C. Nielsen: Is carefully examining its existing sample of radio homes in the light of data on multiple-set homes it gathered in the course of its 1952 coverage study. There is a probability that it will change this Audimeter sample to meet the incidence of multi-sets. During 1952 Nielsen may also launch a Nielsen Coverage Study No. 2. This will largely depend on the demand there is for it.

Pulse: Will expand all of its out-of-home surveys and do some work on secondary-set usage, introducing the former into more and more of the markets it services as the year proceeds. Dr. Sydney Roslow added that he had a couple of new services on the drawing board which should be ready for unveiling to subscriber prospects in a few months.

Standard Audit & Measurement Service: Dr. Kenneth Baker, who heads this operation, said that the coverage job he has just wrapped up left this impression with him: Coverage measurements should be done more frequently and at much less expense. It seemed ridiculous to Baker that over $1 million should have to be spent each year on this sort of undertaking by a single medium. As for plans, Baker's most important one is to get copies of his radio circulation data to all the advertising agencies as quickly as possible.

First delivery of SAM coverage data has already been made to some 100 ad agencies in cities like New York, Chicago, and Los Angeles. ★ ★ ★



This is WHDH's Bob Clayton!

Famous for his Nationally Known "Boston Ballroom"

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

WILLA MONROE
one of WDIA's many famous personalities



Procter and Gamble's
CHEER
Joins WDIA, Memphis!

Thus CHEER, P&G's newest product—with the built-in "Blue Magic"—becomes the fourth P&G product on WDIA (joining Tide, Crisco and Duz). Why? Because WDIA completely dominates in selling to the great Negro segment of the Memphis Trade Area (439,266 Negroes in WDIA BMB counties). Do other blue-chip advertisers know this? You bet. There's a big list which includes Blue Plate Foods, Musterole, "High Power" Chile & Tamales, Carnation Milk, Riceland Rice, McCormick Tea & Spices, Pertussin and Armour Cloverbloom 99! Believe us, it'll pay YOU to get the full WDIA story TODAY!

HOOPER RADIO AUDIENCE INDEX
City: Memphis, Tenn. Months: Oct.-Nov. '52

Time Sets	WDIA	B	C	D	E	F	G
T.R.T.P. 11.9	23.4	27.2	20.3	13.0	11.1	8.7	4.0

(Note: WDIA's share Saturdays: 21.4; Sundays: 35.3)

MEMPHIS **WDIA** TENN.

John E. Pearson Co. Representative
Dora-Clayton Agency, Southeast

What has TV Done to RADIO in Syracuse?

In spite of the fact that Syracuse is a two-TV-station city — even though 71% of the homes in the Syracuse area have TV sets — two separate surveys* show that radio is very much alive and kicking.

3.07 Hours a Day
is the average daily radio-listening time *in TV homes* in Syracuse. These same homes watch TV an average of 4.52 hours a day. Non-TV homes listen to radio 4.4 hours a day. TV has *not* replaced radio in Syracuse — merely supplements it as a source of entertainment and information.

**Write, wire, phone or Ask Headley-Reed for your FREE Copy of the Surveys.*

WSYR SYRACUSE
570 KC
NBC AFFILIATE

SUNDIAL

(*Continued from page 27*)

The salesman's transcription further pointed out that use of the jingle during a six-week test had boosted sales as much as 52%.

As an illustration of the deal offered to retailers let's look at two markets. Boston and Providence. The one-minute rate on Boston's WHDH was $24. but Sundial offered local dealers a 10-spot package for $60 or a 20-spot package for $100, with Sundial laying out the balance of the cost. In this case, Sundial paid $2,304 for 96 announcements, recovered $480 from participating dealers.

On the other hand, the WHIM. Providence, rate being $4.85 per minute-spot permitted the shoe manufacturer to recover $250 of a $485 expenditure by getting the local Sundial outlets to participate in the 100 announcements used in that market.

By the time the fall campaign was ready to go on, 146 dealers were tied in. Schedules were bought on 79 stations for a total of 8,500 announcements—almost 210 hours of commercials—to be used during the back-to-school period.

Dealer reaction to the campaign was so enthusiastic that the agency went to work almost immediately on a five-week Easter 1953 saturation schedule. Because of the success of the Foodini traffic builder. the dealers asked that a giveaway be tied into the radio campaign. After shopping around, the agency settled on a "magic" ring which will be distributed to participating dealers at cost (about $12.50 per 100).

It is interesting to note that the radio spots are governed by TV availability: Spots are all daytime in TV but day and night in non-TV areas.

Sundial is experimenting with TV spots in Greensboro, N. C., and film commercials are available to dealers who want to use them on a co-op basis.

To give year-'round continuity to its advertising, Sundial place space in national magazines like *Life, SEP, Colliers', Boys Life, Parents.* To stretch this budget over the year, small space ads are used.

Sundial attributes great importance to its trade paper advertising. Using double trucks in alternate issues throughout the year keeps the Sundial name smack in front of the retailers, reminds them that Sundial is backing them up. ★ ★ ★

THE QUAD-CITIES
74th in RETAIL SALES
among Sales Management's 162 Metropolitan Areas

STEADILY increasing is the standing of the Quad-Cities among the 162 standing metropolitan areas. Now in 74th place for retail sales volume, the Quad-Cities continues to grow. And growing with this community for over 25 years, WHBF is a powerful influence in the homes of over 240,500 Quad-Citians—quality people who buy quality goods—yours included, if you tell them.

Les Johnson—V.P. and Gen. Mgr.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.



Same old story in Rochester . . .
WHEC WAY OUT AHEAD!
Consistent audience rating leader since 1943.

WHEC CBS
ROCHESTER, N.Y.
5,000 WATTS
Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco

Radio business abroad expected to top 1952

Steve Mann, Adam J. Young International's foreign radio expert, expects 1953 to surpass 1952 in foreign radio business for three reasons: (1) continued rise in newspaper rates; (2) continued improvement of radio abroad as ad medium; (3) illiteracy of population and/or distribution problems of newspapers in many areas.

-IRS-

New sponsors, market outlook described

1953 "looks very good" to Al Martinez, Melchor Guzman's v.p. He cites more volume by old sponsors, debut of new ones. Examples of latter: Champion Spark Plug in Puerto Rico, Panama, other Central, South American countries; Corn Products Refining—Puerto Rico, Cuba, Panama; Davis & Lawrence (pain killer)—entire Caribbean area, Central America, Peru, Colombia, Venezuela; Hormel (food products)—Puerto Rico, Panama. Martinez' description of some major Latin markets from currency standpoint: Brazil—bad, expected to get better; Central America—no problem; Ecuador—a little better; Colombia and Venezuela—much better; Peru—fair; Mexico—good; Cuba—excellent; Argentina—dead.

-IRS-

Canada Dry sponsors priest on Mexican TV

XEW-TV, Mexico City, is going to do a Bishop Sheen with Canada Dry sponsoring a padre from Monterrey. McCann-Erickson of Mexico City is agency. Mexican law prohibits discussion of religion, so he'll talk on moral issues. Paul Talbot, Fremantle Overseas Radio president, visited Mexico recently, gave SPONSOR this impression of TV there: "More activity than viewers." (Mexico City has 30,000 TV homes.) He sold entire 250-film Encyclopedia Britannica library to XEW-TV on trip.

-IRS-

Tangier radio installs 2 new transmitters

Radio International, Tangier, has installed 2 new medium wave transmitters—50,000 watts on 1232 KC's and a 10,000-watter on 1079 KC's, according to H. R. Southworth, general manager, who's American. With shortwave 1,000-watter being stepped up to 3,000 watts and a new shortwave 10,000-watt transmitter being built, station hopes to blanket North Africa, Central Europe, Spain with its French, Arabic, English, and Spanish broadcasts. Pan American Broadcasting is U.S. rep.

-IRS-

Canadians buy 4 radio sets to 1 TV; Bulova scores show

Canadians bought 119,271 TV sets first 11 months 1952 for total of 197,709, as against 402,320 new radio sets for first 10 months, according to Radio-TV Mfrs. Assn. of Canada. WBEN-TV, Buffalo, stepped up its power to 50,000 watts early in December to reach some 100,000 Canadian homes. Only Canadian competition is from CBLT, Toronto. After recent "In Town Tonight" gabfest on latter, President Robert E. Day of Bulova Watch Co., Ltd. telegraphed CBC Chairman A. Davidson Dunton: "Impossible for CBC to hold any audience with shows like 'In Town Tonight.' Our spot at 8:30 this evening like throwing $240 down the drain."



Who are TV's pioneers?

TV's pioneering era is dimming as the wonder-medium grows ever bigger.

New TV stations, and new TV markets are coming along so fast that nobody has time to think much about how this all came about—who the broadcasters are who saw television coming and had the nerve to do something about it. And it took plenty of nerve.

Before the 1953 crop of TV stations and problems engulfs us we're taking time out to note some of the men and firms who made TV possible by pioneering TV stations. The list isn't complete, far from it. But these are the ones we recall. If you know others, let us know who they are.

George Burbach, KSD-TV, put his future on the block with the Pulitzers when he talked them into financing the first postwar TV station, on the air in February 1947. Wilbur Havens, WTVR, not only built the first TV station in the South, but as early as 1944 published a full-page newspaper ad urging NBC to get behind TV. But for Clair McCollough, head of the Steinman Stations, some of the original 103 TV station pioneers would still be among the missing. He argued and cajoled a number of radio broadcasters into filing their applications before the freeze. Don Lee had an experimental station for years before the war, and although it didn't get the first TV station in the Los Angeles market it became the landlord for the transmitter sites of the stations that did. Arthur Church, KMBC, doesn't yet have his TV grant, but his TV school in Kansas City trained hundreds of TV technicians for two decades. CBS was strong on TV, but spent its early efforts on color experimentation and exploitation. George Storer was another who not only went into TV fast and fervently after the war, but induced others to join the pioneers. In Salt Lake City, Sid Fox, KDYL-TV, shifted from an experimental setup to an early postwar commercial operation. Like George Burbach, Bill Fay risked his long-time job with Stromberg-Carlson when the firm wasn't doing well financially and came through with WHAM-TV. General Electric pioneered back in 1942, came on fast in the postwar period with WRGB. Aldo DeDominicis started low-operating-cost WNHC-TV, New Haven, on a shoestring early in 1948 and is one of the real Horatio Alger stories of TV. Always pioneers, WWJ-TV and Walter Damm's WTMJ-TV got going among the very first in 1947. Allen B. DuMont went at TV from several angles; his New York-Washington-Pittsburgh stations were among the first in each market. NBC encouraged its stations and was on early in New York with WNBT. Balaban and Katz were first in Chicago with WBKB; Stanley Hubbard in the Twin Cities with KSTP-TV; Irving Rosenhaus in Newark with WATV; Jim Hanrahan in Cleveland with Scripps-Howard's WEWS, Jim Shouse and Bob Dunville with WLWT in Cincinnati; A. H. Kirchofer in Buffalo with WBEN-TV; Nate Lord in Louisville with WAVE-TV; Leonard Reinsch, John Outler, and Bob Moody in Atlanta and Dayton with Cox Stations' WSB-TV and WHIO-TV; Edgar Stern Jr. and Bob Swezey in New Orleans with WDSU-TV; Mitchell Wolfson in Miami with WTVJ; Hank Slavick in Memphis with WMCT; Charles Crutchfield in Charlotte with WBTV; Gaines Kelley in Greensboro with WFMY-TV; Helen Marie Alvarez in Tulsa with KOTV; P. A. (Buddy) Sugg in Oklahoma City with WKY-TV. These are some of the pioneers, and there are more.

In Philadelphia Philco's WPTZ was on the air experimentally in 1941, and WFIL-TV, headed by Roger Clipp, was doing business with 10 or so other stations in September 1947. Paul Raibourn and Klaus Landsberg had Paramount's KTLA going early in 1947. There was an ABC vice president in Washington, D. C. who sold Ed Noble on setting his sights on five TV outlets. Herb Mayer of Empire Coil was a non-broadcaster who audaciously started WXEL in Cleveland and later KPTV in Portland. Sarkes Tarzian had enough faith to put little WTTV into Bloomington, Ind. Meredith Publishing went into Syracuse in 1948 with WHEN, managed by Paul Adanti, and later bought stations in Omaha and Phoenix. F. Van Konynenburg was early in Minneapolis with WTCN-TV (since changed to WCCO-TV). Jack Harris in Houston sold the Hobbys on buying an existing station; and so did Martin Campbell in Dallas with the Dealeys. Harold Hough got WBAP-TV going with the approval of Amon Carter. There are the John Fetzers, Mort Watters, Walter Evans, Harry Bitners, Hub Tafts, Phil Laskys, Ed Lambs, Cam Arnoux who were among the early birds.

All told, by June, 1948 there were 30 stations on the air: WBAL-TV, WMAR-TV, WBZ-TV, WNAC-TV, WBEN-TV, WBKB, WGN-TV, WLW-TV, WEWS, WWJ-TV, KTSL, KTLA, WTMJ-TV, KSTP-TV, WNHC-TV, WABD, WCBS-TV, WNBT, WPIX, WCAU-TV, WFIL-TV, WPTZ, WTVR, WRGB, KDYL-TV, KSD-TV, WMAL-TV, WNBW, WTTG.

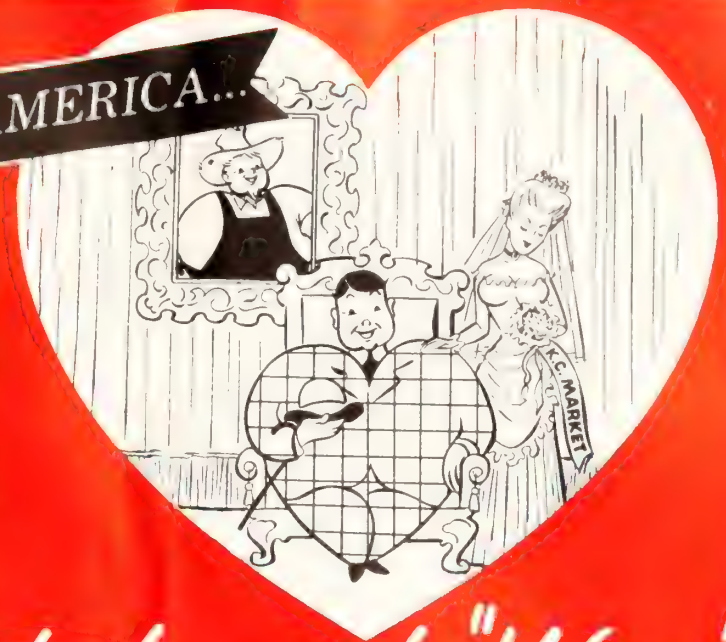
IN THE HEART OF AMERICA...

It's The

KMBC KFRM

Team and It's

Wholehearted and "Wise"

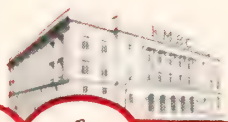


*"Market-Wise"...**

For years, there's been a strange courtship going on in the Heart of America. It has been the wooing and winning of the Kansas City Primary Trade Area by The KMBC-KFRM Team. The Team was the successful suitor – in fact the only logical suitor from the very first. KMBC-KFRM made it a point to understand and coddle "Miss Kansas City Market" from the moment they met. KMBC-KFRM helped the Market grow – saw her through good times and bad – served her with the greatest in radio – was her best friend and through this intimacy became "Market-wise".

There is no record of when the wedding of The KMBC-KFRM Team and the Kansas City Primary Trade Area actually took place. But it's been a tremendously successful union. The heart of the Team and The Heart of America beat as one and advertisers will tell you that the best proof of this union are the thousands and thousands of "sales" – large and small – begat by this powerful voice of The KMBC-KFRM Team and the plump purse of the Kansas City Primary Trade Area.

* This is the fourth of a series on The KMBC-KFRM know-how which spells dominance in the Heart of America.



Call KMBC-KFRM or your nearest Free & Peters Colonel for the Kansas City Market Story. BE WISE—REALIZE...to sell the Whole Heart of America Wholeheartedly it's . . .



The **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

weed and company

RADIO

STATION

REPRESENTATIVES

use magazine for Radio and TV advertisers

SPONSOR

26 JANUARY 1953

50c per copy • $8 per year

SP 10-45 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

COMING: BETTER RADIO RATINGS?
page 25

Astute combination of TV and psychiatry touched off Mogen David sales boom
page 28

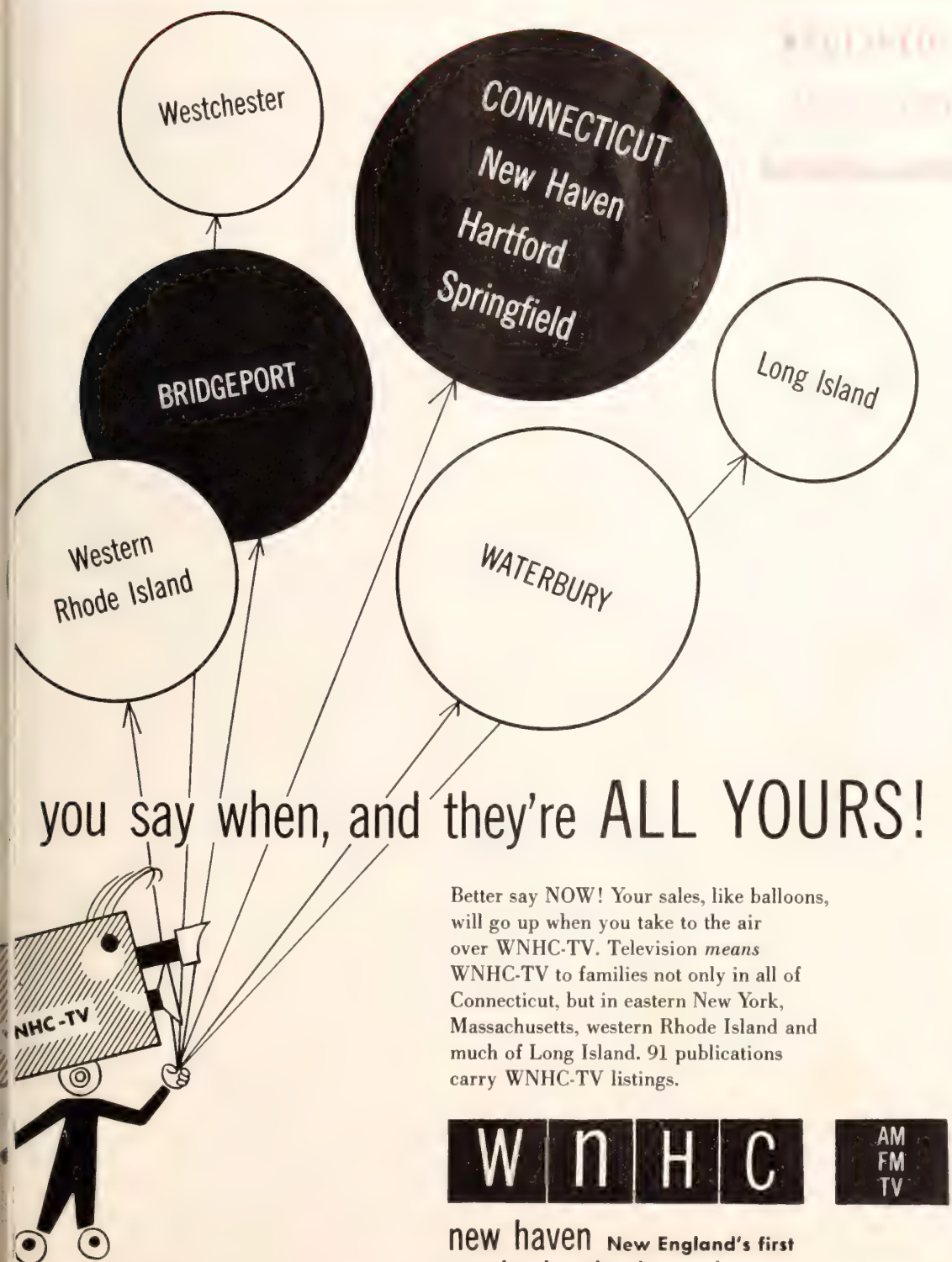
Radio made Tulsa flower store nation's largest
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6 WAYS TO KILL A TV COMMERCIAL
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These tips from Ken Baker will help you get most out of SAM coverage data
page 34

Radio is Shell Chemical's speed medium when insects strike the farm
page 36

Foreign-language radio: a 1953 status report
page 38



you say when, and they're ALL YOURS!

Better say NOW! Your sales, like balloons, will go up when you take to the air over WNHC-TV. Television *means* WNHC-TV to families not only in all of Connecticut, but in eastern New York, Massachusetts, western Rhode Island and much of Long Island. 91 publications carry WNHC-TV listings.

WNHC AM FM TV

new haven **New England's first complete broadcasting service**

Represented nationally by the Katz Agency







PHILIP MORRIS... DOES A COMPLETE JOB.

SO DO HAVENS AND MARTIN, Inc. STATIONS . . . WMBG WCOD WTVR

"Something wonderful happens when you change to Philip Morris." This slogan prophesies the pleasant completion of a cycle that includes the buying of fine tobaccos . . . storing . . . curing . . . the manufacturing and selling of cigarettes. Just as millions of smokers today "Call for Philip Morris . . ."

Millions of loyal listeners and viewers tune to Havens & Martin, Inc. Stations—WMBG, WTVR, and WCOD, serving the rich Virginia markets around Richmond. And "something wonderful happens" to advertisers on these First Stations of Virginia! They profit from the *buying action* stimulated by the power of Richmond's one and only complete broadcast institution. It should happen to you!



FIRST STATIONS OF VIRGINIA

WMBG AM WCOD FM WTVR TV

Havens & Martin Inc. Stations are the *only* complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS
26 JANUARY 1953

Lucky Strike would share "Hit Parade" sponsorship

Sharp impact of TV's high cost on even biggest of advertisers couldn't be brought home more dramatically than this: Lucky Strike (American Tobacco Co.) is interested in finding an alternate-week sponsor for its "Hit Parade." Because of traditional factor—creation of the program by ATC's late George Washington Hill—admen are comparing this development to that of venerable family selling its heirloom silverware. Telecast of 17-year-old show now costs $38,000 gross weekly for talent and production and $24,000 gross for time.

-SR-

Complications in possible "Hit Parade" co-sharing

One of handicaps faced by Lucky Strike in its efforts to get alternate-week sponsor for "Hit Parade" is this: NBC is mulling idea of reducing "Your Show of Shows" to one hour next season. Were that to happen, "Hit Parade" could not immediately follow "Show of Shows" as it now does since first half-hour of "Show of Shows" is sponsored by Camel cigarettes. Hence there wouly have to be half-hour interval between 2 shows, and agencies that have been approached about "Parade" say they are reluctant recommending "a client buy into a void."

-SR-

White Rock switching to Ellington

White Rock account is set to move into Ellington & Co. from Kenyon & Eckhardt. Cal J. McCarthy Jr. will do delivering of the business and serve as account executive. He's son of Cal J. McCarthy, until recently executive v.p. of Ruthrauff & Ryan as well as treasurer. White Rock, subsidiary of National Distillers, last year spent around $850,000 on its ad campaign.

-SR-

Kaufman row grew out of bad memory

Cause celebre which grew out of dismissal of George Kaufman from "This Is Show Business" actually had its origin in a momentary lapse of memory. As planned before broadcast, Kaufman was supposed to have remarked: "Let this be a program in which nobody sings 'I Saw Mama Kissing Santa Claus'." When the time came to deliver this crack Kaufman forgot title of current song hit and instead inserted title, "Silent Night."

-SR-

Near full house likely for "Game of Day"

Falstaff Beer may wind up with all major league teams but Pittsburgh in its sponsorship of "Game of the Day" on MBS this season. New York Giants have tentatively agreed to join list of teams picked up and sponsor has hopes of getting New York Yankees allied with project, likewise for first time. Unlike restrictions imposed on collegiate football by NCAA, baseball undertaking is clear of any monopolistic cloud: Any network may carry games if it meets MBS-Falstaff price.

-SR-

Negro stations getting TV grants

WMRY-TV, New Orleans, may become first Negro-staffed TV station. It has applied for Channel 26. Ownership would be same as that of WMRY. Another Negro market specialist, WJLD, Birmingham, has been assigned TV channel and plans to be on air by mid-summer.

SPONSOR, Volume 7, No. 2, 26 January 1953. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive Editorial, Advertising, Circulation Offices 510 Madison Ave., New York 22. $8 a year in U. S., $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

REPORT TO SPONSORS for 26 January 1953

TV looks for U.S. action vs. NCAA

TV industry appears to have become reconciled to but one way out of tight monopoly now existing in regard to televising collegiate football: Department of Justice filing anti-trust suit against NCAA and its membership. Such action is now pending in court against professional football leagues.

-SR-

Time buying spreading out

Increasing number of agency executives now involved in time buying is indicated by this comparison: When Station Representatives Association distributed its 1949 edition (the first) of its "Spot Radio Estimator" maximum number of copies it sent to any one agency was 10. Second edition of the "Estimator" has just been issued and maximum number sent to an agency this time was 50 copies. Y&R, where media buyers do all media buying for a specific account, is agency that got 50 copies.

-SR-

Stations accepting I.D. standards over 90%

Over 90% of all TV stations now on air have accepted I.D. (station identification) standards set up by Station Representatives Association in cooperation with ad agencies. Of stations operating, 115 abide by visual-and-copy pattern which 2 factions standardized not many months ago. (See "How to sell in 10 TV seconds," SPONSOR, 20 October 1952.)

-SR-

Hefty profit for CBS, Inc.

CBS, Inc., from indications, will show for 1952 profit increase of at least 10% over 1951. Profit for '51 was $6,380,000, which included $871,000 from tax adjustment. Company's audited financial statement won't be released until some time in April.

-SR-

Program sharing needed for diversification

Opinion not uncommon among admen is that number of top advertisers in 1953 will show disposition to invite co-sponsorship of their expensive network TV shows principally for this reason: to get greater diversification of programing and frequency on air. Considered as model example is American Tobacco Co.'s opening of its house-created and built "Hit Parade."

-SR-

Agencies greet SAM data eagerly

Eagerness with which some agencies have taken to SAM's station home circulation and coverage data reflects confusion which has resulted from: (1) increase of radio homes by 8% since 1949 BMB; (2) addition of 400 radio outlets, and (3) 200 adjustments in station power. Explanation on how to use SAM data starts page 34.

-SR-

Nielsen's proposal for Audimeter revamping

Advertisers may discover radio ratings are higher and cost-per-1,000 radio homes lower if networks accept plan A. C. Nielsen has submitted to readjust Audimeter samples to cover multiple-set homes. Revamping of Nielsen rating system might raise cost of NRI subscription by as much as 50%. Details of findings on multiple-set homes accruing from Nielsen coverage study starts page 25.

-SR-

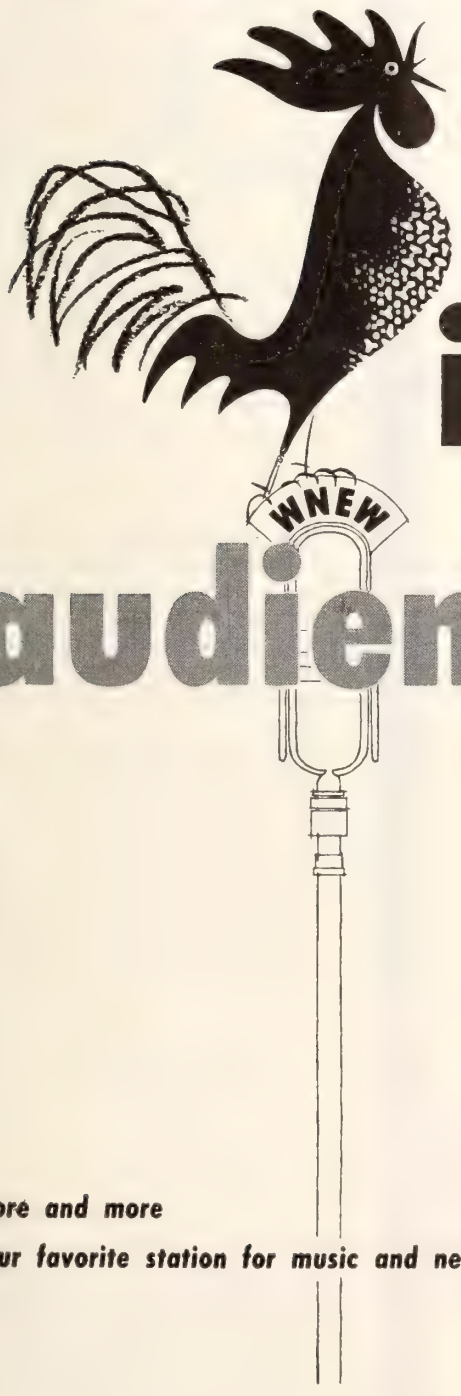
Comet Rice adding TV, radio spot

Comet Rice Mills of Houston, which has distribution in 25 states, is planning well-rounded radio and TV spot campaign for 1953. Tracy-Locke Co., Dallas, is agency.

(Please turn to page 68)

WNEW

was the only New York radio station to increase its audience in 1952!



(Details upon request)

SOURCE: PULSE

6 a. m. to 8 p. m., Monday through Saturday

1952 vs 1951, At Home Only

More and more

your favorite station for music and news

WNEW

1130 | ON YOUR DIAL

50,000 watts day . . . 10,000 watts night

the magazine Radio and TV advertisers use

SPONSOR

26 January 1953
Volume 7 Numbe

ARTICLES

Coming: better Nielsen ratings?

As by-product of NCS study in 100,000 homes, Nielsen now has probably most accurate study to date of number of multiple-set radio homes. As result firm can revise its Audimeter sample to give better multi-set measurement—if industry will pay for it. Also reported: Eight NCS radio-TV "basics" **25**

TV and psychiatry boom Mogen David

Kosher wine broadened its market, becoming one of leading sellers, by astute combination of network TV and copy themes designed to stir basic emotions **28**

Radio made Tulsa flower store nation's largest

Sales volume rose 650% between 1940 when Christina's Flowers first went on air and 1952. Christina herself attributes store's success to KVOO garden show (she stars in it). Trade rates one of her two stores as largest in U. S. **31**

6 ways to kill a TV commercial

You can read this picture story in five minutes and come away with reminders about the six basic pitfalls in making a TV commercial plus an equal number of positive suggestions on sound selling. The source: Otis Carney, Chicago TV vet **32**

How to get the most out of SAM

New 1952 coverage data in the form of SAM reports has already hit the desks of many agencies and clients. To help admen make best use of it, SPONSOR went to SAM's research chief, Dr. Kenneth H. Baker, got his pinpointed tips **34**

Radio helps Shell Chemical get message to farmer

Insecticide firm can have commercials on the air 48 hours after insect plague strikes because of spot radio's flexibility. That's big competitive advantage **36**

Foreign-language radio: 1953

Growing number of national advertisers are turning to this means of reaching the foreign-born and second-generation market. Article gives details on why and advice on using foreign-language radio to best advantage **38**

SPONSOR index for second half of 1952

Articles and departments are indexed here under convenient headings. Extra copies of this index are also available to subscribers without charge **43**

COMING

Why Willys went on the air

Never before a big air advertiser, Willys-Overland has emerged this season as a major spender with sponsorship of two prestige vehicles (N. Y. Philharmonic on CBS Radio, "Omnibus" on CBS TV). This article will explore Willys strategy

9 February

What you should know about local cut-ins

How much do they cost? What kind of advertisers can use them effectively? Do they have a future in television? These questions answered and many more

9 February

Utility employees double on TV to pare costs

Regional sponsors who feel TV is too costly may get encouragement from the story of Boston Edison's all-employee program. By using its own executives, clerks as demonstrators it brings in a WBZ-TV household show at $1,000 a week

9 February

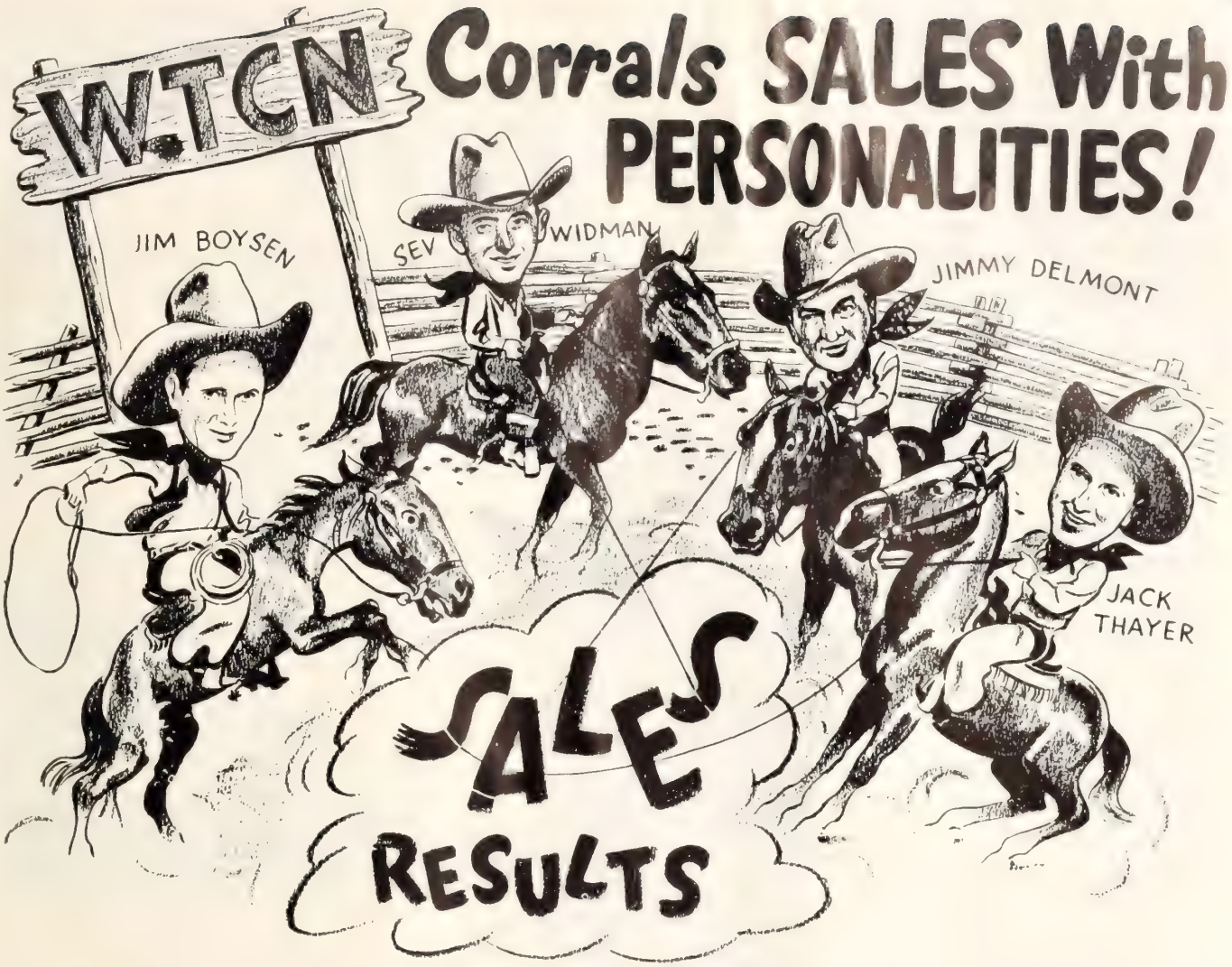
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WTCN Corrals SALES With PERSONALITIES!



Here's a glimpse of results of actual sales roped in by **WTCN-RADIO** personalities.

JIM BOYSEN—He made a one-minute announcement for National Jewelers in Minneapolis. Within two minutes, the jeweler was swamped with calls and couldn't handle the influx of store traffic.

SEV WIDMAN—Muntz TV sold *more* sets from the Widman Show than the next three stations combined.

JIMMY DELMONT—He made only two announcements . . . sold eight 1951 Kaisers and six Henry J's.

JACK THAYER — With one announcement for Hallicrafter-TV, Thayer received calls for 300 TV demonstrations.

These boys are *real sales* hands. They're proven and experienced. Talk to your Free & Peters representative. Ask him about these *new personalities* who have the ability to move your merchandise.

A NEW POWER IN RADIO

WTCN-Radio

MINNEAPOLIS—ST. PAUL

Town Crier of the Northwest

National Representatives
FREE AND PETERS

2765
Independent Retail Grocers in Baltimore say:
WFBR's
the station for us!

Every year since 1936, the powerful Independent Retail Grocers Association of Baltimore has turned to Baltimore's promotion-minded, know-how station, WFBR, to make sure their Annual Food Show, held at the Fifth Regiment Armory in Baltimore, goes over with a bang.

Every year WFBR has thrown the full weight of its promotion, programming, merchandising and production departments behind this great food event.

The result? Every year, bigger crowds, more exhibitors, better displays—and firmer loyalties, friendship and cooperation between the 2765 members of the Independent Retail Grocers Association and WFBR.

For real showmanship, solid merchandising and active, day-in, day-out promotion, ask your John Blair man or write, wire or phone...

ABC BASIC NETWORK
WFBR
5000 WATTS IN BALTIMORE, MD.

Timebuyers at work



Jerry Bess, *Frank B. Sawdon, Inc. v.p., says that if someone can prove that any retailer in the country uses more radio than Robert Hall Clothes it will be a shock to him. For this rapidly expanding clothing chain Jerry buys from 5,000-6,000 announcements a week (placed to run for 16 weeks). To make these buys in 70 markets, he travels three months out of the year, usually two weeks at a time.*



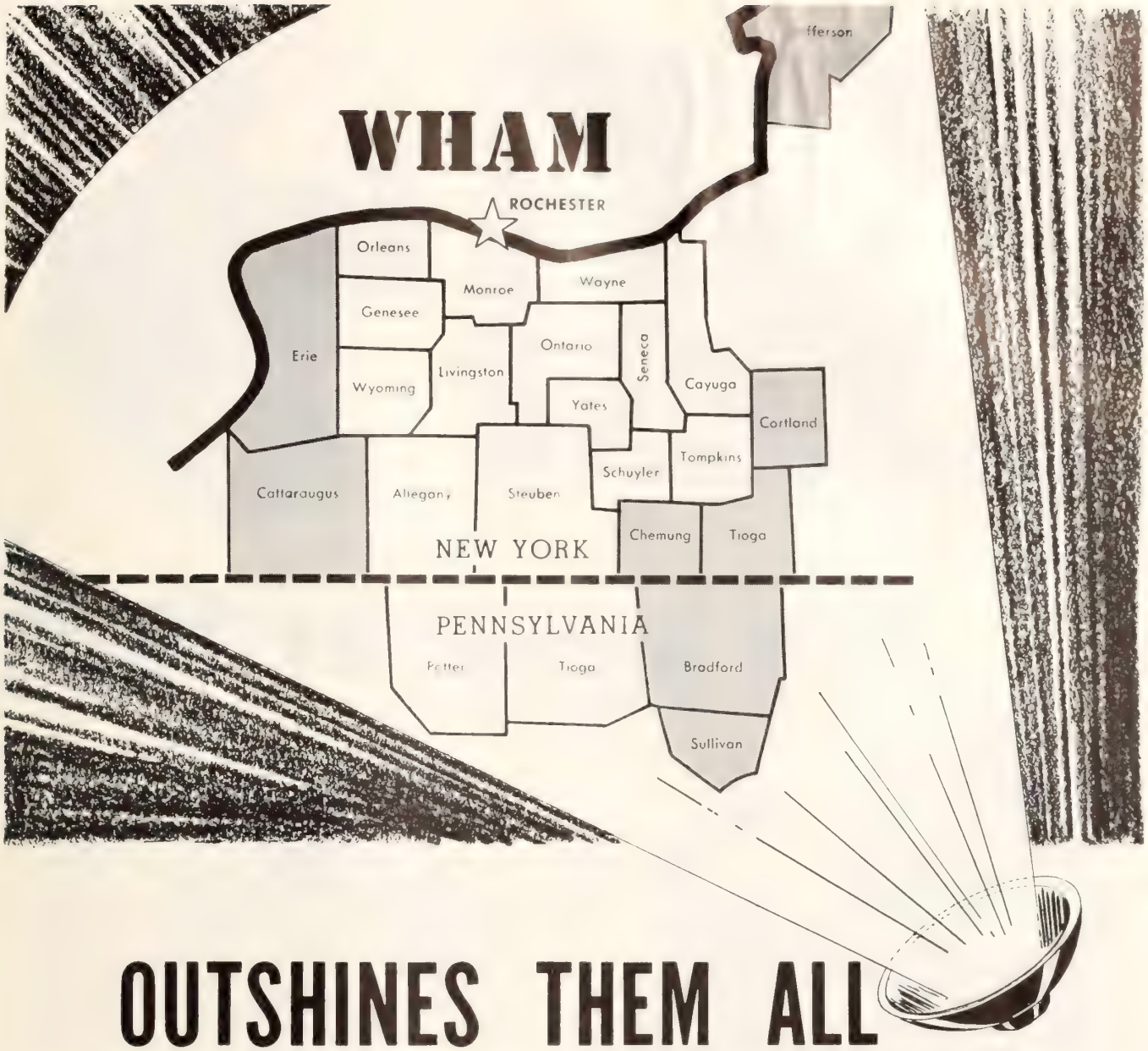
John Marsich, *Kudner Agency, thought things would be back to "normal" when General Motors' coverage of the NCAA football games ended in early December. Not a chance! GM promptly ordered a Christmas show featuring Arthur Godfrey, video coverage of the Waldorf Astoria showing of its new car models, and an all-out treatment of the Eisenhower inauguration ceremony on 20 January.*



Jayne Shannon, *J. Walter Thompson, deserves a deep bow from CBS TV. It was her Scott Paper Co. account which filled up the sponsors' roster for* Omnibus*—Ford Foundation and Bob Saudek's answer to low-grade programing gripes. This is another move in Scott's stepped up air activity which was touched off by its booking of Scott Music Hall. Jayne also buys for Lever, Standard Brands, Johns-Manville.*



Herb Gruber, *Cecil & Presbrey, finds himself with additional time buying activity as a result of the C & P merger with J. D. Tarcher. Specifically, it means that in addition to the extensive buying he's been doing for Block Drug, McCormick spices, and Nestlé products, he'll now be concerned with the air activities of Benrus watches and White Rose tea. Latest buy: Cecil Brown on Don Lee net for Block.*



OUTSHINES THEM ALL

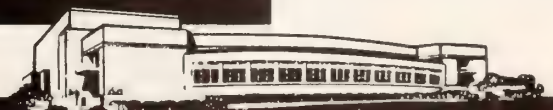
99.8% Domination of 16-County Area
MORE Listeners ALL the Time★

For over 25 years, time buyers have found that whatever their sales goal in Western New York, WHAM consistently outshines the competition. And for good reason! WHAM dominates 16 Western New York-Northern Pennsylvania Counties. The latest area PULSE proves again that WHAM alone with 99.8% listener preference can do your selling job to more people than any of the 24 radio stations in the area.

Call the HOLLINGBERY Representative for Complete Details

★PULSE (Oct.-Nov. '52) interviewed 6200 homes in WHAM-land. Out of 552 measured quarter-hour broadcast periods, WHAM was FIRST in 551. Truly overwhelming coverage and listener preference!

WHAM



The STROMBERG CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*



Visitors at WFAA 30th Year Radio Fair requested more than 85,000 photos of their favorite stars



Reuben Bradford separating the grand and the opera

life began at 30...

The news writer's "30" marks the finish of his story. To Radio Station WFAA, "30" symbolizes its Thirtieth Year of leadership . . . a year of great accomplishment, a vigorous advancement at a time when others cowered, fearful for the future of radio. With the successes of 1952 highlighted on these pages secure in its belt, WFAA strides forward with daring and dramatic sureness into 1953.



They're never too old or too young to enjoy the Shindig

Joe Reichman is always a great showman



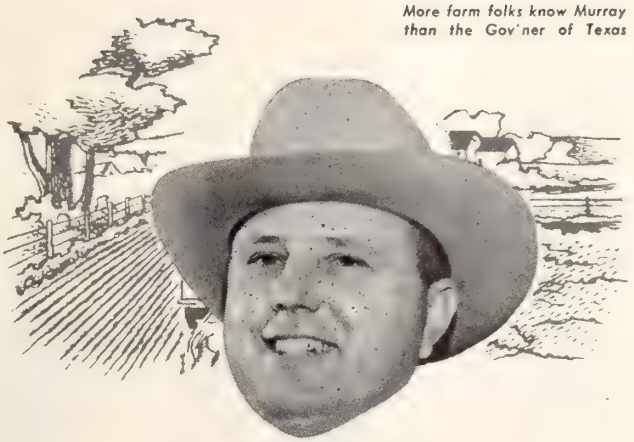
WFAA 30TH ANNIVERSARY RADIO FAIR

The week of June 23rd more than 30,000 friends poured through WFAA's penthouse studios — from daylight to 10 P.M. — to enjoy continuous audience shows, shake hands with their favorite WFAA personalities, view colorful, dramatic historical and merchandise exhibits, win prizes!

MURRAY COX, R.F.D.

Broadcaster, traveler, editor, promoter . . . leading exponent of Southwestern agriculture, now in his seventh year as Farm Director of WFAA. His 3rd annual WFAA Farm Tour last spring conducted 218 enthusiastic farmers and ranchers through the Corn Belt, into Canada, and the New England states. Recognized "one of the best friends of farmers of Texas," and for his tireless and conspicuous work in behalf of soil conservation and pasture improvement, Murray's 6:30 morning and noon daily programs are closely followed by commercial farmers and ranchers throughout the WFAA area, to the great benefit of agriculture, his sponsors and WFAA.

for WFAA!



More farm folks know Murray than the Gov'ner of Texas

JOE REICHMAN

Less than a year ago this big name bandleader-showman switched horses at the height of his career to join WFAA. Reichman's genius fuses a wealth of music, incidents, personalities and showmanship into delightful, informal shows that quickly gained him a strong following and six sponsors for 24 quarter-hours a week!

REUBEN BRADFORD — "OPERA ONCE OVER LIGHTLY"

Good natured spoofer, Reuben takes the "grand" out of grand opera, and introduces the beauty of its music to the man in the street. The general appeal of Reuben's witty, unique commentaries brought his program to the attention of NBC* — and a network contract.

**Listen each Saturday 8:30 P.M. EST — your favorite NBC station.*

WFAA SATURDAY NIGHT SHINDIG SHOW

The largest folk and country music stage show and broadcast was opened by WFAA at the State Fair of Texas, October 4-18, 1952. A fast paced four hours of hilarious entertainment — the Shindig's company of fifty artists, two bands, an emcee, two comics, a quartet, four top recording stars, and frequent top guest stars*, are drawing an increasing paid attendance.

**Spike Jones Revue, Jan. 17*

NEW TALENT

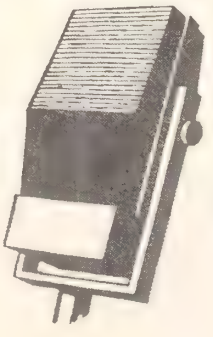
Forty radio and stage artists were added to the WFAA roster during the year, greatly broadening the station's public appeal and the variety of its programming at every taste level.

These were our laurels of 1952. They are recounted in proof of WFAA's reluctance to stand still . . . of its ability to ever step forward. Our plans are continual. Life *began* at 30 for WFAA. By *began* we mean these were first steps in increasing our service — that in 1953 WFAA shall be more exciting, more entertaining, more interesting to our audience . . . and more productive and profitable to our advertisers.

WFAA: dallas

Radio Service of The Dallas Morning News

Edward Petry & Co., Representatives



820
50,000 WATTS
NBC • TQN

570
5,000 WATTS
ABC • TQN

WE'RE RELUCTANT



BUT FACTS ARE FACTS AND

KSDO

is #1 in

San Diego *

*C. E. Hooper Report
May through Sept. 1952

KSDO
1130 KC 5000 WATTS

Representatives
Fred Stubbins—Los Angeles
Bolling Company—San Francisco
John E. Pearson, Co.—New York

Men, Money and Motives

by ***Robert J. Landry***

S as in statistics and sex

This column herewith faces in two directions at the same time and argues two points of view simultaneously. Neither feat is accomplished for the first time.

* * *

Start with a cute word recently coined by Frank Cogan of the Gordon Baird advertising agency. He speaks of a given project being "statisticated"—meaning, there are data to support the sales pitch. This reminds us that all sales management, all advertising campaigns, all media, all entertainment and schedules need to be tidily "statisticated" and for this purpose an army of neat dolls and pipe-smoking masters of statistication are regularly employed.

* * *

Now switch to the opposite extreme, to the community that cannot be measured, the element which eludes the test-tube, the mysterious, amorphous, magical something which the late queen of corn, Elinor Glyn, termed "it," which Marilyn Monroe had even when she was hungry, and which Jimmy Durante calls "poisonality" in himself.

* * *

We are saying, not originally, that while we all properly honor, respect, and subsidize the "statisticated" story we are never wise to long forget l'amour toujours, charm, allure, big dig, or come-thither.

* * *

Pin-point down to the problem of radio in meeting the competition of television. Here it is swiftly apparent that radio is a superbly "statisticated" medium of advertising. None better. Consult BMB, consult any network's formidable array of figures. Radio was, and radio largely still is, the greatest bargain medium ever devised. But, despite its stunningly statisticated status, radio at the moment is overshadowed by the new siren in town. TV has got "gl'amour," but large. True, the number of drop-out sponsors is increasing and the novelty is dissipating. Still, no denying that video has a new charge of sex appeal that has driven radio from many a fickle mind.

* * *

Another example of personality-alone besting a "statisticated" story, this time in TV itself. Just the other week there was a highly remarkable (if scarcely remarked) happening: General Foods cancelled a 40-rated commercial entertainment, *Life With Luigi,* in favor of a 12-rated sustaining comic, *Red Buttons.* The loser in this swap was well-statisticated; the winner was largely in a pre-statisticated state of development. Nor was there any financial differential. Each show was a $20,000 (approx.) CBS package.

* * *

Can you imagine back a few years ago in the tightly statiscated situations of radio competition a program rating 40 getting the

(*Please turn to page* 92)

The FIRST CITIZEN of the 17th STATE*





Charles John Stevenson is *first* on the air in WGY-Land. He greets his listeners between 6:00 a.m. and 6:45 a.m. every morning but Sunday.

And he's *first* in sales, too! The president of the Company which was one of his past sponsors wrote and said, "I regard you as the best salesman in the world. Please send me a picture of yourself so I can hang it in my office."

This is only one of the 30,000 pieces of mail "The Chanticleer" received last year. His jovial personality, his cheerful chuckle, and the music he provides between his conversation and his jokes have given him a tremendous following among the rural folk in Eastern Upstate New York and Western New England.

As an individual Charles John really gets around! He's publisher of the oldest weekly newspaper in the United States (Washington County Post); he appears at plenty of fairs every summer; and every year he fills about 100 speaking engagements—everything from high school commencements to bankers' conventions.

When he celebrated a recent program anniversary on the air, over a hundred people were in the studio at 5:45 a.m. Some of them had left their homes at 3:30 a.m. to drive the hundred miles to Schenectady.



CHARLES JOHN AND BLACKSTONE THE MAGICIAN A recorded interview with Blackstone was the feature of a recent Chanticleer Program.

PUT THIS FIRST CITIZEN'S PERSONALITY AND ENTHUSIASM BEHIND YOUR CLIENT'S PRODUCT AND IT WILL SOON BE FIRST IN SALES!

WGY AND THE FARMER	
Number of farms in the WGY area	96,550
Average value per farm	$10,828
Number of farms owner-occupied	77,265
Number of trucks	54,643
Number of tractors	75,013
Number of autos	89,947

* The WGY area is so named because its effective buying income is exceeded by only 16 states.

50,000 WATTS

WGY

A GENERAL ELECTRIC STATION

Studios in Schenectady, N. Y.

THE CAPITAL OF THE 17TH STATE

Represented Nationally by Henry I. Christal, New York — Chicago — San Francisco

2,779,531*

Rich-From-The-Soil Midwesterners Live Within KMA's ½ MV Line

At last count, 2,779,531 predominantly-rural midwesterners lived within the KMA ½ Millivolt daytime contour area in Iowa, Nebraska, Missouri and Kansas. That's a market greater than Iowa, Washington State or Oklahoma—or, Colorado and Nebraska combined!

They're America's top-spending farm market! In 1950 these KMA-Landers spent $2,819,660,000 for goods and services — a figure surpassed only by a handful of metropolitan markets!

Here is THE big farm market . . . served by the 5,000 powerful watts of KMA—The Midwest's TOP Farm Station. IF YOU sell products or services in the rural and small town midwest, then YOU BELONG ON KMA! Contact Avery-Knodel or KMA today.

*1950 Census



KMA

SHENANDOAH, IOWA

Represented by Avery-Knodel, Inc.

KMTV
Omaha's Number One Television Station
Now Represented by
Edward Petry & Co., Inc.

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

510 Madison

GIRDLES ON TV

Your January 12th article "How to demonstrate a girdle on TV" is a swell story but it requires some clarification for both TV stations and retailers.

The 4% of retailers' Sarong sales alloted for cooperative advertising covers newspaper as well as TV advertising. This is based on current sales not the previous year's. The company periodically checks retailers to make sure the 4% is not exceeded.

Another point we would like clarified is your reference to Sarong's budget. The 1953 national advertising budget is confined to newspapers. TV expenditures are taken out of the cooperative advertising allotment which is separate from the national advertising budget.

Finally, the film runs 20 seconds which allows time for a retailer's tag line.

Many thanks for publishing this Sarong story. Our prime purpose in writing you is to prevent misunderstanding on the part of retailers and TV stations.

HAROLD M. MITCHELL
Harold M. Mitchell Inc., Adv.
New York

WRIGLEY

Thanks very much for sending me the articles on Wrigley's TV-radio operation (SPONSOR, 17 November, 1 December 1952).

I think you did a very fine and thorough job on the subject, and I know everybody here who has read it feels the same way.

HOWARD B. KETTING
Vice President
Ruthrauff & Ryan, Inc.
Chicago

MARS CANDY

Have just finished your Mars story (see "'Radio-TV best sales tools we ever had'—Mars," SPONSOR 15 December 1952) and say "Congratulations on a job well done."

ELLIOTT PLOWE
Advertising Mgr.,
Peter Paul, Inc.
Naugatuck, Conn.

MERCHANDISING SECTION

May we congratulate you on your recent article dealing with "The merchandising problem" as explained in your December 1 issue.

We found it of sufficient interest to order an additional unit of copies. We appreciate your interest in offering to supply us one or two copies without charge. It is such studies as this one, as well as others you have issued from time to time, that make your magazine of real value to the radio industry.

EUGENE M. HALLIDAY
Manager
KSL
Salt Lake City, Utah

I want to again tell you of the tremendous impression the coverage of merchandising made on me in your December 1st issue. I thought the piece was extremely well done and very helpful to the industry. You should be commended.

R. E. DUNVILLE
President
WLW
Cincinnati

GULP OR LUCK?

I think I should resent the translation of my name as given under Mr. Hans H. Tüxen's letter on page 9 of the 15 December issue of SPONSOR. I have never in all my years been addressed as "Gulp." Is your translation correct or is my knowledge of German poor?

E. J. GLUCK
President & Gen. Mgr.
WSOC
Charlotte, N. C.

• Writer Tüxen, commercial manager of Radio Saarbrücken, Saar, France, sent SPONSOR the Pepsi-Cola jingle in German with the comment that radio made it famous in that part of former Germany. The last line read: "Pepsi-Cola gluck, gluck, gluck." SPONSOR's German expert translated it to read: "Pepsi-Cola, gulp, gulp, gulp." In answer to reader Gluck's letter our German expert says she stands on her translation, that "gluck," an onomatopoeia, means, "gulp," while "Glück" with an Umlaut would mean "luck."

USE MAGAZINE

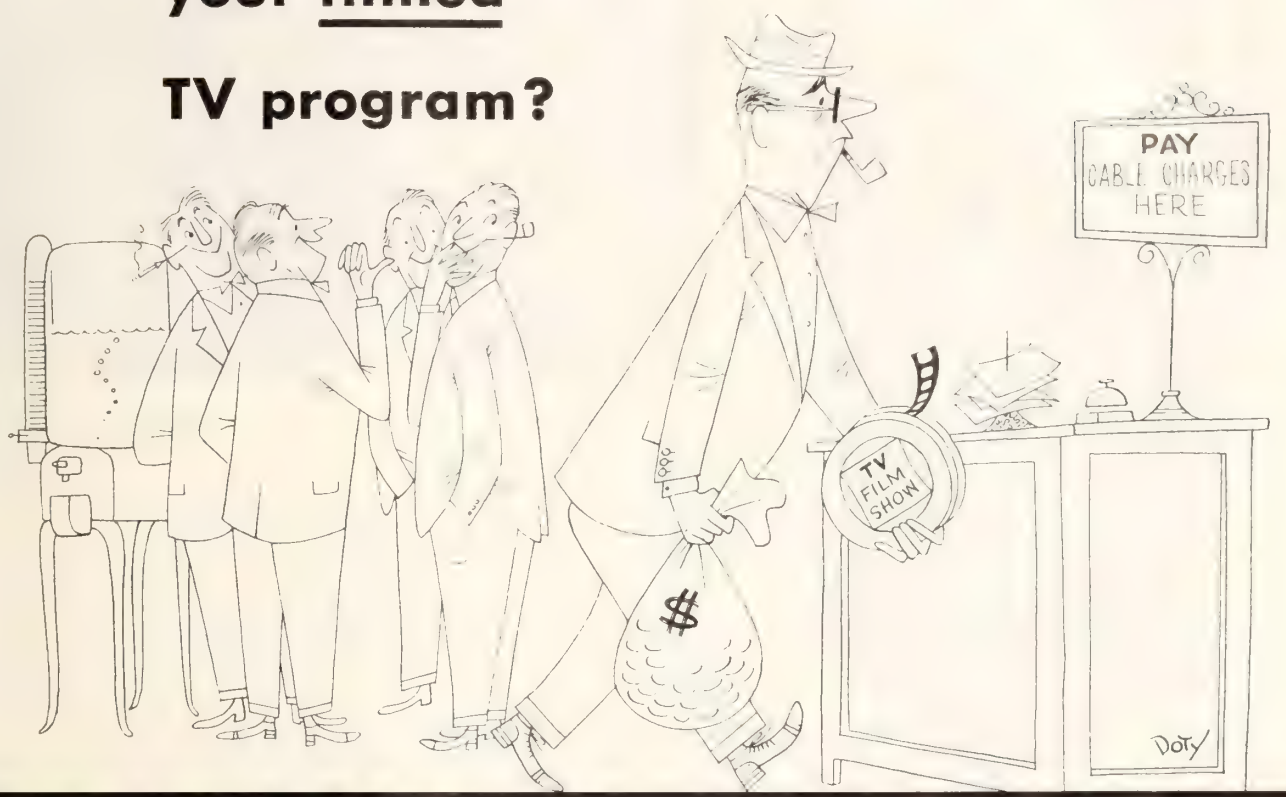
I just finished reading a copy of SPONSOR, and it looks like a magazine I should have had long ago.

Please enter my subscription.

J. W. ENGLAND
Manager
KFDR
Grand Coulee, Wash.

(Please turn to page 93)

paying cable charges for your filmed TV program?



you can do better with SPOT—*much better*

If your TV program is on film, why pay cable charges when you can build custom-tailored coverage for your show on a Spot basis? The picture quality, of course, is constant—thanks to film. The savings in Spot time charges are enough to cover film prints, their distribution and other costs. But with Spot, you choose only the markets you want—and find that stations clear time more readily for Spot.

Get the full details from your Katz representative.

THE KATZ AGENCY, INC. *National Advertising Representatives*

488 MADISON AVENUE, NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT





Mr. Sponsor

Sidney P. Mudd

Exec. v.p.
N. Y. 7-Up Bottling Co., Inc.

When asked about his early days with 7-Up, Sidney Mudd, now executive v.p. of the N. Y. 7-Up Bottling Co., will tell you that he started as a "distributor" in Chicago just after he took his B.A. in philosophy at St. Louis University. Press him a bit further and he'll admit that in those '38 days his duties as a distributor consisted of driving a truck, giving retailers a personal sales pitch, and hustling cases of the soft drink on his shoulder.

Today, he's still in the business of selling 7-Up and still believes in the personalized approach. This is exemplified not only in his meticulous selection of service-salesmen but in the approach his company made in its first major TV effort last summer.

Banding together with the other five bottlers who cover the territory in and around New York City, alternate-day sponsorship of Happy Felton's *Talk to the Stars* over WOR-TV was undertaken. This program, which immediately followed each Brooklyn Dodger home game, featured an interview with the player selected as the star of the day by reporters in the press box. Alternately talking and sipping 7-Up, Happy gave a demonstration of the warm, friendly approach used by the whole 7-Up sales force.

Sid explains the selection of the show this way: "Our salesmen had done the job of getting retailers to stock and display the product so it was up to us to create a mass demand for it. We wanted a TV program which had mass appeal with a quality touch. Well, the Dodgers play a classy brand of baseball and Happy Felton could never be accused of being anything less than big league."

For their $1,500 a day the bottlers got almost instantaneous results. Sid reports: "Those 18 telecasts stirred up more enthusiasm from our retailers than any other medium including national magazine and newspaper ads placed by the parent company. I'm convinced now that no medium gives your product the aura of class that TV does. And although it's tough to pinpoint sales figures (particularly in view of the fact that July was hot and August cool), volume was up from 22-45% over the preceding year."

Commercials on the program featured 7-Up as a thirst quencher, combined with ice cream for the youngsters, and as an "all-purpose" mixer which blends well with more potent ingredients. ★ ★ ★

WHOD

Pittsburgh's only
"STATION OF NATIONS"
Sells directly in

10 *Foreign Languages*

- ★ ITALIAN
- ★ POLISH
- ★ YIDDISH
- ★ SLOVAK
- ★ GREEK
- ★ HUNGARIAN
- ★ GERMAN
- ★ CROATIAN
- ★ LITHUANIAN
- ★ SERBIAN

WHOD PITTSBURGH, PA.

Represented Nationally By JOE WOOTTON/RADIO DIVISION
INTERSTATE UNITED NEWSPAPERS, INC.



put WIND into your SALES! in prosperous, progressive Mobile . . .

Met. Pop.— 1940	1951	% increase
114,906	231,105	101%
Assessed prop. val.—		
$61,038,683	$148,747,991	311%

by using WKRG

Call
Adam Young, Jr.
National Representative
or
F. E. Busby
General Manager

first ON THE DIAL 710 WKRG CBS
Mobile, Alabama

New developments on SPONSOR stories



"Cotton John," KGNC farm director (r.), has met most of 56,000 farmers in area

P.S.

See: "How to get the most out of farm radio and TV"

Issue: 29 December 1952, p. 27

Subject: Regional powerhouses KGNC and KONO concentrate on farm market

One station in the Southwest which has recently gone out and done original research to find out how much influence it has with farmers is KGNC, Amarillo. (To get the facts, Market Research of Cleveland interviewed 1,000 people at Amarillo's 1952 Tri-State Fair.)

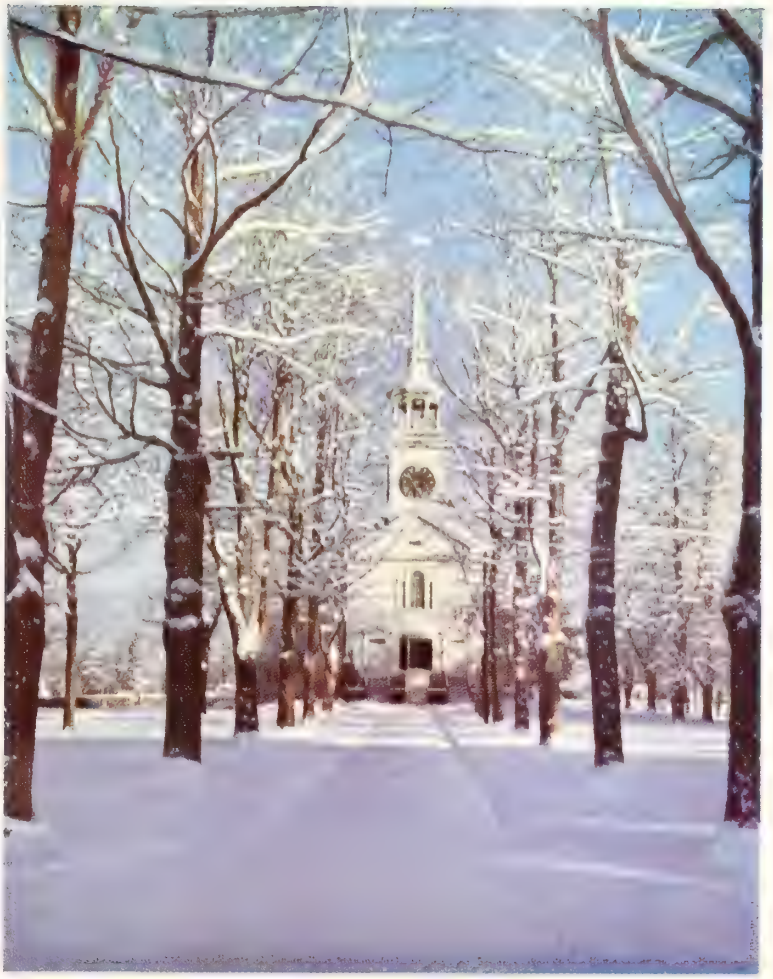
KGNC, a 10,000-watter and the only power station in the area, does not have a single program designed purely for local consumption (according to Bob Watson, assistant manager and program director). Yet, of the 12 local stations within KGNC's primary coverage area, the survey showed that not one of them had preference over KGNC as a farm station, even in the home counties.

Tom Kritser, KGNC general manager, explains that most everyone in the area knows J. Garland ("Cotton John") Smith, the station's farm director. "Cotton John" makes 10 to a dozen appearances every week at church circles, school centers, social and community gatherings throughout the station's big 78-county area.

When the people surveyed were asked what *types* of farm programs they preferred, a large number mentioned *names* of specific programs heard only on KGNC in that area (though nobody queried knew who was sponsoring the survey). Out of the five most-preferred programs mentioned by both men and women, three of the five were programs conducted personally by Cotton John: *Trading Post*, a classified-ads-of-the-air show for listeners who want to buy, sell or swap things (no charge to anyone); *Southwest Neighbors Farm and Ranch News*, weather, crop, market reports; livestock market reports.

Another "city" station in Texas which aims much of its programing at farm and ranch folk is KONO, San Antonio; it specializes in music and news for its rural listeners. It does not, however, neglect the vital element of "service" to listeners and sponsors.

KONO's super-active farm and ranch director, Blake McCreless constantly gets around and "meets the folks," is himself a member of many local organizations, gives free air publicity to scores of regional events. His ubiquitousness is much appreciated by the station's sponsors. One KONO advertiser, Asgrow Texas Co. (seeds), wrote: "We have not met a single FFA (Future Farmer of America) member in this area who did not know Blake McCreless or who was not familiar with the program we sponsor." ★ ★ ★



Throughout the length and breadth of

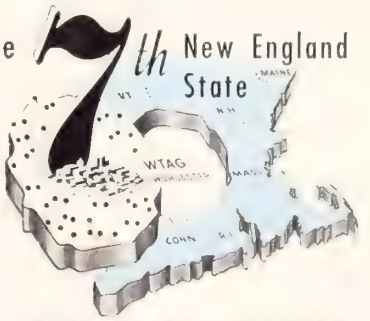
Central New England

for more than a quarter of a century . . .

WTAG's sphere of influence has been firmly established in the local pattern of community life.

Such loyal listenership has its rewards for worthy products.

the picture is great in the 7th New England State



WTAG

AND WTAG-FM
580KC BASIC CBS

WORCESTER, MASSACHUSETTS

REPRESENTED BY RAYMER

The Proof of the Pudding...



. . . Is in the LEADING—or so the JELL-O-PUDDING and PIE FILLING box-top and 25-words-or-less contest indicates!

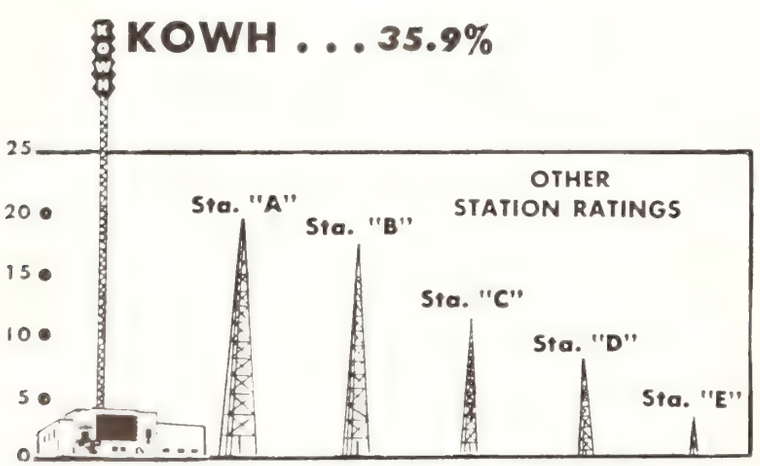
Conceived by Young & Rubicam for General Foods and aired in a spot campaign over 120 stations, the contest featured a slant that loaded the ether with sizzling pitches. To the disc-jockey that captured the greatest number of entries according to market size and time cost went an expenses-paid vacation in Paris for himself and wife. JELL-O PUDDING and PIE FILLING even picked up the tab for baby sitter fees!

T'aint fittin' to say, "We told you so," so we'll be content to hope KOWH's Hooper High Sandy Jackson and wife enjoy the trip.

Of course Sandy won—more proof that you can't do better than first place! And that's where the Hooper averaged below for the 14-month period from October, 1951, to November, 1952, puts KOWH—thanks to personalities like amiable Sandy.

C'est Magnifique!

- *Largest total audience* of any Omaha station, 8 A.M. to 6 P.M. Monday through Saturday! (Hooper, Oct., 1951, thru Nov., 1952.)
- *Largest share of audience,* in any individual time period, of any independent station in all America! (Nov., 1952.)



Kowh

OMAHA

AIMS — Association of Independent Metropolitan Stations

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amana Refrigeration	Maury, Lee & Marshall	NBC TV 58	Kate Smith; Th 4:15-30 pm seg; 19 Feb; 13 wks
Bayuk Cigars	Ellington & Co	ABC TV 15	Saturday Night Fights; Sat 9 pm to concl; 24 Jan; 52 wks
Bristol-Myers Co	Doherty, Clifford, Steers & Shenfield	CBS TV 50	Jackie Gleason Show; Sat 8-9 pm; partic; 3 Jan; 27 telecasts
Chesterfield Cigarettes (Liggett & Myers)	Cunningham & Walsh	CBS TV 44	Stork Club; alt Sat 7-7:30 pm; 10 Jan; 26 wks
Consolidated Cosmetics	Frank E. Duggan	CBS TV 39	Arthur Godfrey Time; M-Th 10-10:15 am; alt days; 6 Jan; 52 wks
Electric Light & Power Cos	N. W. Ayer & Son	CBS TV 52	You Are There; alt Sun 6-6:30 pm; 1 Feb; 24 telecasts
Gemex Co	BBDO	CBS TV 30	Stork Club; alt Sat 7-7:30 pm; 3 Jan; 26 wks
General Electric Co, Lamp Div	BBDO	CBS TV 32	Jane Froman's USA Canteen; Th 7:45-8 pm; 8 Jan; 52 wks
Johnson & Johnson	Young & Rubicam	NBC TV 61	All Star Revue; ev 3rd Sat 8-9 pm; 10 Jan; 15 wks
Lever Bros	McCann-Erickson	CBS TV 33	Arthur Godfrey Time; M, W 10:30-45 am; 5 Jan; 52 wks
Motor Products Corp	Roche, Williams & Cleary	CBS TV 58	Garry Moore Show; Th 1:30-45 pm; 8 Jan; 52 wks
Revlon Products	Wm. H. Weintraub	CBS TV 32	Jane Froman's USA Canteen; T 7:45-8 pm; 10 Feb; 52 wks
Simoniz Co	SSCB	NBC TV 52	Big Story; alt F 9-9:30 pm; 6 Feb; 56 wks
Westinghouse Electric	Fuller & Smith & Ross	CBS TV 40	Freedom Rings; T, Th 2-2:30 pm; 3 Mar; 39 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Cigarette & Cigar	SSCB	NBC TV 46	Big Story; alt F 9-9:30 pm; 6 Mar; 26 wks
Bristol Myers Co	Doherty, Clifford, Steers & Shenfield	CBS TV 64	Break the Bank; Sun 9:30-10 pm; 11 Jan renewal; as of 8 Feb show replaced with Ken Murray Show alt with Alan Young; Show; 52 wks
Ecko Products	Dancer-Fitzgerald-Sample	NBC TV 56	Welcome Travelers; alt M 2:30-45 pm (Central Time); 5 Jan; 26 wks
General Mills	Dancer-Fitzgerald-Sample	CBS TV 47	Bride & Groom; M-F 12-12:15 pm; 2 Feb; 52 wks
Hall Bros	Foote, Cone & Belding	NBC TV 37	Hallmark Theatre; Sun 5-5:30 pm; 4 Jan; 52 wks
Int'l Shoe Co	D'Arcy	Du Mont 21	Kids and Company; Sat 11:30-12 noon; 7 Feb; 13 wks
Jacques Kreisler Mfg Corp	Hirshon-Garfield	ABC TV 24	Tales of Tomorrow; alt F 9:30-10 pm; 23 Jan; 26 wks
Lever Bros	Young & Rubicam	CBS TV 44	Arthur Godfrey Talent Scouts; M 8:30-9 pm; 5 Jan; 52 wks
Mutual of Omaha	Bozell & Jacobs	NBC TV 20	On the Line with Bob Considine; T 10:45-11 pm; 27 Jan; 52 wks
National Dairy Prods Corp	N. W. Ayer & Son	CBS TV 47	The Big Top; Sat 12-1 pm; 24 Jan; 52 wks
Norwich Pharmacal	Benton & Bowles	CBS TV 43	Sunday News Special; Sun 11-11:15 pm; 11 Jan; 52 wks
Procter & Gamble	Compton	CBS TV 57	Guiding Light; M-F 12:45-1 pm; 29 Dec; 52 wks
R. J. Reynolds Tob Co	William Esty	NBC TV 40	Camel News Caravan; M-F 7:45-8 pm; 52 wks
Sweets Co of America	Moselle & Eisen	ABC TV 40	Tootsie Hippodrome; Sun 12-12:30 pm; 1 Feb; no. 52 wks
Tide Water Associated Oil Co	Lennen & Newell	Du Mont 7	Broadway to Hollywood; Th 8:30-9 pm; 22 Jan; 13 wks
Westinghouse Electric	McCann-Erickson	CBS TV 59	Studio One; M 10-11 pm; 5 Jan; 52 wks

3. New National Spot Television Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Bosco Co	Bosco milk amplifier	Robert W. Orr, NY (will transfer to Ruthrauff & Ryan)	About 20 mkts	Partic; 13-wk campaign; end about beg of March
Duffy-Mott Inc	Duffy-Mott apple products	Young & Rubicam, NY	20 major mkts	15-min "This is Charles Laughton" recital series; st Jan 26 wks
Garrett & Co	Virginia Dare Wine	David J. Mahoney, NY	20 mkts	1-min anncts, stn breaks; st early Feb; about 10 wks
Helena Rubinstein	Toilet preparations	Hewitt, Ogilvy, Benson & Mather, NY	NY, Chi, and LA	1-min anncts, day & night st 5 Jan; to run rest of year
Seeman Bros	Nylast	Wm. H. Weintraub, NY	64 mkts	1-min, 20-sec anncts; st 19 Jan; 13 wks
Standard Brands	Royal Pudding	Ted Bates, NY	19 mkts	1-min partic & stn breaks; daytime; st Jan; 26 wks







Numbers after names refer to New and Renew category

R. P. Dunnell (4)
W. A. Krause Jr (4)
Frank Fagan (4)
Frank Brady (4)
Harry Harding (4)

In next issue: New and Renewed on Radio Networks, New National Spot Radio Business. National Broadcast Sales Executives, Sponsor Personnel, New Agency Appointments

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Byron Bonnheim	Weiss & Geller, Chi, acct exec	Same, vp
Frank Brady	McCann-Erickson, NY, exec	Ward Wheelock Co, NY, dir plans & media
Louis J. Carow Jr	Bozell & Jacobs, Chi, acct exec	Same, vp
Mrs. Russell C. Comer	Russell C. Comer Co, KC, partner	Comer & Reames, KC, pres (new agency)
C. H. Cottington	Erwin, Wasey, NY, exec dir chg radio-TV	D. P. Brother, NY, head (new office)
Virginia Curran	BBDO, NY, timebuyer	Hicks & Greist, NY, asst to dir radio-TV
Richard V. Downey	Dancer-Fitzgerald-McDougall, SF, vp	Guild, Bascom & Bonfigli, SF, exec asst food accts
Ransom P. Dunnell	Cunningham & Walsh, NY, mgr radio-TV prodn	Ward Wheelock Co, NY, mgr radio-TV prodn
Robert M. Ellis	Auto mfr, sls prom dir	D. P. Brother, Detroit, memb creative & mgmt stf
Jay Morse Ely	Symonds, MacKenzie & Co, Chi, vp	Casler, Hempstead & Hanford, Chi, acct exec
Frank Fagan	Young & Rubicam, NY, vp	Same, sr vp
John M. Farrell	Wm. H. Harvey, LA, vp & acct exec	Byron H. Brown & Staff, LA, vp & acct exec
George V. Genzmer Jr	Life Magazine, NY, natl dir retail reps	Erwin, Wasey, LA, mdsg dir
A. V. B. Geoghegan	Young & Rubicam, NY, vp chg media rels	Same, co-chmn plans bd
Drucilla Handy	Howard G. Mayer, Chi, acct grp head	Bozell & Jacobs, Chi, acct exec
Harry Harding	Young & Rubicam, NY, vp	Same, sr vp
Henry Q. Hawes	McCann-Erickson, Pacific Coast mgr	Same, sr vp
Robert E. Healy	McCann-Erickson, NY, vp & treas	Same, memb exec comm
Max Hodge	Wilding Picture Prodns, Detroit, playwright-prodr	D. P. Brother, Detroit, playwright-prodr
Ernest J. Hodges	Own pub rel firm, SF	Guild, Bascom & Bonfigli, SF, vp & acct exec
Charles L. Hotchkiss	Dancer-Fitzgerald-Sample, NY, vp	Dancer-Fitzgerald-McDougall, SF, acct exec
William H. Howard	Young & Rubicam, NY, vp	Same, sr vp
Richard F. Kieling	Free & Peters, NY, dir TV sls prom & res	Ted Bates, NY, radio-TV analyst
Ted Knightlinger	KTAC, Tacoma, gen mgr	Howard R. Smith Co, Tacoma, assoc (new agency)
W. A. Krause Jr	Pillsbury Flour Mills, Mpls, coord pkg & prod improvement	Bruce B. Brewer, Mpls, acct exec
Peter G. Levathes	Movietown, NY, head of TV, sls mgr	Young & Rubicam, NY, vp on special assignments
R. H. G. Mathews	Honan-Crane Corp, Lebanon, Ind, gen sls mgr	Burton Browne Adv, Chi, vp
Dwayne Moore	Lennen & Newell, NY, media res exec	Benton & Bowles, NY, hd of media res
David Olen	Abbott Kimball, LA, acct exec	David Olen Adv, LA, owner (new agency)
Paul C. Phillips	N. W. Ayer, NY, hd TV prog & prodn	Factor-Breyer, LA, radio-TV dir
Chester A. Posey	McCann-Erickson, NY, chmn of advisory comm on plans	Same, sr vp
Bernard G. Rasmussen	Ruthrauff & Ryan, NY, radio-TV timebuyer & bus mgr	Fuller & Smith & Ross, NY, radio-TV timebuyer & bus mgr
Gardner Reames	Russell C. Comer Co, KC, sr acct exec	Comer & Reames, KC, exec vp (new agency)
Howard R. Smith	Condon Co, Tacoma, secy-treas	Howard R. Smith Co, Tacoma, owner (new agency)
Ashby Starr	Sues, Young & Brown, LA, adv sls prom mgr	Ashby Starr Co, LA, owner (new agency)
Walter A. Tibbals	BBDO, NY, radio-TV dir	Same, Hywd, superv radio-TV prodn
John H. Tinker Jr.	McCann-Erickson, NY, creative dir	Same, sr vp
Lou E. Townsend	Bank of Amer, SF, adv vp	Charles R. Stuart, SF, vp chg new business
William G. White	Joseph Katz, Baltimore, exec	Cunningham & Walsh, NY, asst mgr radio & TV media
Nat Wolff	Young & Rubicam, NY, vp chg radio-TV prodn	Same, dir radio-TV dept











Numbers after names refer to New and Renew category

W. A. Tibbals (4)
J. H. Tinker Jr (1)
Chester A. Posey (1)
William Howard (1)
Robert E. Healy (1)

Richard Kieling (4)
Nat Wolff (4)
R. H. G. Mathews (4)
B. G. Rasmussen (1)
Virginia Curran (1)











5. Station Changes (reps, network affiliation, power increases)

KCRH, Hot Springs, Ark, new radio stn, beg oper 1 Jan '53
KMTV, Omaha, new natl rep Edward Petry
KPIX, SF, power incr to 100 kw
KSWB, Yuma, Ariz, new radio stn, beg oper 12 Jan '53, CBS Radio affil
KTSM, El Paso, new radio stn, beg oper 4 Jan '53
KXRN, Renton, Wash, call letters changed to KLAN
WABI-TV, Bangor, Me, new natl rep Geo. P. Hollingbery
WFAI, Fayetteville, N. C., new natl rep Wm. G. Rambeau
WFDF, Flint, Mich, NBC Radio affil eff 15 Mar, formerly ABC
WHBF, Rock Island, Ill, power incr from 23 to 100 kw; eff fall '53
WHEN, Syracuse, NY, power incr from 50 to 190 kw
WJBK-TV, Detroit, power incr to 100 kw
WKOK, Sunbury, Pa, CBS Radio affil eff 1 Jan '53
WMNC, Morgantown, N. C., NBC Radio affil eff 1 Jan '53
WNHC-TV, New Haven, Conn, power incr from 18 to 316 kw; tr from channel 6 to 8
WOR-TV, NY, power incr from 22 to 316 kw
WOW-TV, Omaha, power incr from 17.2 to 100 kw
WPIX, NY, power incr from 21.7 to 100 kw
WTVN, Columbus, Ohio, power incr from 19.8 to 100 kw
WTVU, Scranton, Pa, new TV stn beg oper 1 Mar; natl rep Donald Cooke

WHO ACCLAIMED NATION'S BEST RADIO NEWS OPERATION, FOR SECOND CONSECUTIVE YEAR

BY NATIONAL ASSOCIATION OF RADIO NEWS DIRECTORS





At recent convention of National Association of Radio News Directors, Baskett Mosse, chairman of committee judges, said: "The Medill School of Journalism of Northwestern University is happy to announce tonight that radio station WHO, Des Moines, Iowa, was selected as the outstanding radio news operation in the United States for 1952".

In presenting the award Mosse said: **"This is the first time in the history of the National Association of Radio News Directors that the awards committee has selected a radio station as the outstanding radio news operation in the country for the *second consecutive year*. I think this is an unusual honor and I know that you are proud of it and we are really proud to give it to you. Not to take anything away from the other entries in this contest, but I would like to say that your particular entry won this award by unanimous vote. Every judge on our awards committee voted for WHO as the outstanding radio news operation — 1952".**

BEST EQUIPMENT, VETERAN STAFF, BIG BUDGET

The WHO News Bureau has an impressive physical plant: six leased-wire machines; a portable battery-operated tape recorder; a telephone recorder; three short-wave monitors for state and city police and fire department broadcasts; a number of subscription services; and a library which includes several specialized news encyclopedias.

The six leased-wire machines include two Associated Press, two United Press and two International News Service machines. WHO's leased-wire service exceeds the facilities used by many of the country's leading daily newspapers; and is unsurpassed by any radio station in this section of the country. Only two of the six machines are "radio" wires — the other four bring in detailed stories known as "press" wire service. Press wire service gives lengthy accounts and the three news services bring in three different versions of the big stories around the world. This necessitates constant boiling down, rewriting and sifting of details, playing up news of local interest — all tailored to fit a split-second time period.

NINE VETERAN REPORTERS EDIT AND BROADCAST NEWS

Proud as we are of this award, we are more proud of the people on our staff who helped us win it. The WHO News Bureau is headed by veteran Jack Shelley, and includes eight other full-time men and a secretary. Eight of the men are college-trained reporters, rewriters and broadcasters, *all of whom are heard regularly on the air.* The ninth man is a specialist in political reporting. The ten people on the staff represent a total of 100 years' experience in news work. Five of the News Bureau staff have been with WHO ten or more years.

In addition to the regular full-time staff, the WHO News Bureau maintains a staff of 70 correspondents — or part-time reporters — throughout Iowa and in Southern Minnesota and Northern Missouri, heavy WHO listening areas.

TELEPHONE USED EXTENSIVELY

The WHO News Bureau uses the local and long-distance telephone extensively to supplement and verify the regular news services' coverage. Staff members check directly with peace officers and hospitals each morning to get accident reports and accident victims' conditions which may have changed since the late night news reports. In many instances, the leased-wire services do not clear this type of information until too late for a 7:30 a.m. — or even an 8:45 a.m. — newscast. Telephone checks also minimize the possibility of loss of news when events take place in remote areas, distant from a news service reporter.

STAFF WORKS TWO SHIFTS

The WHO News Bureau maintains a morning and a night shift. There is a certain amount of specialization within each shift in that one man may be assigned Washington and foreign news, another Iowa news, and a third miscellaneous human-interest stories. Whatever the assignment, the reporter stays on it for an indefinite period, building up a background for that specific job, and becoming a specialized reporter on that shift. Each shift writes its news copy especially for the men who will be airing it.

$100,000 ANNUAL BUDGET

To operate its award-winning News Bureau and to provide Iowa-Plus listeners with unexcelled news coverage, WHO spends more than $100,000 annually. This figure is believed to be one of the highest figures in the Nation.

PUBLIC SERVICE EXTRAS

In addition to its regular news services, the WHO News Bureau provides its listeners with a variety of public-service extras. These include free announcements regarding public and private meetings during periods of extreme weather conditions, up-to-the-minute reports on road and weather conditions and emergency calls on newscasts to locate families or members of families who are traveling or are visiting away from home, etc. The News Bureau has also developed a system whereby a copy of each newscast mentioning an Iowa serviceman is sent to the next of kin. This service has required the cooperation of local postmasters in many cases because of the lack of a street address or the name of the next of kin. **Management at WHO considers the public service aspect . . . the many extra "little things" that WHO does for its listening public . . . to be the difference between a routine news operation and one that is contributing to the welfare of the community. This — then — is the difference between a good news operation and the "Best Radio News Operation in the United States".**

BETTER NEWS — BETTER AUDIENCES

The leadership of WHO's News Service is only one of many reasons why WHO is *Iowa's greatest advertising values.* The 1952 Iowa Radio Audience Survey, accepted by leading advertisers and agencies as a completely authoritative analysis of listening habits in this state, shows that WHO is by far the "most-listened-to" station in Iowa. Write for your copy, or ask Free & Peters.

+ WHO for Iowa Plus! +
DES MOINES . . . 50,000 WATTS
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
FREE & PETERS, INC.
National Representatives

RCA ANNOUNCES

A new advanced film-camera for television.

THIS NEW FILM CAMERA does for TV film presentations what RCA's new TK-11A studio camera is doing for "live" pick-ups. The TK-20D camera provides a remarkable advancement in picture quality and operating convenience over former types—puts "live" quality into films regardless of scene content or shading. Low picture noise level compares with the low noise level of "live" pick-ups.

Operated in conjunction with an RCA TP-9B Film Multiplexer, one TK-20D Film Camera provides show continuity with any one of the following set-ups: (1) two RCA TP-16D 16mm Film Projectors, (2) two RCA TP-6A Professional Film Projectors, (3) two RCA 35mm Film Projectors, (4) one 16mm and one 35mm Film Projector, (5) or one projector of either type and a slide projector.

With TV programming emphasis more and more on films, let us help you get the most from film—with the new TK-20D. Your RCA Broadcast Sales Representative is ready to help you plan the right film system for your station—*with everything matched for best results!*



Iconoscope beam current control, with indicator. A new arrangement that takes the guesswork out of day-to-day adjustments—provides a standard of comparison to help the operator adjust for optimum picture quality. The panel mounts on the housing of the film camera console, or in the remote control console.



... Type TK-20D

- "Live" quality all the time—regardless of scene content, shading, or other adjustments. New back-lighting system, and new automatic black-level control permits the TK-20A virtually to run itself!

- "Noise-free" pictures comparable to "live" shows. New high-gain cascode preamplifier, with "noise-immune" circuits, offers 200-to-1 improvement in microphonics. No high-frequency overshoot (trailing white lines). No low-frequency trailing (smear).

- Good-bye edge flare. New edge-lighting system provides substantial reduction in stray light, improves storage characteristic, stops light beam reflections on Iconoscope mosaic. Adjustable light level is provided.

- No more a-c power line "glitches" (horizontal-bar interference)—because camera filaments are operated from a separate d-c source.

- Faithful, high-quality pictures every day—through new beam-current control circuit. No more need to "ride" the shading.

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT **CAMDEN, N.J.**

TV POWER

IN THE MINNEAPOLIS-ST. PAUL, MARKET

Here are the factors which combine to produce *effective* TV Power:

Facilities...

Maximum power of 100,000 watts ... highest antenna in the area ... studios with camera, audio, film, and remote facilities usually found only in major TV centers.

Personalities...

Best known, more experienced, most traveled performers in the northwest ... top radio favorites for two decades. It's the station with "names"—*Cedric Adams, Rollie Johnson, Bob DeHaven, Arle Haeberle*—still better known today on TV.

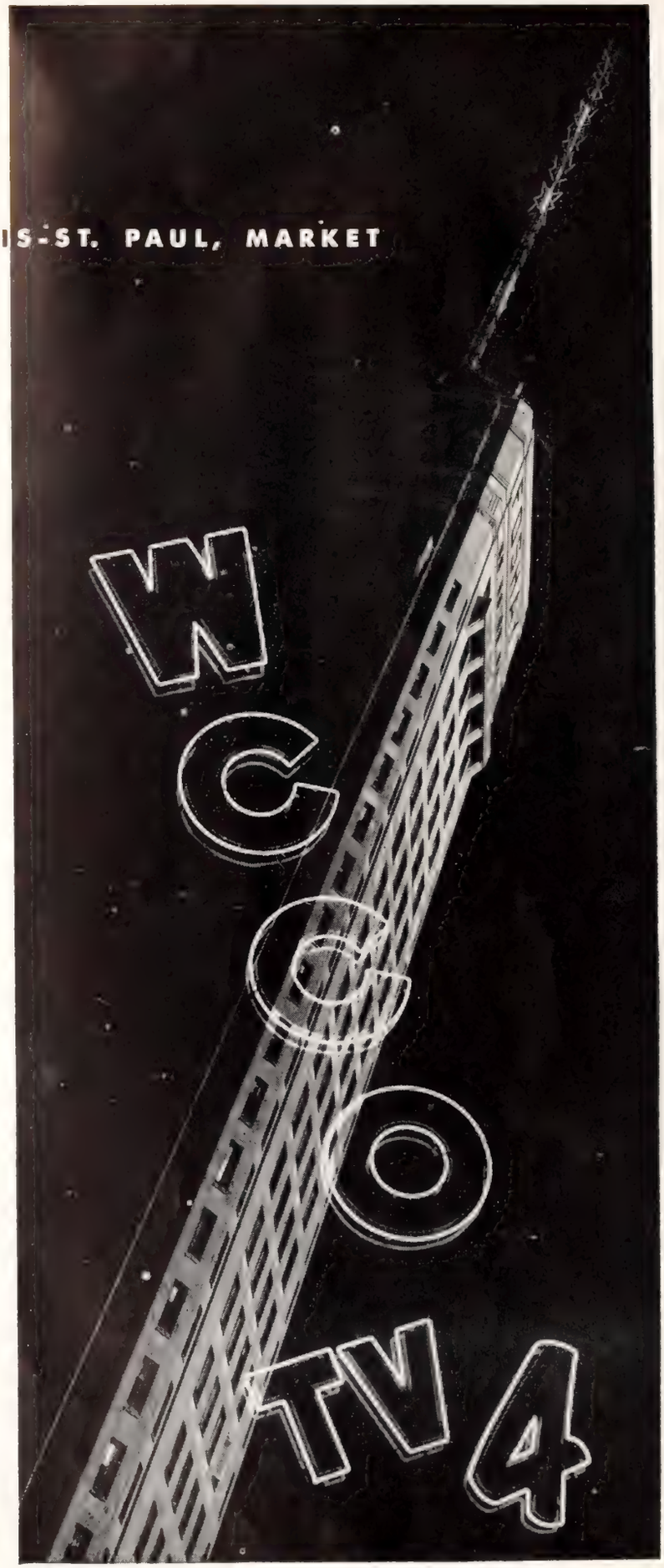
Personnel...

An imaginative staff with "know how" in sales showmanship—made possible by years of experience in radio and *TV SALES.*

THIS COMBINATION HAS ALREADY PROVED ITS EFFECTIVE SELLING POWER IN THE MINNEAPOLIS-ST. PAUL MARKET

—CBS—

Nationally represented by
FREE & PETERS





OLD ***Figures A. C. Nielsen uses now underestimate multiple sets by one-third***

1-SET HOMES	2-SET HOMES	3-SET HOMES
71.4%	27.6%	1%

Present Audimeter sample based on outdated figures above may be readjusted to correspond with new multiple-set figures below which were gathered by Nielsen in 100,000-home coverage study. Nielsen executive at left is C. G. Shaw, executive v.p.

NIELSEN RATINGS MAY BE WEIGHTED SOON TO CORRESPOND WITH MULTIPLE-SET COUNT ABOVE. LATER, SAMPLE MAY CHANGE

Coming: better Nielsen ratings?

NCS by-product may be measurement of multiple sets on new Audimeter

A major change in the A. C. Nielsen Co.'s nationwide Audimeter sample, basic research tool of network-level broadcasting, may soon be in the works. The changes wrought by such a shakeup might alter everything from advertisers' costs-per-1,000 to the relative rating strengths of the four leading radio networks.

Main element of the proposed changes: alteration of the Nielsen Audimeter sample so that its basic proportions reflect the true incidence of multiple-set U.S. radio homes. Next step: installation of a new Audimeter, the "Multiple Receiver Meter," which can measure on a single Nielsen tape the tuning done to three radios and one TV receiver.

The new plan to adjust the Audimeter sample was announced by A. C. Nielsen himself at a closed meeting in New York City on 14 January. Present at this meeting were research staffs of major radio webs and Nielsen brass.

Nielsen's proposals are actually a by-product of the findings of the Nielsen Coverage Service, whose primary job is to check into radio and TV coverage and circulation. As the photo and chart at the top of this page show, there is a discrepancy between the multiple-set homes Nielsen includes in his Audimeter sample and what NCS found true

These 8 basics come from NCS study

Time: *spring, 1952.* ***Method:*** *At least 90% personal interview.*
Sample *size: 100,000 home cross-section of the U.S.*

1.	*Total U.S. families*	44,719,700
2.	*Total U.S. radio families*	43,849,460
3.	*Car-owning families*	33,581,870
4.	*Total families with one or more car radios**	22,630,820
5.	*Total U.S. TV families***	17,706,930
6.	*Total radio receivers in U.S. homes*	70,175,670
7.	*Total radio and TV home receivers in U.S.*	87,882,600
8.	*Total broadcast receivers, home and auto, in U.S.****	110,513,420

This figure is lower than the 27,500,000 radio-equipped autos estimated to be in U.S. in early 1952 by Broadcast Advertising Bureau. However, NCS figures cover families, many of whom own two cars—both radio-equipped. Total NCS auto set figures, when finally compiled, will probably be midway between NCS family, BAB total figures. Auto listening is largest single item in out-of-home.

See photo on opposite page for comparison between NCS TV-home figures and those of NBC Research.

A conservative estimate, since full extent of actual auto radio sets is not represented by count of families who own "one or more" car radios. Grand total may be nearly 115,000,000 broadcast-receivers in U.S.

of U.S. multiple-set homes. To bridge this gap, Nielsen worked out a series of packaged plans to change the NRI-NTI sample, and pitched them to the networks. In effect, at the mid-January meeting, Nielsen stated to the networks: "This is what I have found to be true of radio-TV today. This is what I can offer you in the way of changes. This is what the changes will cost."

Now, the next move is up to the networks, who have to agree on one of the three Nielsen-proposed plans, or else agree on a new plan which is a compromise among them.

When (and if) ABC, CBS, MBS, and NBC agree on a plan designed to change the NRI-NTI sample advertisers and agencies are likely to find that:

1. Radio network rating averages will move upwards a few notches. Nielsen's own prediction is that the average rating might move up "about 5%." Naturally, there would be variations, up and down, between individual programs, depending on the listening they receive in a revamped sample.

2. Radio in TV homes is stronger than many admen think. As NCS figures show, half of the "three-or-more"-set homes are also TV homes, a higher proportion than the country as a whole. Other NCS figures relating to this point up the conclusion many researchers have reached—TV has a tendency to scatter radio listening into rooms other than the living room, not eliminate it.

3. Radio's cost-per-1,000 picture

may change in radio's favor. Obviously, if costs remain the same in radio and a rating average moves up, the cost-per-1,000 homes will drop an equivalent amount.

4. The relative strengths of the major networks will change somewhat. The present NRI-NTI sample, several network researchers feel, introduces a bias factor, because the sample isn't a cross-section of true multiple-set homes and because of recent population shifts in the U.S. When the NRI-NTI sample is adjusted, they add, advertisers will be in a better position to evaluate network pitches.

Setting up a revamped NRI-NTI sample is no easy job, as any adman familiar with Nielsen's methods knows. A whole new "miniature U.S." must be worked out carefully, audimeters installed or relocated, compiling methods adjusted to handle the findings of the new multi-set Audimeters.

It's a costly task; networks will probably pay from $150 to $250 a month per network on top of their present Nielsen rating costs, if the plan goes through. And, the job might take up to two years to complete, since the alterations in Nielsen's rating structure must be done while the clients are still using it.

Realizing this, Art Nielsen has evolved a sort of interim arrangement whereby networks won't have to wait two years to get better ratings. Using the multiple-set data from Nielsen Coverage Service, Nielsen has devised a "weighting" system, whereby old-style ratings can be weighted properly into new-style ones, starting 30 days after the webs approve Nielsen's plans. Such a system is a good deal better than no system at all, but it is open to mathematical error and would be gradually dropped as the sample is altered.

Other changes: Unless the networks are willing to pay more than the dollar amounts mentioned above, the NRI-NTI reports may have to come out once a month, instead of every two weeks. And, to avoid the high costs of making a sizable number of new Audimeters to correct the sample by enlarging it and bringing it up to the NCS proportions, the existing Audimeters may simply be relocated. This method would lower the total sample size from some 1,500 homes to about 1,200 homes.

But, as a network radio research chief put it to SPONSOR, "such sacrifices are well worth it if a changed NRI-NTI sample puts radio in its proper light."

Nielsen's next step will probably be to make a similar pitch to agency and advertiser subscribers, informing them of the additional charges that may occur as a result of juggling the NRI-NTI Audimeter group.

Although it's probably the most dramatic by-product of last spring's NCS study, the proposal by Nielsen to change his rating sample on the basis of NCS is not the only development connected with the coverage survey.

Since NCS measures qualitative aspects of radio and TV circulation, unlike Dr. Ken Baker's SAM, it provided many up-to-date clues as to the size and shape of U.S. radio. (For news of SAM, see story page 34.)

Admen now have a set of "Radio-TV Basics" to work with (see box, page 26) which update a great deal of earlier, and less extensive, research on everything from the amount of multiple-set homes in the U.S. to the facts and figures of auto radio ownership.

This is in addition to the Complete Circulation Reports and NCS Station Reports which are expected to have a profound effect on large-scale agency time buying methods in spot radio and TV. These reports—the "CCR" is a series of 48 state area reports covering the U.S., and is the one to which most NCS-favoring agencies have subscribed—are expected to be in admen's hands soon after this issue of SPONSOR appears.

Special analysis of the over-all NCS qualitative data gives the first "total picture" look of U.S. radio in many months. And, since NCS used a sample of 100,000 homes and did at least 90% of its research digging by personal interviews, it's certainly the most extensive qualitative study.

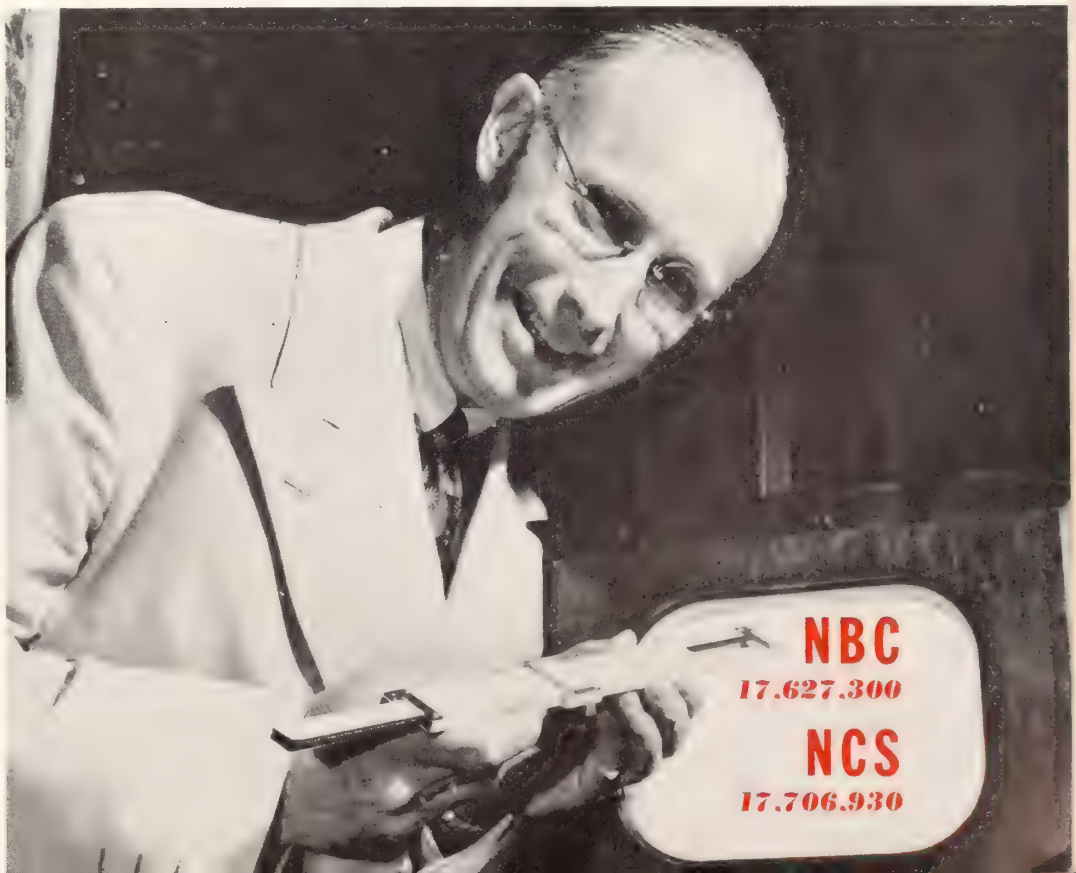
Key findings of interest to broadcast advertisers:

1. U.S. radio is huge. Even with such items as "sets used less than one hour a month," auto radios, FM-only radios, sets in out-of-home business locations, and non-home-operated portables dropped from the count, the number of radio receivers in U.S. homes (as of spring 1952) was found to be 70,175,670. When auto radios—largest single component of out-of-home listening—are added to this, the total jumps up to over 90,000,000 radios in the U.S.

2. Television swells the receiver totals to well over 100,000,000. The NCS count of U.S. TV homes as of last spring, it's interesting to note, is quite close to the figures compiled by NBC's research department which have been used widely throughout the TV industry since video began to boom after

(*Please turn to page 93*)

How many TV sets? NCS TV set total for June '52 corroborates NBC TV count for month (figures below in picture of A. C. Nielsen). This bears out accuracy of both studies



Depth-psychology studies shaped this successful TV pitch

(Prepared by Weiss & Geller for "Where Was I?")

VIDEO

Camera directions

Open on over-shoulder announcer Bob Williams' shoulder CU of page in old album as it lies open in Bob's lap.

Diz to tight CU of decanter and empty glass on table. Old-fashioned lamp, etc. in BG. Bob's hand pours slowly from decanter into glass. If this shot isn't tight, it's no good. Dolly back to MCU of Bob as he lifts glass and drinks wine.

Pan to follow Bob as he rises and walks toward "Home-Sweet-Home" sampler on wall. When he gets there, dolly in tight on sampler itself and hold till close.

AUDIO

Music: Silver Threads, etc. Under:

A taste of the good old days! Remember the old family album that occupied the place of honor in every living room? Even today, it's pleasant to look around old pictures of family and friends and recall the past. There's a taste of the good old days in every sip of MOGEN DAVID wine, too, that will bring those happy memories to life.

You see, MOGEN DAVID tastes exactly like the wonderful CONCORD grape wine that Grandma used to make at home . . . so much like Grandma's homemade wine, in fact, that a lot of folks call MOGEN DAVID "The Home-Sweet-Home Wine." MOGEN DAVID isn't a sophisticated "dress-up drink" at all. It's just a friendly, homey beverage that everybody likes because it's sweet, but never too sweet. Any time you're together with family or friends is time to enjoy delicious, inexpensive MOGEN DAVID. Keep a couple of decanters in the refrigerator and enjoy it often. Be sure you ask for MOGEN DAVID—The Home-Sweet-Home Wine.



Nostalgia theme is plugged in recipe books offered on TV

TV and psychiatry boom Mogen Davi

Kosher wine zooms to top in many markets when newest ad medium and science team to appeal to basic reason why people buy beverage

Here's how two men of decision, plus psychiatry, plus television took a sacramental kosher wine and built it into a leading table wine for Jews and gentiles alike in two years.

Mogen David's partners and brothers-in-law, Max Cohen and Henry A. Markus, are the men of action.

In 1933 they borrowed $1,500 on Mrs. Cohen's jewels, another $3,500 from a friend, and went into the wine business—six months before prohibition was repealed.

(They didn't bootleg the wine; it was sold to synagogues, churches, and drugstores.)

In 1947 they decided to switch from making Barloma to Mogen David wine entirely. So they opened the drain cocks on all the vats in their Wine Corp. of America storage room in Chicago and poured 40,000 gallons down the drain.

In 1950 Ed Weiss, president of Weiss & Geller, Chicago, himself a man of action, came to them with a television presentation. He stressed how the social sciences, especially psychiatry, could be used to determine why people buy wine and then copy could be written to appeal to these motives and TV employed to get the greatest impact.

case history

When Weiss was through, Cohen and Markus said, "Okay," and the Wine Corp. of America plunged into TV in 1950, fittingly enough with *Can You Top This.*

They haven't regretted their decision.

"We started at $1,000 a week; it's now $20,000 a week," Markus told SPONSOR. "I can't say we're sorry we're spending it."

Reason: Mogen David has swept to the top among sweet Concord grape wines in many markets across the country. In fact *Wines & Vines* calls it

probably the most phenomenal rise of any brand in U.S. wine history.

The 1953 ad budget will be around $1.4 million (up $100,000 over 1952) with $500,000 in TV, $350,000 for radio, $350,000 for outdoor, $200,000 for papers, and a sizable sum for point-of-sale, according to Weiss & Geller executives. Mogen David's on TV now with *Where Was I*, a panel show, over 39 Du Mont stations, at $20,000 a week for time and talent. It also bought the five-minute John Cameron Swayze news commentary, *Sidelights of the News*, which is on at 10:30 to 10:35 p.m. three times a week, over 186 NBC Radio stations for six weeks at the close of the year—20 November to 2 January for an extra holiday punch. More network radio will be used in 1953.

Markus characteristically gives Weiss & Geller the credit for the Mogen David boom. And Ed Weiss pays tribute to psychiatry and television.

Here's how Mogen David got to the top—as related by the three men most intimately connected with its three phases: Henry Markus, v.p. who has charge of sales, advertising, and sales promotion; Edward H. Weiss, president of Weiss & Geller, who brought psychiatry into wine selling, and Marvin Mann, Weiss' v.p., director of radio-TV, and account director for Mogen David, who sells the wine via TV.



A pleasant family wine, Mogen David needed TV show to match; "Where Was I?" was chosen

Mogen David in TV: "The Wine Corp.'s only experience with the air media prior to 1950 was in radio where it employed announcements in 15 markets for four or five years," Mann says. "It concentrated its advertising on outdoor and newspaper. First TV show was *Can You Top This*, ABC (out of New York) on about 15-20 stations. It was the original radio show with Peter Donald, Harry Hirshfield, Senator Ford, Joe Laurie Jr., and Ward Wilson adapted for TV. It cost $8,000 to $9,000 for time and talent (half hour) and was sponsored by Mogen David from the fall of 1950 till the spring of 1951, 26 weeks. Total cost was thus about $208,000.

"Results? It was an acceptable show. Nothing ratingwise—reached a 9 or 10 Nielsen. From the merchandising standpoint, however, the results were very satisfactory. The show made the dealers hot for TV. It proved that this type of product could be sold on television and that's where the bulk of the ad money should go.

"We were happy about it at the agency, for the Wine Corp. of America had wanted to run a spot campaign to test TV first. We encouraged them to gamble with a network show. There was an immediate sales response to TV that hadn't been felt in the other media. We knew then we were going to concentrate the ad budget on TV as long as it brought such results."

The second TV show for Mogen David was *Charlie Wild, Detective*, on 30 ABC TV stations from the fall of 1951 until March 1952 and then on 34 Du Mont stations into the summer of 1952. (Nothing was used during the summer of 1951.) The 39-week show was put on opposite Milton Berle and Frank Sinatra (8:00 p.m. Tuesdays), opened with an 11 Nielsen and before the switch to Du Mont climbed to a 14. Cost was $16,000 a week and the total spent, approximately $500,000. John McQuade played the lead. Mann says networks were switched because of better clearances and time period.

MOGEN DAVID MERCHANDISES ITS ADVERTISING, SALES POSITION HEAVILY AMONG WHOLESALERS WITH PIECES LIKE THIS





Mogen David will spend $350,000 on radio in 1953. NBC Commentator John Cameron Swayze's Sidelights on the News was sponsored over 186 stations for 6 weeks into early January for holiday punch. Network radio and TV will be used this year



Japanese-language ad in Hawaiian newspaper illustrates extent of Mogen David advertising. It uses all media except magazines, likes TV

Results: "*Charlie Wild* proved conclusively that Mogen David belonged on TV," Mann recalls. "With proper net and show, they could effectively use large-scale TV operation. For example, we offered a wine recipe book free. Requests ran to 2,000 a week. A survey showed later that 87% of the people who had written to request the book immediately bought Mogen David."

Themes plugged on the air and in outdoor and newspaper advertising: "Mogen David—sweet but never *too sweet*"; "the home-sweet-home wine that Grandma used to make"; "the largest selling wine of its kind in the world"; "a taste of the good old days."

However, it was felt the association between a crime show and the product was bad. When research supported this view, Mogen David switched to a different type of program.

"Mogen David took an inexpensive summer show this past year," Mann says. "The company always felt wine could be sold in the summer. To prove this and maintain the station line-up, we got *Guess What*, a panel show, for 13 weeks on Du Mont. Dick Kollmar was moderator. Panel consisted of Quentin Reynolds, Betty Betz, Mark Hanna, and Virginia Peine. The show involved guessing a movie-picture sequence. The company did a lot of promotion at the point-of-sale. As a result, business doubled over the 1951 summer and also gave us a chance to study the panel type of program. This decided us to stay with it for special identification—it's a pleasant family-type show, and Mogen David is a pleasant family-type wine."

So starting 2 September 1952 Mogen David began sponsoring *Where Was I* on 39 Du Mont stations at $20,000 a week. A White & Rosenberg production, the show has a panel, consisting of John Reed King as moderator and panelists Peter Donald, Nancy Guild, Writer Sam Grafton, and Shirley Dinsdale. Other panelists used were Betty Furness, Ken Roberts, Orson Bean,

(*Please turn to page 78*)

Big Mogen David sales increase came with TV

Period	Gallons sold	Advertising budget for Mogen David	Radio	Television
1946	75,000	none	none	none
1947	120,000	none	none	none
1948	350,000	$50,000	none	none
1949	1,200,000	$200,000	none	none
1950*	**2,000,000**	**$700,000**	**none**	**$400,000**
1951	**3,000,000**	**$1,000,000**	**$10,000**	**$550,000**
1952	**3,300,000**	**$1,300,000**	**$100,000**	**$770,000**
1953†	**4,200,000**	**$1,400,000**	**$350,000**	**$500,000**

* TV [illegible] † Estimated

Tulsa flower queen does $300,000 with radio and personal service

KVOO garden show produced 500% sales increase in 11 years

"I am certainly no help to you in this 'success' story," Christina Tinger, owner of Christina's Flowers, Inc., in Tulsa, Okla., and president of her KVOO *Garden Club*, modestly told SPONSOR. "You see, this is the sort of success that radio alone has built and increased."

In 1940, when Mrs. Tinger first decided to sponsor her *Garden Club* on KVOO, annual sales totaled $46,112 for her two Tulsa shops. Sales volume for 1951 was $250,136, or an increase of some 500% since *Christina's Garden Club* first went on the air. In 1952, sales figures reached a record high of $300,000.

Today, Christina Tinger owns what the trade says is the largest retail flower store on one floor in the entire United States. In her two Tulsa shops, she employs 47—during busy season, as many as 67—full-time people. The firm has five delivery trucks which are kept busy taking care of some 10,000 accounts that Christina has on the books in her two stores.

case history

How did radio do it? Since Christina Tinger is an authority in her field—a recognized lecturer on gardening and plant growing, as well as a renowned designer of floral decorations—she decided on radio as the best medium for her to discuss her subject with potential customers. The most logical format of a program meant to disseminate horticultural information as well as advertise her two stores was a questions and answers program. Her *Gardening Problems* in 1940, over Tulsa's KVOO from 7:15 to 7:30 a.m.—a good time to reach both amateur and professional horticulturists—was the first step in Christina's 13-year career as a local radio personality.



Founder of Christina Flowers, Inc., Mrs. Tinger first went on KVOO in 1940, writes own scripts, stars on program, is Tulsa favorite

Then, as now, she invited listeners to send in any questions about floral arrangements, indoor and outdoor gardening that might interest them. In the beginning, an announcer read the listeners' questions to her, but later Christina turned the program into an informal session during which she read and answered these questions herself.

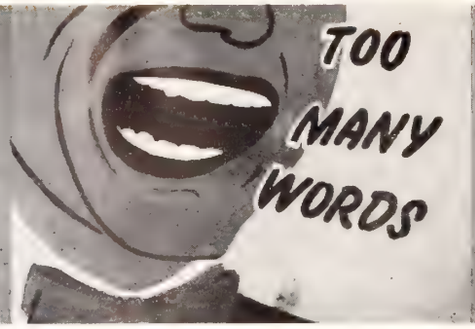
(*Please turn to page 39*)

RADIO-INSPIRED DEMAND KEEPS FIVE TRUCKS BUSY SUPPLYING CHRISTINA'S TWO TULSA STORES FROM HER GREEN HOUSES





1. *Gimmicks never fail. You need attention-getters at the start—zooms, spins, dramatic vignettes, soft-shoe dances—to intrigue the bejabbers out of your audience. There's little time left for a message, but then you've kept people from tuning out.*



2. *Use a lot of words. Most TV commercials do. You can then be proud of the overly fast sound track, the unnecessary scenes that result. Always remember this death knell to all good spots: "If it won't fit in pictures, throw it into audio."*



3. *Try magazine phraseology. Something mouthy like "advancement designed for the ultimate in performance." Nobody talks like this but your audience and your announcer will appreciate your trying to. In other words, put your Thesaurus to use!*

6 ways to kill a TV film commercial

and six ways to save it

The TV commercial is nothing more, nothing less than a salesman. It can be a tremendous, powerful salesman moving people to buy, or it can be a stuttering bore, driving audiences to burrow into magazines or flee to bathrooms until it's over.

To help you make your TV commercials giant salesmen and not stuttering bores, SPONSOR asked Otis Carney for his observations and obtained the illustrations he used for a talk on the same subject before the 4 A's Central Council in Chicago recently. Carney made hundreds of TV commercials, live and film, while TV Creative Group Head for J. Walter Thompson, Chicago, for two and a half years.

Here's the gist of his remarks:

This happens often: You're buttonholed by a friend. He can't wait to tell you about the terrific show he saw last night. He goes on and on until you ask him who sponsored it and what was being sold. That stumps him. It's the Death of a Salesman all right—the salesman being the entire commercial message of the show. The salesman died because he didn't sell.

What killed him?

Any one of the six items pictured above or a combination of them. In addition, there are these three other factors which—if they won't kill your salesman—will certainly stunt his growth:

1. The budget problem. Sponsors want cheap commercials. But the day of the cheap commercial is over. There's simply too much competition from good ones.

2. Rush—a danger inherent to the agency business. You can't rush the creation of TV. "Give yourself at least three weeks for creation from script to okays—and another eight weeks for production," says Carney.

3. Wrong show or station break. Be sure you know your audience composition. You've got to create a salesman who'll appeal to, not antagonize, the people he's going to meet.

Then how can you assure the Birth of a Salesman? The six points illustrated above, like a prompt midwife, should attend the birth of every good salesman. Each applies in varying degree to the three basic types of commercials: (1) entertaining; (2) irritating; (3) informative—75% of all TV plugs.

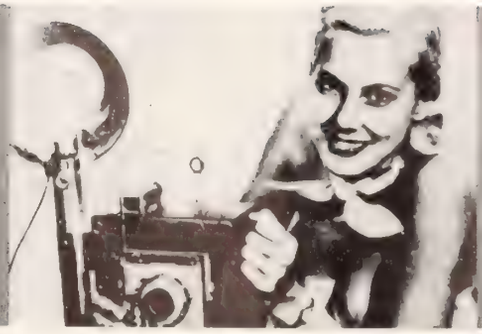
One word of caution: Don't try to combine all three. *It won't work!* ★★★

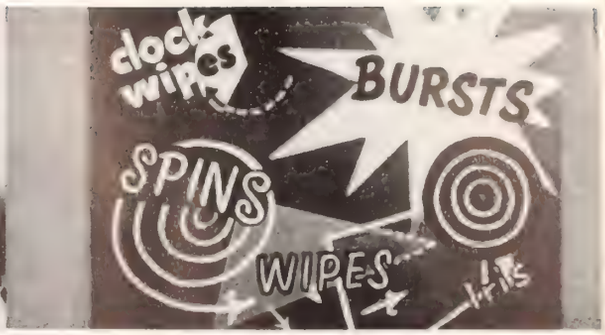


Otis Carney is TV veteran

Contributor of data for this feature is 30-year-old co-author of wartime bestseller "Love at First Flight"; has written, produced 500 TV commercials for JWT, Chicago; now writes TV films







Use numerous characters. The more , the better. They all have to work. So at if your viewer has to keep asking nself, "Now who's this?" Sure he'll ste precious seconds for adjustment. t he'll see a lot of fascinating faces!

5. *Let cheesecake bury the product. Roxanne is doing a good job of attracting attention here. Don't distract the men in your audience by emphasizing a commercial. Background is more important. What IS the product? Flashbulbs, of course.*

6. *Opticals are fun. Try five clock wipes in a 20-second commercial—as has happened—if you want to see your audience's heads going around. Too bad they won't be able to remember the product but then you'll have avoided straight cuts.*







Show and talk about the same thing at the .. same time. Don't show one thing on :reen and talk about something else. This iakes the customer wonder which message to oncentrate on. And for TV ads, this is fatal.

2. *Sell product name and label. This means size, shape, and lettering of the package and sound of the name. Don't be embarrassed about real brand name-selling as so many sponsors, TV film producers have been so often in the past.*

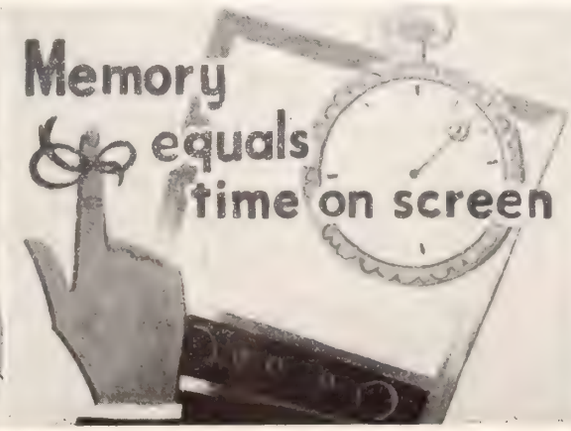
3. *Sell main appeals of product. You can sell ALL the appeals, so you must sele only the MAIN ones and get them acros Sometimes you can do so by entertaining well as informing. But keep pitch simpl*

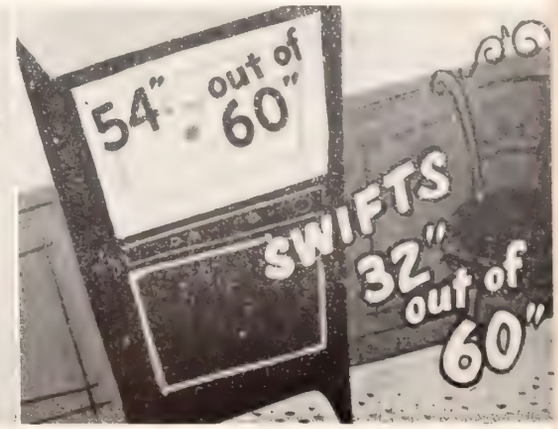
Be honest. Make your customer believe in ou. You don't need gimmicks and tricks. stick to the facts about your product and hem simply and directly. Avoid exaggera- and wild claims. Every person likes honesty.

5. *Keep your product on the screen. Establish a high time-memory ratio. Your audience will remember best what you leave longest on the screen, talking about it simultaneously. This seems to be the cardinal rule of all TV selling.*

6. *Talk about your product. 100% of audience remembered this Swift Peanut Butter spot in test. Why? Because product was on screen 54 of 60 seconds; the voice talked about it for 32 seconds.*







rtwork by Claude Gillingwater, TV Art Director, JWT, Chicago



NEW SAM REPORTS, SIMILAR TO 1949'S BMB, ARE THE BRAINCHILD OF VETERAN RESEARCHER DR. KENNETH H. BAKER

How to get the most out of SAM*

Coverage firm's chief herein gives "Baker's Dozen" tips to radio admen

**The initials "SAM" refer to Standard Audit & Measurement Services, Inc., one of the two firms which measure radio and TV station home circulation and coverage. The other is "NCS," or the Nielsen Coverage Service.*

For the past three weeks, admen at some 125 agencies and 25 member firms of the ANA have had their first good look at the 1949-1952 developments and trends in U.S. radio station circulation.

This opportunity to study the size, shape, and appearance of radio has come in the form of 400 BMB-type station coverage reports from Standard Audit & Measurement Services. First of the two major coverage services to deliver station circulation data into admen's hands, SAM's reports are already changing the time buying habits of many agencies and advertisers.

An early reaction from Victor Seydel, radio-TV director of New York's Anderson & Cairns, a medium-sized ad agency, was typical:

"The radio station coverage data of SAM will prove a valuable tool and a useful map by which to plot our spot time buying course in 1953. Today, when radio must be bought carefully in order to get the most value for the client's ad dollar, up-to-date coverage data is a must."

research

Research-minded admen, who have compared the 1952 SAM data with 1949 BMB figures (NCS figures, though roughly similar and more elaborate, are not directly comparable to the old BMB figures) discover that four major influences have caused sweeping changes in radio during the past four years:

1. Radio homes in the U.S. have increased about 8% (up 3,500,000), ac-

cording to a comparison of 1949 BMB and 1952 SAM total radio homes.

2. The total number of U.S. radio outlets has also increased. Some 400 new AM and FM stations have gone on the air since 1949, according to the FCC's files.

3. Still more changes in radio station circulation have been made by power and signal adjustments, some 200 of which have occurred since 1949.

4. Television has had a noticeable influence on radio. But TV's effects have sometimes been canceled out by other factors of radio growth.

Basic time buying uses of SAM's new station reports are largely unchanged from those of the 1949 BMB. Like the earlier circulation reports, SAM will aid agencies and advertisers in:

Selecting stations for spot radio campaigns on the basis of station circulation in given areas, and on the basis of total coverage.

Matching distribution areas with station coverage and circulation in key market areas, and to relate advertising costs to product sales in a given market in various parts of the U.S.

For making inter-media comparisons, SAM circulation figures are comparable to those of printed media, like newspapers and magazines.

To aid agencies and their clients in making best use of the data, SPONSOR turned to Dr. Kenneth H. Baker, the ex-BMB official who heads up SAM, asked him to explore the differences in appearances and use between the 1949 BMB reports and those of SAM.

(In the near future, SPONSOR also intends to report similarly on the uses of NCS data, once the "Complete Circulation Reports" of Nielsen Coverage Service are in subscribers' hands. For news of radio trends revealed by NCS's qualitative coverage studies, see page 25 of this issue.)

Here are "Baker's Dozen" tips and pointers to admen who seek the latest methods of applying the SAM station reports to the problems of radio time buying:

1. Treat SAM "audience" figures as "circulation" in buying spot radio: "Actually," states SAM's Dr. Baker, "these figures tell you the number of homes reached by a radio station and this is exactly what newspapers and magazines mean by the word 'circulation.' It's not merely the number of homes, in a county or city, within the audible or listenable range of the station. Buyers are generally interested in the number and location of homes that *do* listen to a station—not those who *can* listen. This distinction is important."

2. Family figures are more important than percentages: As in the 1949 BMB, distinctions made between a station that delivers, say, 93% of its home county and another which delivers 80% of its home county in its total weekly audiences are meaningless —unless both stations are located in the same county.

"It may very easily happen that 80% of one county will mean many more families than 93% of another county," Baker points out, adding. "This seems so elementary that it should hardly need emphasis. Yet, it is not unusual to find a buyer who will start his time buying operation with a rule such as 'We don't even consider a station unless it delivers 80% or more of its home county.' It's quite possible that some good buys are missed because of such agency or client rulings."

3. Station circulation figures should be compared with station rates: A useful index in buying spot radio is that of the station's average cost-per-1,000-homes-delivered, based on coverage data, Baker feels. This is basically similar to the milline rate of printed media. Of course, this gives an advertiser no guarantee that his show will gather audience at the station's "average" delivered price; a show may do better or worse than

(*Please turn to page* 84)

"Baker's Dozen" tips on using SAM data

1. Circulation: *SAM audience figures should be considered as being basically similar to printed-media conception of "circulation." They reflect, county-by-county, the number of homes a radio station regularly reaches weekly, daily, in its area*

2. "Families" vs. "%": *Percentages, Baker feels, are often misleading, when a station's listening strength in a county is being weighed. Always check the number of families represented by a "%" figure; each U. S. county's total varies*

3. Station rates: *Measuring a station's SAM audience averages against its rates provides a useful index of its advertising efficiency, Baker feels. This is similar to the "milline rate" measurements of newspapers, weeklies, other print media*

4. Ratings: *Like readership data, ratings indicate good locations in the chosen station's schedule, and are thus related closely to basic time buying processes involving coverage data. Ratings team well with SAM station reports, pinpoint a buy*

5. Costs-per-M: *Figuring costs-per-1,000 homes is, in turn, not so simple. Ratings should not be projected against circulation, Baker believes, unless the ratings are projectible to the station's entire coverage area, as shown in SAM reports*

6. Levels: *Agency process of setting an arbitrary "level" (i.e., "50% or better") on which to buy time can be misleading, due to mathematical variations in SAM process, plus fact that number of homes in a county can range widely, says Baker*

7. Radio vs. TV: *SAM data shows, as compared with 1949 BMB, how many leading radio outlets have stood up against TV through the years. It's dangerous to consider radio stations in TV areas as "lost"; many have gained in the face of video*

8. '49 comparisons: *Radio has undergone many changes apart from TV since the 1949 BMB appeared. Many stations have upped their transmitting power. A comparison between 1949 BMB and SAM data shows effects of such power changes*

9. Non-buying use: *SAM data can be used to match coverage of existing radio campaigns with distributorships, sales territories, etc. Dealer co-op campaigns can be evaluated so that retailers pay their share based on SAM coverage statistics*

10. Market plans: *SAM data is so planned that special area studies can be made (at cost) for admen. Thus, the best stations to reach a particular market can be selected rapidly, and waste circulation avoided in a county or group of counties*

11. Ties: *Sometimes, stations seem to have identical circulation. Such ties can be broken by checking SAM daily audiences as opposed to weekly cumulative figures, and by checking ratings of station availabilities offered agencies by tied stations*

12. Types: *Practice of typing stations and making generalizations about their circulation is deceptive, Baker warns. Such short cuts would short-change stations that specialize in reaching specialized audiences such as farmers, foreign-language groups*

13. SAM isn't popularity contest: *Station audiences are determined by a long series of factors, which are constantly in a state of flux. Anything from a change in network affiliation to a new manager can change a station's ad value. Avoid buying on a formula basis*

Radio is Shell Chemical's spee

insects strike the farm

Sudden plagues, s

demand. Spot rad

There are few businesses as unpredictable as the business of supplying agricultural insecticides to farmers. Linked as it is with farming itself, it is plagued by the wanton habits of the weather, by floods and drought, by the sudden appearance of insect pests.

An advertiser seeking to put across his message to farmers when it is most timely needs a flexible medium, one that can be swiftly stripped for action in an emergency. Shell Chemical Corp. has found that flexibility and speed in spot radio.

Here, in a nutshell, is why Shell Chemical needs a medium like spot radio to reach farmers:

Item: Shell advertises its insecticide, Aldrin, for a variety of cotton pests. One group of pests must be fought in the early spring, another in the late spring, another in the summer. Advertising must be timed with the appearance of each pe t. The proper radio commercials must be rushed to radio stations in case of a sudden infestation, which often happens.

Item: Shell's soil fumigant, D-D, must be applied before crops are planted. Moreover, the ground must be just right—not too hard, not too soft. All kinds of weather conditions can affect both planting time and soil condition. Therefore, Shell, its field reps, and its agency, J. Walter Thompson, must be on the ball to catch the farmer with radio commercials at the proper time.

Item: A Shell insecticide was approved by the U. S. Department of Agriculture for a certain crop in a certain area last spring. It was too late to apply the insecticide by the usual method and special instructions for the farmer were necessary. The fastest way to get these instructions to him was by radio.

case history

Shell Chemical is believed to be the biggest user of radio in the farm insecticide industry. (For the story of how farm radio sells consumer goods, see "How to get the most out of farm radio and TV," SPONSOR, 29 December 1952.) Those familiar with the farm insecticide industry say that one big reason for Shell Chemical's comparatively intensive use of radio is that the firm is set up to use it. Shell Chemical's trained field reps are generously sprinkled all over the U.S. and they report daily to Shell distribution centers on weather and pest conditions. Shell headquarters in New York City have direct lines to a half dozen major distribution centers spotted strategically over the country.

Shell's advertising manager, Merton Keel, explained how radio is brought into play in an emergency. "Let's suppose," he told SPONSOR, "there is a sudden grasshopper infestation in Wyoming. A field rep will phone as soon as there is evidence of a need for insecticide. He will relay to us in New York what areas are affected and what towns are nearby. We tell the agency, and while the commercials are being written, the timebuyer is choosing the best radio stations.

"We can have copy on the air 48 hours after a call for help from our field reps. There's no other ad medium that will do a job for us as fast as that."

Keel explains even farm newspapers are limited in value when it comes to

Shell's D-D is relatively expensive so commercials urge farmer to treat part of soil, then compare it with the untreated portion. Commercials are specific, give dollars-and-cents savings, names of farmers who use product. Photo below shows celery farm in Florida



edium when

ther affect insecticide

ibility is the answer

an emergency. Practically all of them are weeklies, semi-monthlies, or monthlies, he pointed out, and even when it comes to a daily newspaper it takes time to lay out an ad and have the plates made.

"We like radio for its economy, too," Keel said. "Actually we spend less than 10% of our ad budget on radio, but don't forget farm radio is pretty cheap. We can buy two spots a day on a station for as little as $8 or $10. That means $100 or less for a two-week campaign."



Radio races insects

Shell's advertising must cope with sudden plagues of insects, such as grasshoppers, which are active in the states indicated above. Shell finds farm print media too slow to reach farmer in time to take offensive against insects and beat out competitors. With radio Shell can have copy on air 48 hours after a call for help from one of many field reps

What is Shell Chemical? Farming may be the oldest industry in the world but Shell Chemical is part of one of the newest and fastest-growing industries—making chemicals from petroleum. As is indicated by its name, Shell Chemical is the petro-chemical arm of the Shell Oil Co. Its ranking in the industry is a hard fact to pin down. Not only are farm insecticide firms as secretive as the big soap and tobacco outfits, but the industry doesn't always agree on what is a petro-chemical and what isn't.

However, most trade sources put Shell Chemical second only to the giant Union Carbide & Carbon Corp. so far as sales of chemicals from petroleum go. So far as petro-chemicals for agriculture go, although only 20% of Shell Chemical's output goes to farmers, it is second to none, these sources say.

Shell Chemical confines its radio advertising to four agricultural chemicals: Aldrin, Dieldrin, D-D, and ammonia. The first two are new synthetic insecticides, Aldrin having been commercially available for only three years, Dieldrin (a similar compound) for two. They were synthesized by Julius Hyman & Co., now a subsidiary of Shell Chemical.

The creation of these two new molecules was quite an accomplishment and is further evidence (if any is needed) of the important part played by the organic chemist in digging up sales opportunities for American business. You can get some idea of Dieldrin's complexity from its chemical name—1,2,-3,4,10,10-hexachloro-6,7,-epoxy-1,4,4a,-5,6,7,8,8a-octahydro-1,4,5,8-dimethanonaphthalene. It differs from Aldrin only by virtue of having a single oxygen atom but this additional atom keeps its insect-killing power high in hot climates.

D-D is a soil fumigant injected in the soil in much the same manner as a serum is injected into a human being with a needle. It is used for killing sub-soil microscopic pests. Since these enemies of the farmer can't be seen, their menace has not been fully appreciated until recent years, but many scientists believe that underground plant enemies equal, if not exceed, the better-known above-ground pests in their effect on crops. D-D has been around since before World War II.

(*Please turn to page 88*)

Why Shell needs spot radio's flexibility

Pests attack at different times: *One group of cotton pests, for example, may be active in early spring, another in late spring, a third in summer. Advertising must be timed with each group's appearance*

Planting times vary: *Shell's soil fumigant, D-D, has to be used well before crop is planted and soil must be in proper condition. Since weather affects both these factors, ad medium has to pinpoint its messages*

U. S. must approve insecticides: *Sudden Dept. of Agriculture okay of Shell's insecticide, Aldrin, made it too late in year to apply in usual manner. Quick radio messages gave farmer special instructions*





PERSONALITIES ARE HEART OF FOREIGN-LANGUAGE RADIO. L. TO R., ALDO ALDI SELLS C-K WINE ON WOV, CHESTER JAKOSKI VISITS STORE TO PUSH

Foreign-language radio: 1953

National advertisers are pouring more money into it with business particularly good in Texas. One big need: more research facts

The big news in the foreign-language radio field these days is that national advertisers are pouring more money into it.

Once considered a high-cost, specialized medium for small firms with narrow market appeal, foreign-language radio is now going after the big boys with confidence in its manner and more data in its pocket.

This new interest in foreign-language groups is partly due to the more intensive concentration by national advertisers on individual markets. But it can also be explained by a growing, uncomfortable feeling among some large firms that they may be missing a good bet.

In other words, they are paying more heed to what foreign-language stations have been saying until they are hoarse—that through foreign-language radio advertisers can reach a market group that cannot be reached effectively in any other way.

Until the past few years, if used at all, foreign-language radio was tucked away in some obscure corner of the big national advertising budgets. Recently, as sounds of success have been emitted from that corner, national advertisers have been—quietly, for the most part—buying time in various foreign-language markets and watching results like hawks. The big question in some quarters is still not whether the 400 foreign-language radio stations can sell goods but whether they can do a substantial selling job that English radio can't do.

To get a line on what has been happening in foreign-language radio SPONSOR has queried a cross-section of stations and advertisers. It presents here a 1953 status report—a look at what

status report

is happening in the foreign-language radio field as well as a survey of what advertisers have learned about selling goods by talking to people in their native tongue.

Here are the highlights of foreign-language radio trends:

1. The billings trend varies greatly but business is generally good among foreign-language stations and has been getting better in many areas. In southern Texas, where something of a foreign-language radio boom is going on, some of the increases in national billings have been close to spectacular.

2. National advertisers are going into foreign-language radio in greater numbers. Some are jumping in with both feet, others are just getting their toes wet. Again, it is southern Texas where the national advertising trend is most marked.

3. The foreign-language stations are growing up, are offering more sophisticated promotion material, more in the way of reliable and useful market data. Blue sky selling is passé. There are still plenty of blank spots in the research picture. Procter & Gamble, one of the most active national advertisers in Spanish Texas, for example, is sponsoring its own survey together with Young & Rubicam to dig up some breakdowns of listening in Spanish versus English, something which has not been available up to this time. It is understood other advertisers are also trying to measure the Spanish Texas potential in exact terms.

4. TV has had little effect on foreign-language listening. Many of the stations are on only during the day. Some station spokesmen feel that TV has helped foreign-language radio by chopping up radio markets and making advertisers more conscious of ra-



OD, CARMINA PROMOTES JAX BEER FOR KCOR

dio's audience segments and component markets. Foreign-language TV is still a small factor.

5. The frequent predictions of the decline of foreign-language radio are not panning out. Immigration after the war added a substantial chunk of listeners to foreign-language stations and the Spanish population in the southwest U. S. is growing fast. The McCarran-Walter Act, which went into effect Christmas Eve 1952, has laid down stricter requirements before an emigrant can be granted a visa to this country but the actual immigration quotas differ little from the previous law regulating immigration.

6. National advertisers and their agencies are, naturally, acquiring savvy on how to sell the foreign-language market by radio. They still lean on foreign-language stations and marketing specialists for detailed know-how. One possible reason why: A big New York agency transcribed its own foreign-language commercial and included a word that had a double-meaning. Luckily, it was caught in time. While advertisers are finding out that people are basically the same no matter what language they speak, the minor differences and nuances in advertising can spell the difference between sales increase and sales slump. Dialects are also a problem service-conscious stations are only too happy to tell advertisers about.

Boom on the Rio Grande: The big development in foreign-language radio is the advertisers' march to the Rio Grande. Advertisers are becoming aware not only that there are about 1,400,000 Latin-Americans living in Texas but that in 34 Texas counties they constitute more than half the population.

To these figures can be added the 150,000 to 200,000 Mexican legal migratory workers who enter Texas every year under international agreement (they are in the U.S. up to six months) and the unknown number of illegal "wetback" immigrants who cross the Rio Grande behind the back of the border patrol.

The strong interest in the Rio Grande Valley by U.S. advertisers has been recognized since September of last year by the SRDS listing of Mexican border stations. These stations have transmitters in Mexico but — significantly — sales offices in the U.S. The stations are XEO, Matamoras - Brownsville; XEOR, Reynosa-McAllen; XEMU, Piedras Negras-Eagle Pass; XEJ, Ciudad Juarez-El Paso, and XEAS, Nuevo Laredo-Laredo.

Robert N. Pinkerton, who heads up XEO and XEOR, points out that in the lower Rio Grande area Mexicans pour across the international bridges at the rate of 1,000,000 a month to shop in the U.S. These shoppers, says Pinkerton, display no fixed pattern of buying. They buy according to price, hearsay, and the looks of the package, "but most of all from hearing the brand name mentioned on the radio."

The biggest Spanish-American concentration is in Bexar County (San Antonio) where about 250,000 live. More than half of San Antonio's public school children are Spanish-speaking. Two Spanish stations in San Antonio, KCOR and KIWW, are especially active in selling this market to national advertisers.

The high proportion of Spanish-speaking people in some areas of Texas sheds some questions on whether they can any longer be considered "foreign." Some counties have more than 90% of their population of Mexican birth and ancestry. The over-all proportion of Spanish- to English-speaking people has been going up steadily —from 13% in 1920 to 22% in 1948.

The argument that only Spanish radio can effectively reach these people

Today's top trends in foreign-language radio

1. ***National advertisers*** *are getting more interested as feeling grows they may be missing a good bet. Some sponsors are jumping in with both feet, others are just getting their toes wet*

2. ***Business shows uptrend*** *in many areas. Stations in the Rio Grande Valley, where there is a heavy concentration of Spanish-speaking people, are enjoying something like a boom*

3. ***More reliable market data*** *becoming available as stations can afford it and find national advertisers demand it. Some sponsors are trying to fill in blank spots in the research picture*

4. ***TV has had little effect*** *on foreign-language listening and has even helped it by changing radio listening habits, making advertisers more and more conscious of the individual markets*

5. ***More savvy*** *is being acquired in selling. Advertisers are learning that while basic ad principles apply, the minor differences from the English ad approach can affect sales greatly*

6. ***Predictions of decline*** *in foreign-language radio are not panning out. Postwar immigration, Spanish population rises in Texas have added to the market. Bi-lingual selling is up*



Beer firms are especially active in German language programing. Schaefer poster ties WWRL show in with over-all ad campaign



Foreign-language radio gives listener link with own culture. XEO marimba group plays in Brownsville street during "Charro Days"

is bolstered by figures reported to SPONSOR on increased spending in Spanish radio by national advertisers. Richard O'Connell, New York City rep of KCOR (as well as assistant manager of that station), reports that national business during the first half of 1952 doubled over the previous six months and then doubled again during the second half of 1952. National Time Sales, which represents a dozen Spanish stations in the southwest U.S. (including the border stations), said that national billings have gone up fourfold in the 18 months beginning in July 1951.

There are some other important Spanish-American areas beside Texas. New York City, where there has been a large Puerto Rican influx in recent years (there being no immigration bars to U.S. territorial citizens), now has between 400,000 and 500,000 Spanish-speaking residents, according to most estimates. Station WWRL, New York, estimates, on the basis of the U.S. census, a Columbia University study, and other sources, that nearly 1,000,000 Spanish-speaking persons live in the New York City metropolitan area. WHOM, New York, has increased its Spanish programing from 13 hours weekly in 1950 to 31 hours in 1952.

Los Angeles is also a big Spanish-speaking center with estimates ranging up to 550,000 for the southern California area. New Mexico and Arizona contain substantial numbers of Spanish-Americans. Borden has been successfully using KIFN, Phoenix, for more than two years with a 15-minute program across the board. In the San Francisco Bay area, KLOK, San Jose, and KSAN, San Francisco, have a potential audience estimated as high as 135,000. KDZA, Pueblo, can broadcast to 63,000 Spanish-speaking people.

Big as the Spanish market is, it's only a part of the big foreign-language market. There were more than 10 million foreign-born whites in the U.S., according to the 1950 Census. No one knows exactly how many second and third generation descendants should be added to this figure (unlike the 1940 Census, the 1950 Census did not include a question on what mother tongue was spoken in the home), but various estimates and studies by universities, radio stations, welfare groups have been made. With a few exceptions, foreign-language groups have concentrated in large urban areas, making them easier to count — and making them more accessible to the advertiser.

New York City is the biggest single market for foreign-language advertising. In its borders are 75 nationalities. The biggest groups, aside from Puerto Ricans, are: Jewish, 2,500,000; Italian, 2,100,000; German, 429,000; Polish, 412,000. There are also healthy representations from Eastern Europe.

(*Please turn to page* 70)

Here are but a few of foreign-language radio's success stories

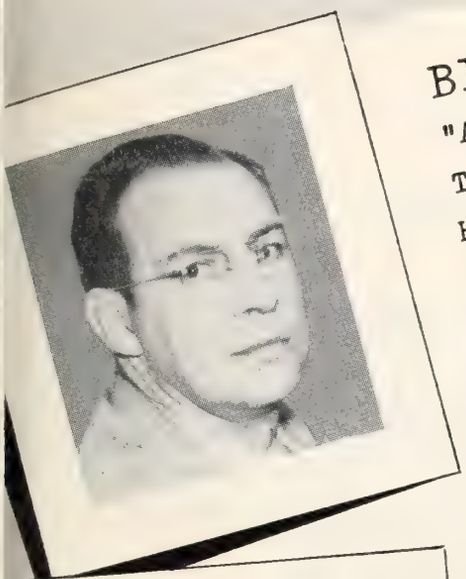
► ***Mueller Macaroni Co.:*** *In face of intrenched competition of leading Italian brands, Mueller launched campaign on WOV with eight* 15*-second announcements daily in Italian, two a day in English. After* 13 *weeks, advertiser made one-week premium offer test. Results: total of* 8,166 *responses*

► ***Borden Co.:*** *To sell evaporated milk, Borden used soap opera entitled "Madre Consejara" on KCOR. San Antonio sales volume increased* 300% *in* 39 *weeks—all the increase being in Latin areas. Firm's distribution in Latin area outlets went from* 40% *to nearly* 100%. *Borden show in second year*

► ***Electric fans:*** *Pittsburgh store, Siegel's Jewelers, ran one* $8.50 *announcement during a summer evening on WHOD Polish program advertising fans for* $17.50. *By* 10 *a.m. the next morning entire stock of* 17 *fans was sold out for a total of* $297.50. *The store did not use any other advertising*

► ***Colgate-Palmolive-Peet:*** *Pushing detergents among Spanish-Americans in Austin, firm started off with small schedule for Fab on KTXN. Then doubled schedule, added Vel. District C-C-P sales manager told station the sales increases were particularly noticeable in the Latin-American areas*

AP NEWS = sales... sales... sales... sales



BILLINGS, MONT. (KBMY)

"AP NEWS IS EASY TO SELL TO LOCAL PROSPECTS. THEY'RE ALL FAMILIAR WITH AP'S COMPREHENSIVE, IMPARTIAL, ACCURATE COVERAGE. ALL OUR SURVEYS SHOW SUBSTANTIAL LISTENER INCREASES WHENEVER AP NEWS IS SCHEDULED. THE MIDLAND NATIONAL BANK, 6-DAY A WEEK SPONSOR OF AP NEWSCASTS, REPORTS A LARGE INCREASE OF SAVINGS DEPOSITS."

KEN NYBO
GENERAL MANAGER



COLUMBUS, INDIANA (WCSI)

"AP NEWS IS THE BIGGEST SELLER WE HAVE — A GOOD, DEPENDABLE SOURCE OF STATION INCOME AT ALL TIMES.

RICHARD JEWELL
GENERAL MANAGER



RAYMOND, WASH. (KAPA)

"AP NEWS HELPED PUT KAPA ON ITS FEET FROM THE START. WHEN WE WENT ON THE AIR ON OPENING DAY, ALL AP NEWSCASTS HAD SPONSORS. NOW THEY'VE ALL RENEWED. WHEN A SPONSOR WANTS RESULTS, HE GETS THEM WITH AP NEWS. WE'RE ALL SOLD OUT!"

HUGH MacPHERSON
MANAGER

For full information on how you can put Associated Press news to work for you and your sponsors, contact your AP Field Representative or write

RADIO DIVISION
THE ASSOCIATED PRESS
50 Rockefeller Plaza
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undreds of the country's finest stations announce with pride

'THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."



Great reception for your advertising every day in the week in the "Big 3" TV Magazine Group!

TV GUIDE
in NEW YORK
251 West 42nd St.

TV FORECAST
in CHICAGO, ILL.
185 N. Wabash Ave.

TV DIGEST
in PHILADELPHIA, PA.
333 S. Broad St.

Sells more people . . . with more money to spend . . . 3,000,000* readers each week!

Here's why the brand you advertise, is assured of a great sales reception in New York's TV Guide, Chicago's TV Forecast, and Philadelphia's TV Digest:

1. Based on ABC circulation figures, each of the "Big 3" TV Magazine Group is the #1 metropolitan magazine in its respective city — delivering more families than any other local magazine.

2. Their ABC circulation statements show that each magazine *outsells every national weekly on newsstands!* (In New York only, exceeded by Life and the Saturday Evening Post).

3. Never before have advertisers been offered such dominant coverage, selling the cream of the buying public — at the amazingly low cost of $2.59 per thousand. Furthermore, the constant *daily* use of these magazines, by the entire family, gives your advertising visibility for seven full days and nights. The "Big 3" TV Magazine Group may be bought as a unit with a special discount, or individually. For further details, write or phone any of the "Big 3" TV Magazine Group.

Some of the many famous NATIONAL ADVERTISERS who use the "Big 3" TV Magazine Group to build bigger TV audiences.

Admiral Corporation • The American Tobacco Company • Bendix Home Appliances • The Borden Company • Bristol-Myers Company • Celanese Corporation of America • E. I. du Pont de Nemours & Company • General Electric Company • General Foods Company • Johnson & Johnson • The Magnavox Company • Nash Motors • Procter & Gamble Company • Radio Corporation of America • The Texas Company • U. S. Tobacco Company • Westinghouse Electric Corporation.

*Based on ABC Publisher's statements — **TOTAL NET PAID JANUARY-JUNE 1952 — 733,359** (**TV Guide** 379,134; **TV Forecast** 198,180; **TV Digest** 156,045.) ***current issues total approximately 875,000.***

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JULY TO DECEMBER 1952

Issued every six months

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BINDERS accommodating a six-month supply of issues, $4.00 each; two for $7.00

BOUND VOLUMES (two volumes) per year, $15.00

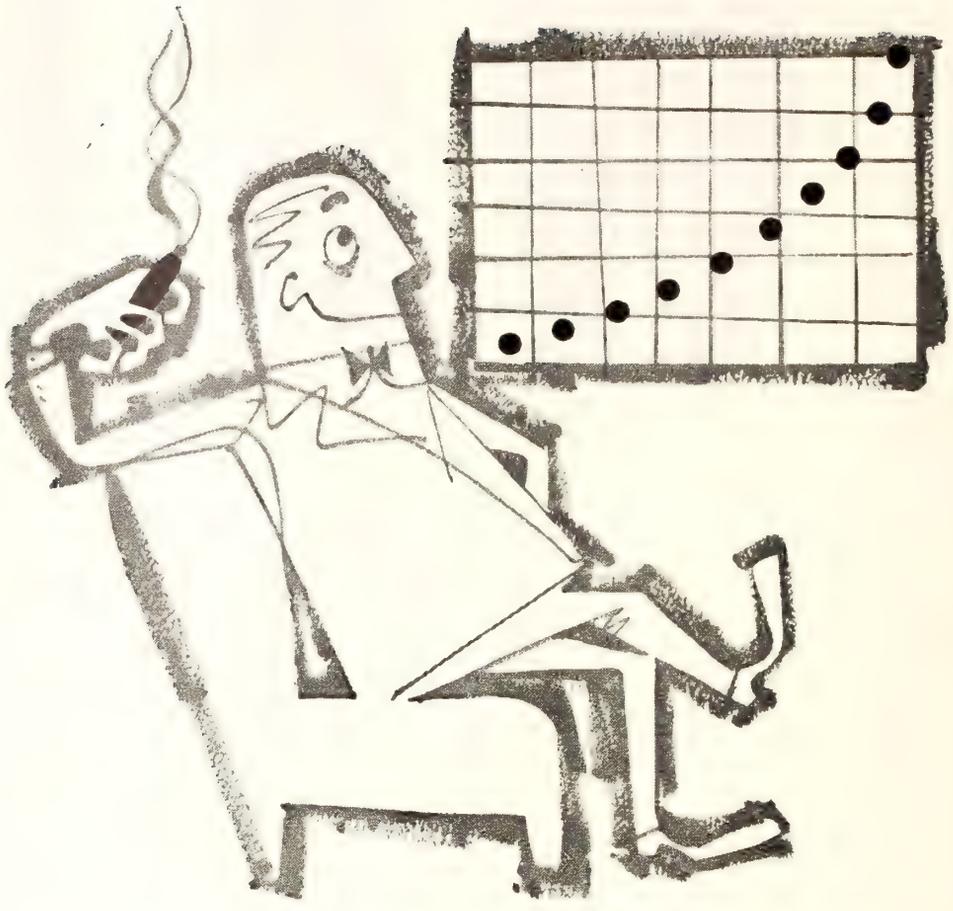
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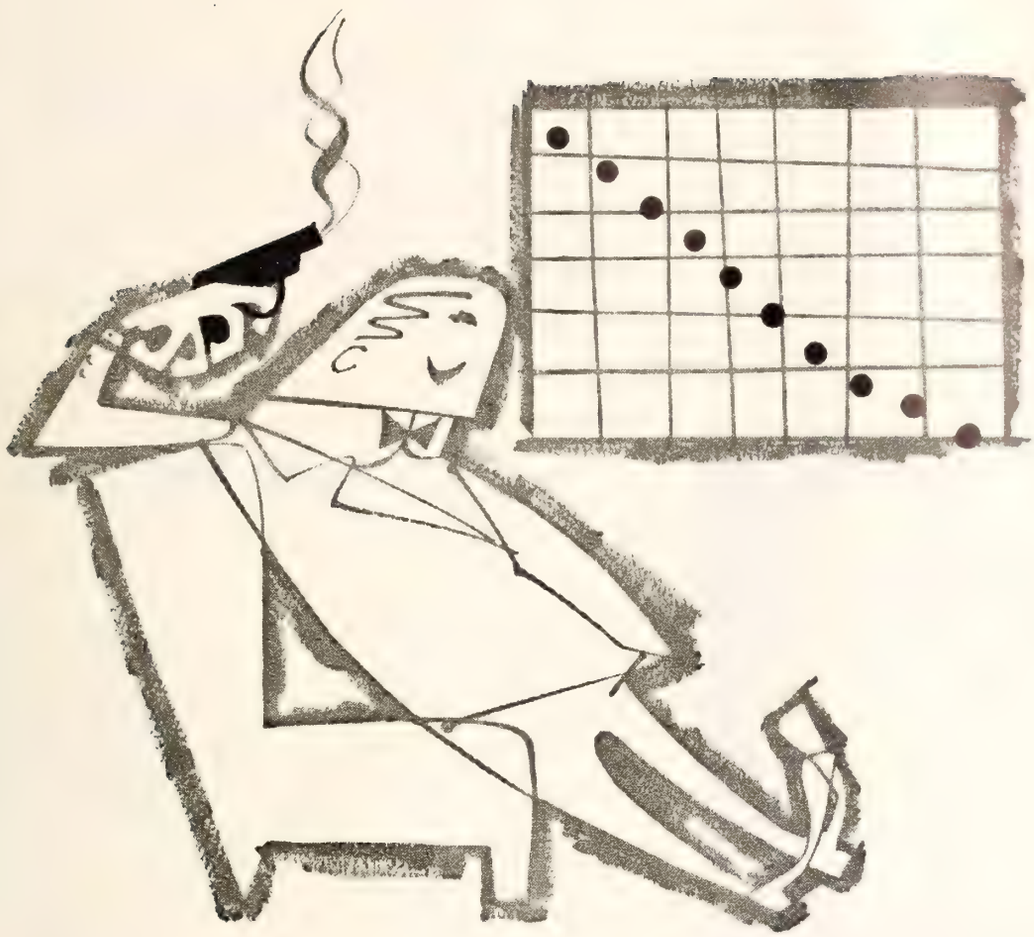
You can't cover it --without it!

Represented by Headley-Reed Company



some spots are bette

For the best spot, at the right time, at the right plac



han others

Boom or bust . . . it's all in the way you plot the spots. And it's a story with a happy ending every time you use the television stations represented by NBC Spot Sales.

These stations take a personal interest in making your spot TV advertising a sales success. Their merchandising activity, for instance, has paid off for advertisers in nine leading markets. Direct mail . . . point-of-sale displays . . . on-the-air and newspaper promotions . . . calls on key outlets by local TV personalities . . . all these and more help sales curves climb.

By every measure, spot TV advertising is your best media value today. Just call your NBC Spot Salesman now and you'll be all smiles when you plot the spots on your next sales chart.

representing
TELEVISION STATIONS:

WRGB	*Schenectady-Albany-Troy*
WNBT	*New York*
WNBQ	*Chicago*
KNBH	*Los Angeles*
WPTZ	*Philadelphia*
WBZ-TV	*Boston*
WNBK	*Cleveland*
WNBW	*Washington*
KPTV	*Portland, Ore.*

representing
RADIO STATIONS:

KNBC	*San Francisco*
WTAM	*Cleveland*
WRC	*Washington*
WNBC	*New York*
WMAQ	*Chicago*

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Cleveland Washington San Francisco
Los Angeles Charlotte Atlanta** **Bomar Lowrance Associates*

AUTOMOBILES

SPONSOR: C. Stanlee Martin Oldsmobile; Bruck's Oldsmobile Co. AGENCY: Fennell

CAPSULE CASE HISTORY: *These two automobile firms wanted to stimulate lagging Sunday sales. They decided to co-sponsor a live late-at-night show on Saturday, selected Peter Potter's* Juke Box Jury *on KNXT. This show runs from* 10:30 *p.m. to midnight; the auto firms bankroll the* 11:00 *to* 11:30 *p.m. segment. Not only did Sunday sales skyrocket, according to the station, but the over-all sales for both companies more than doubled since they began using the program. Cost:* $750 *per week.*

KNXT, Los Angeles PROGRAM: Juke Box Jury

TV results

STRAWBERRIES

SPONSOR: Henke & Pillot AGENCY: Aylin Advertising

CAPSULE CASE HISTORY: *Henke & Pillot is a chain of* 30 *supermarkets, uses announcements on KPRC-TV to plug individual items and specials on sale. In one* 20-*second pitch, they announced a special on strawberries. As a direct result, the markets sold* 18,000 *crates—or* 216,000 *boxes—of strawberries in less than three hours after the commercial went on the air. This means that response to the one brief pitch amounted to sales at the rate of more than* 1,200 *units per minute.*

KPRC-TV, Houston PROGRAM: Announcement

TRAILERS

SPONSOR: Own-A-Home Trailer Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Early in the summer, this company launched a schedule of participating announcements on* Take A Break, *informal program staged each weekday on WOC-TV's lawn. The first pitch demonstrated a* $5,500 *trailer, which was promptly sold as a result. After three announcements, two trailers had been sold. After eight announcements, a total of four trailers had been sold. The firm grossed* $22,000 *from a* $400 *cost.*

WOC-TV, Davenport, Iowa PROGRAM: Take A Break

SEAT COVERS

SPONSOR: Rayco Mfg. Co. AGENCY: Emil Mogul

CAPSULE CASE HISTORY: *Rayco selected a mystery-detective series,* Front Page Detective, *to run* 26 *weeks in the New York market on WABD (April through September* 1952, *Fridays,* 9:30 *to* 10:00 *p.m.). During the run of the show, the sponsor, who manufactures seat covers, traced an average of* 400 *sales a week—averaging* $26 *per sale—to the program. This meant a sales gross of some* $10,400 *a week from a weekly advertising expenditure of about one-tenth that amount.*

WABD, New York PROGRAM: Front Page Detective

SALAD SERVING SET

SPONSOR: Saladmaster AGENCY: Vance Fawcett Ass'n

CAPSULE CASE HISTORY: *During KGMB-TV's first week on the air, Saladmaster bought two five-minute demonstration programs in class "A" time. From these,* 56 *leads resulted; the company closed sales on* 90% *of these leads. Previous to the firm's use of TV, the average time it took to close each sale was* 45 *minutes; afterwards, the average closing time for each sale was only* 10 *minutes. The advertising cost came to* 4% *of the sales gross.*

KGMB-TV, Honolulu PROGRAM: Five-minute demonstration programs

CANNED FRUIT

SPONSOR: Independent Grocers' Association AGENCY: Direct

CAPSULE CASE HISTORY: *The IGA in the WTTV coverage area embraces* 75 *independent grocers. It sponsors the film series* Dangerous Assignment *with Brian Donlevy, Thursdays* 8:30 *to* 9:00 *p.m. The grocers had been selling an average of* 20 *cases a week of a private brand of canned fruit. After one announcement on the program plugging the item, sales on that one brand jumped to* 1,000 *cases a week.* Dangerous Assignment *is the only advertising the IGA is using in the area.*

WTTV, Bloomington, Ind. PROGRAM: Dangerous Assignment

GASOLINE

SPONSOR: American Oil Co. AGENCY: Walter Speight

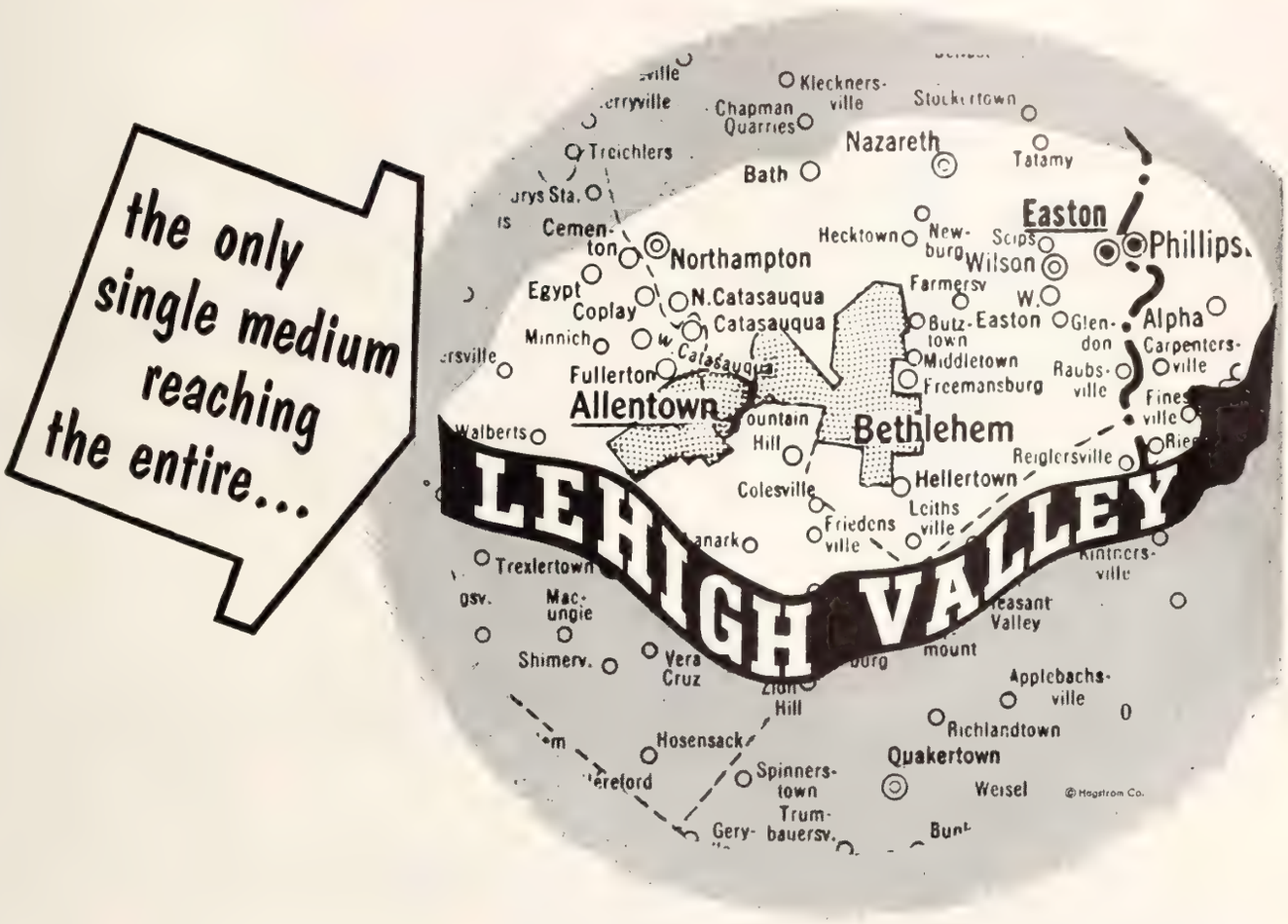
CAPSULE CASE HISTORY: *On behalf of its local Shell distributors in and around Nashville, the American Oil Co. contracted for a half-hour film show,* The Roller Derby, *on WSM-TV. At the end of* 13 *weeks, Shell stations had handed out* 10,000 *copies of the* Roller Derby News, *a publication issued in connection with the program. In addition, Shell gas sales had forged* 20% *ahead of the corresponding* 13-*week period in* 1951.

WSM-TV, Nashville PROGRAM: Roller Derby

Newest profit opportunity in television...

WLEV-TV

Bethlehem, Pa.
Allentown • Easton



WLEV-TV, first television station in the Lehigh Valley, offers a dynamic profit opportunity to advertisers. Its market is long-known as a region of stable prosperity—as one of tremendous sales response. Top time available now. Write for information.

NBC TV • Affiliate

A Steinman Station

Represented by

ROBERT MEEKER ASSOCIATES

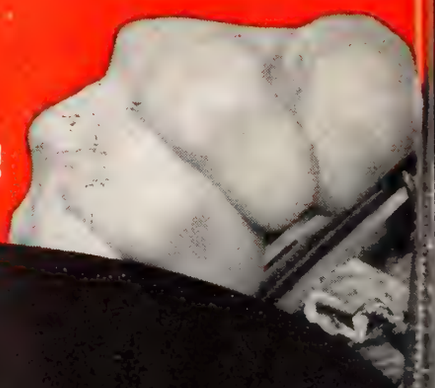
New York **Chicago** **Los Angeles** **San Francisco**

IMAGINE!

OVER $2,500.00 WORTH OF WATCHES

...52 BRAND NEW GRUENS FOR YOU TO GIVE AWAY

The Most Exciting GIVE-AWAY DEAL Ever to Hit Radio!



AMERICA'S NO. 1 FAVORITE!

THE GUY Lombardo SHOW

"The Sweetest Music This Side Of Heaven"






...ROLL!
NOTHING LIKE THIS EVER HAPPENED IN YOUR CITY
t a
UDDED
ASE
cal
nent!
the Lom-
ne Twin
ire Story,
ists Kenny
on Rod-
ouncer
You get all the elements for a
SMASHING SALES-SUCCESS!
Exciting, colorful displays, productive point-of-sale material, magnetic merchandising and newspaper ad mats, power-packed publicity, listeners' Clue Book. All assure an aware and ever-increasing audience.
You get
MORE SALES -- MORE PROFITS!
as the No 1 advertiser in your market!
ETEST, SMOOTHEST, SUREST SALES-MAKER EVER SPONSORED!
FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK
HOLLYWOOD

SPONSOR-TELEPULSE ratings of top sp

Period: 1-7 December 1952 TITLE (DESCRIPTION), SYNDICATOR, PRODUCER	Multi-market average weighted rating	7-STATION MARKETS		4-STATION MARKETS		3-STATION MARKE					
		N.Y.	L.A.	Chi.	Wash.	Atlanta	Balt.	Cinc.	Cleve.	Columbus	Det.
Range Riders (Western), CBS Film Sales, Flying "A"	**21.6**	*	6.5	*	*	*	*	*	24.5	*	*
Superman (kid show), MPTV, Robt. Maxwell	**21.1**	*	*	18.8	*	*	*	*	*	*	9.3
Boston Blackie (mystery), Ziv TV	**19.4**	6.9	*	28.2	*	*	11.5	35.3	*	24.5	*
Cisco Kid (Western), Ziv TV	**19.1**	10.2	12.9	18.4	10.6	19.8	17.3	25.3	24.5	*	20.3
Jeffrey Jones (mystery), CBS Film Sales, L. Parsons	**18.9**	*	*	20.4	*	*	*	*	*	*	7.8
Hopalong Cassidy (Western), NBC Film	**18.0**	14.2	12.0	16.8	20.0	*	17.5	17.3	15.3	14.3	15.8
Foreign Intrigue (adventure), JWT, Sheldon Reynolds	**17.7**	18.9	10.4	12.6	17.6	15.3	*	21.3	19.3	*	17.3
Kit Carson (Western), MCA TV, Revue Productions	**17.7**	*	11.4	16.0	9.8	15.3	12.8	*	12.5	13.3	*
The Unexpected (drama), Ziv TV	**17.6**	14.2	4.0	16.4	*	9.0	9.0	*	18.8	28.5	17.0
Abbott & Costello (situation comedy), MCA TV, TCA	**16.8**	18.0	10.9	*	*	*	10.8	*	12.3	*	*
Dangerous Assignment (adventure), NBC Film, Donlevy	**16.4**	13.7	10.5	15.8	12.2	28.8	8.5	19.8	14.3	16.8	15.3
Jeweler's Showcase (drama), Stewart Reynolds	**16.1**	16.4	15.2	13.8	11.4	12.0	*	18.5	*	*	10.3
China Smith (adventure), PSI-TV, Tableau	**15.7**	*	7.3	11.4	4.6	15.0	5.0	*	*	*	7.3
Wild Bill Hickok (Western), William Broidy	**15.0**	7.5	10.5	15.0	12.2	23.0	13.3	16.3	12.3	22.8	10.8
Laurel & Hardy (comedy), Unity TV Corp.	**14.0**	*	9.2	*	*	*	*	*	*	17.5	13.3
Death Valley Days (Western), McCann-Erickson	**11.1**	5.0	*	9.0	11.4	15.8	9.5	*	*	*	9.8
Hollywood Off-Beat (mystery), UTP, M. Parsonette	**11.1**	*	8.7	10.6	*	*	14.8	*	*	*	13.8
March of Time (documentary), March of Time	**10.5**	2.2	3.5	6.6	11.2	14.3	9.3	9.3	9.8	13.5	11.3
Terry & the Pirates (kid show), Official, Dougfair	**9.7**	*	*	3.4	*	*	*	*	*	12.3	10.0
Dick Tracy (mystery), Snader	**8.5**	4.4	5.0	9.4	10.8	10.8	*	*	*	*	15.0

Second SPONSOR-TelePulse ratings show two mystery series moving to top

Two shows that have advanced in standings since the appearance of the first of these cross-country spot rating charts (29 December 1952) are Boston Blackie *and* Jeffrey Jones, *both mysteries.* Blackie *moved from fourth to third place, while* Jones *hopped all the way from 13th to 5th spot. (The previously published rating chart was for the period of 5-11 November 1952.) Another program that did quite a leap-frog was* Superman, *which went from ninth to second place in the same period of time.*

However, the Westerns continue to hold their own as solid audience builders in most local markets. For the second successive month Range Riders *is the No. 1 show. Not far below are* Cisco Kid, Hopalong Cassidy, *and* Kit Carson. Cisco, *which was 12th place on the previous chart with a rating of 16.4, is currently in fourth place. Also definitely on the way up is Borax's* Death Valley Days.

m shows

2-STATION MARKETS				1-STATION MARKETS			
Birm.	Bost.	Dayton	Mpls.	Buffalo	New O.	Seattle	St. Louis
*	25.0	*	21.3	*	50.5	44.5	*
2.8	*	*	15.3	38.5	24.5	*	33.0
*	24.0	22.8	30.5	23.5	48.0	*	30.5
7.8	21.8	*	19.3	36.0	27.0	44.0	37.5
*	16.5	*	*	*	*	*	*
*	9.8	9.8	25.3	30.0	38.5	32.0	24.0
*	17.0	*	22.0	*	50.5	*	*
*	12.5	22.8	*	*	35.5	*	31.5
*	11.3	13.5	21.8	*	55.0	58.5	46.5
*	*	*	22.3	*	54.0	*	*
*	18.3	12.5	26.8	50.0	55.0	*	*
7.5	18.8	*	23.5	36.5	*	40.5	*
7.5	*	*	*	*	43.0	*	53.5
2.8	9.3	12.3	16.3	28.0	42.5	27.5	33.5
*	*	*	*	*	*	*	*
*	*	*	*	*	*	*	*
*	*	*	*	*	*	*	*
2.3	10.5	10.3	20.3	*	30.5	25.0	50.5
2.0	*	*	*	*	*	21.5	*
*	18.8	*	19.5	*	*	*	*

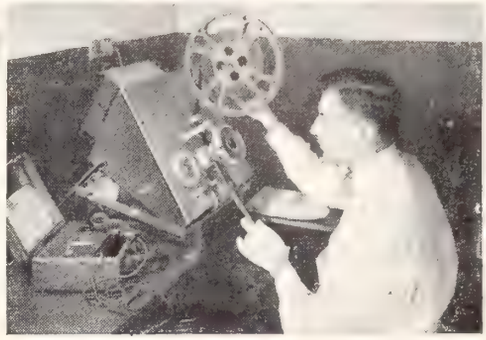
ote: Films listed are half-hour length, oadcast in four or more markets

verage weighted rating arrived at as follows: ividual market ratings are weighted in oportion to the number of TV homes in each rket. For instance, in December 1952 *leRulse gave a weight of* 13 *to New York compared to a weight of* 1 *for Cincinnati. ilms not broadcast in this market as of December* 1952.

Coming Up- Perfect Precision Prints

"SELECTIVE PRINTING FOR EVERY SCENE"

This is one of the essential departments at Precision which doesn't depend on automatic machinery. Only intelligence and skill can be depended on to select a timing value for the correct printing of essential elements. That's what you get in a Precision timed print — a selective printing exposure for every scene.



YOUR ASSURANCE OF BETTER 16mm PRINTS

15 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive **Maurer**-designed equipment—your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 19, N.Y.
JU 2-3970



RELIEF THROUGH MODERN's 3-point film traffic and library service especially designed for agencies, syndicators, producers and distributors.

1. Process control that gives you exact information on every program from scheduling to return of the film after showing.

2. Editing and film maintenance control that keeps your prints in optimum condition.

3. Shipping control that places your prints – programs or commercials – in the hands of TV stations *on time every time.*

These plus many other features constitute our complete television film traffic service.

MODERN TALKING PICTURE SERVICE

for further information–

Modern Talking Picture Service, Inc.
TV Division
45 Rockefeller Plaza
New York 20, New York

EXCHANGES IN
Chicago • Los Angeles • New York

Film notes and trends

Canada Dry's test: What Canada Dry is doing with *Terry and the Pirates* in New York may become a common strategy for sponsors in the country's three leading markets. Canada Dry is airing the same installment of *Terry* twice weekly in New York: Sunday (7:00 p.m.) over WPIX and Tuesday (7:30 p.m.) over WABD. Reason: Set ownership in New York is large enough to provide separate audiences for each showing. If the ratings for the WPIX-WABD telecast prove satisfactory, Canada Dry may try using two stations in Chicago and Los Angeles. *Terry*, sold by Official Films through the Mathes agency, is now running in 48 markets.

* * *

Paramount guarantees 39 films: Paramount Pictures' launching of its subsidiary, Paramount Television Productions, into the TV film field has this unique aspect: It's the first time that a major Hollywood studio has underwritten so big a series 100%. PTP is getting the full financing for a series of 39 half-hour programs from the parent corporation—and without a prospective sponsor. The Danzigers (Edward J. and Harry Lee) will produce and Burt Balaban will supervise the series as director of programing and production.

* * *

What do you know about reruns? Even in the best of advertiser circles, reruns have taken on almost all the respectability accorded a first-run. Nevertheless, if there's any information film buyers can't have enough of, it's about reruns. They recognize the fact that the syndicating of TV film is, as one syndicator puts it, a business that's still being played pretty much by ear, but that doesn't lessen the agency buyer's need for any and all sorts of data about reruns. In agencies recommendations are as a rule buttressed by facts and factors.

A salient ingredient of this column will therefore be statistical and other material about reruns. Here, as a starter, are what Walter A. Scanlon of CBS Television Film Sales considers some important factors in the economics of reruns:

- Frequently programs which fared strongly on first run come up with even higher ratings on subsequent runs because of increased sets, word-of-mouth advertising, greater familiarity with the show.
- The type of market determines the value and frequency of showings. A show can safely make the rounds at short intervals in a multi-station market, while in a single-station mar ket the tendency is to wait from six months to a year before repeating a film.
- One of the classic rerun stories of the TV film business involves the Gene Autry show. There was a time in Chicago when the second run of the Autry TV show was aired at 1:00 Sunday afternoon while the show's first run was still being telecast several hours later on the same day. The second run raked up both a larger audience and a better rating than the original run.

5 out of 9



*Look Television Award winners are seen in Northern California exclusively on KPIX

COMEDY TEAM . . . . LUCILLE BALL and DESI ARNAZ

QUIZ OR PANEL SHOW . . . . WHAT'S MY LINE

SPORTS . . . . BLUE RIBBON BOUTS

MASTER OF CEREMONIES . . . . JOHN DALY

NEWS PROGRAM . . . . SEE IT NOW (Edward R. Murrow)

Greatest Shows
Brightest Stars

KPIX TELEVISION CHANNEL 5
SAN FRANCISCO, CALIF.

Affiliated with CBS and DuMont Television Networks
Represented nationally by the Katz Agency

*Program and personality awards made annually by Look Magazine on the judgment of top television executives throughout the nation.



Mr. Sponsor asks...

Whose job is it to see that standards of good taste are adhered to in TV?

F. L. Frost | Advertising Manager
Tide Water Associated Oil Co.
New York

The picked panel answers Mr. Frost



Miss Johnsen

Whose job is it to see that standards of good taste are adhered to in television? It is everyone's job! At the American Broadcasting Co. the continuity acceptance department is charged with the responsibility of enforcing the policies of the network to assure good taste in programing material. The editors check all material, scripts, advertising copy, and films to make certain that they adhere to the standards set by ABC and the industry. However, everyone else who has any connection with the writing or production of a television program shares that responsibility.

The American Broadcasting Co. has 20 well-educated, practical, and sensible editors at its five stations in New York, Detroit, Chicago, Hollywood, and San Francisco.

These editors, while constantly vigilant to avoid a lapse which might offend the sensibilities of the television audience, are equally vigilant not to let unnecessary censorship masquerade in the guise of continuity acceptance. Intelligent application of the rules permits the great works of literature to be performed within the accepted standards of good taste.

The "approved-for-broadcast" script is then given to the ABC director who is present at every program whether produced by ABC, an advertising agency, or a program packager. He has the responsibility for seeing to it that company policy is adhered to in the final production. But it is the performer who has the final responsibility for remembering the audience for which he is performing.

The public, too, has a responsibility —in their constructive, critical comment as well as commendation.

GRACE M. JOHNSEN
Director of Continuity Acceptance
ABC
New York



Mr. Helfrich

With NBC from its inception, like most other broadcasters, a staunch supporter of the NARTB's Television Code (which, incidentally, came years after NBC adopted its own stiff code), it goes without saying from where I sit at NBC that this network's position unequivocally is that broadcasters themselves are responsible for maintaining standards of good taste on their programs. What constitutes good taste is a subject on which agreement has not been achieved. A subcommittee of the House Interstate Commerce Committee in fact has specifically decided, following widely publicized investigations of the television medium, that tastes of the American public are so diversified that it would be hard in the extreme to pin down in rule-of-thumb form a guide.

These facts notwithstanding, none of us is so naive as to think—because most of our programing originates in metropolitan areas, where sophistication is alleged to hold sway—that we have no responsibility in the control of our program fare. In the Thomas Y. Crowell Co.'s anticipated publication this March of the "Television Advertising and Production Handbook" edited by Irving Settel and Norman Glenn, a little more space is available to expound on these matters in greater detail. One example pertinent enough to repeat I put this way: "An off-the-shoulder dress, like a plunging neckline, can be overdone. A Milwaukee viewer quoted in the press, summed it up fairly well. 'I am not an old prude, I am a very up-to-date middle-aged woman and have a very fine young daughter. She also wears strapless dresses, but not topless.' Amen to that."

Specifically, and again quoting from the chapter in the "TV Handbook" in which I endeavor to outline a philosophy for television censorship, "sponsors and broadcasters for reasons shared and for pressures peculiar to each, *must* concern themselves with how whodunits will present a murder or a string of murders, how and if a suicide can be handled, how all aspects of human sexuality are to be touched upon, how the drinking of alcohol in any degree will be shown, etc.

The findings of the Congressional subcommittee would appear to indicate that broadcasters have come a considerable way towards meeting the objectives behind the establishment of an industry code. Where any of us are still challenged as being derelict, it seems to me one observation justifiably included in rebuttal is that some criticism of television is irresponsible both in its form and in its content. There is a tendency in some quarters to tabulate the number of fatalities in the plots of a broadcast day as would a devotee of modern drama condemn

Hamlet because it is full of killings.

My own feeling, expressed in the Crowell volume, is that an "examination of television, sinned against and sinning, must be carried on in the context of the world in which we are living . . . criticism of television where it reflects our world is an after-the-fact sort of thing and the critics . . . are tending to pass the buck to TV for some civic derelictions of their own."

STOCKTON HELFRICH
Director of Continuity Acceptance
NBC
New York


Mr. Duram

Generally speaking, good taste in television is not being violated as much as some sources would have you believe. There is the same proportion of nice people with instinctive good taste in the television industry as in any other field.

However, the nature of the medium is such that the slightest inclination towards bad taste is immediately noticed and criticized. Television must be extra-cautious since there are so many persons in other media of communication who hope to find a *cause célèbre* every time TV offends.

Everyone connected with TV actually shares the responsibility for good taste. But I would say that those who have the greatest policing responsibility are those who have the most at stake; namely, the advertising agency and the network.

If an agency has sufficient understanding of the client's problems to package a program and write the commercial, then it very likely has sufficient discrimination to adhere to good taste. Where it has content-control of program material, a violation of the viewer's sensibilities is basically the agency's fault because it has had the opportunity to check all material before airing. On the other hand, if the network controls the program, it is responsible to the agency for adhering to acceptable standards.

ARTHUR E. DURAM
Manager, Radio-TV Department
Fuller & Smith & Ross
New York

140 AND STILL GOING STRONG!



• Yes . . . for the past 140 consecutive weeks, the Shell Oil Company has sponsored "Shell News" daily over WDSU.

• Shell has just renewed its contract for another 52 week schedule. We are proud of the confidence placed in our station by this sponsor...since WDSU is the sole radio salesman for Shell in the New Orleans market.

• This is but another example of WDSU's effectiveness in producing results for sponsors. We're doing it daily for our present sponsors . . . and we'd like the opportunity to show you additional proof of WDSU's powerful sales impact.

• Write, Wire or Phone Your JOHN BLAIR Man!

AM · TV · FM
WDSU
NEW ORLEANS
NBC

Radio

...and now a message from our sponsor

TV

by Bob Foreman

That vital and varied group of people and places which manufacturers refer to as "the trade" must be taken into full consideration when any advertising is planned. "The trade" may be a wholesaler organization that is part of the manufacturing company or a company-owned network of outlets. It may be 10,000 independent stores, a brace of distributors, or jobbers. But whatever it is, the reaction of this group to all phases of an advertising campaign is of first importance, since trade-cooperation can make the campaign a success; lack of it can kill it.

Even media selection is of basic interest to this group—and, from what I've seen, embarking on television is just about the best way of stimulating enthusiasm in the trade. There's nothing very odd about this because the trade, whatever its structural relation to the advertiser's organization is, of course, made up of people—and a goodly percentage of people these days watch television avidly, thus are interested in the device personally. That's why exciting the trade about a new TV campaign is usually a great deal easier than whipping them into a frenzy over, say, an extensive showing of three-sheet posters or even table-tents.

Merely by launching a TV advertising campaign, advertisers have found it possible to get wholehearted trade cooperation the likes of which they may never have had before. This has proved to be true whether the television appropriation was limited to a few spots a week in a limited number of markets or whether it consisted of a costly new network show. A well-chosen program, spotted locally, will of itself also engender real interest. But it's the medium that provides the stimulant as well as the way the medium is utilized. The reason for this is obvious.

It is caused by the fact that TV is new and thus fresh and exciting in contrast to the older media. That is what makes it so trade-worthy. Few people engaged in the distribution end of *any* business, whether it's a family drug store or a large rack-jobber, have not been first-hand witnesses to some of the magic that television has already performed. They've seen new products push their way onto shelves where space is as hard to get as tickets to Cinerama — they've watched products, unheard of a few months before, elbow out old familiars with years of standing.

They've also seen well-known products gain new luster, an almost unbelievable aura of excitement, merely because the people involved in advertising these old standbys have effectively used the new medium.

The mere mechanics of swinging magazine and newspaper advertising over onto film or into live television commercials is enough to give a newsiness to the message despite the fact that the copy themes may be as old as the product itself. Furthermore, the new dimension that TV makes available to the copywriter—motion—is of tremendous value.

So we have distinct advantages, from a commercial standpoint as well as from a program one, that television affords us—advantages that can serve us well in our vital trade connections. Still we can't rest on these laurels. It's necessary to go beyond what we get for free —in other words, to do more than merely boast that we are in TV. TV merchandising programs should be put together with as much ingenuity as magazines use. These efforts must be superimposed on top of all the advantages we don't have to work to achieve. In this respect one TV advertiser I know of has sent out storyboards of his TV copy to the trade. You can rest assured that the dealer organization follows these scripts closely during the show. Here is a fine way of keeping a sales organization aware of selling messages as well as helping this personnel to pattern correctly its own on-the-floor discussions with actual customers. Here the trade has the satisfaction of being "insiders."

Cheer campaign is pounded home with reucous echo effect, followed by women viewing clothes



YOU MIGHT COAST A MILE IN 66 SECONDS*—



BUT . . .

YOU WON'T GET FAR IN WESTERN MICHIGAN WITHOUT THE FETZER STATIONS!

If you want to break sales records in Western Michigan, climb aboard the Fetzer pacemaker—WKZO-WJEF in radio, WKZO-TV in television.

WKZO-WJEF RADIO

WKZO, Kalamazoo, and WJEF, Grand Rapids, are Western Michigan's outstanding radio values. Together, they deliver 57% more Kalamazoo and Grand Rapids listeners than the next-best two-station choice in these two cities—*yet cost 20% less!* Rural audiences are BIG, too. 1949 BMB figures credited WKZO-WJEF with a 52.9% increase over 1946 in unduplicated *nighttime* audience, a 46.7% *daytime* increase, and there is good reason to believe similar gains have been registered since 1949.

WKZO-TV

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. It delivers an excellent picture to more than a quarter-million TV homes in 28 Western Michigan and Northern Indiana counties—a bigger *television* market than Rochester, New Orleans or Seattle! The October 1952 Videodex Report proves that WKZO-TV gets 106.1% more afternoon viewers—and *213.4% more evening viewers*—than Western Michigan's other TV station!

Get all the Fetzer facts, *today*. Write direct or ask Avery-Knodel.

**In 1946, the Republic Miners ran four one-mile heats at Lake Placid in 4:24.3 for an average of 66 seconds per mile.*

WJEF tops IN GRAND RAPIDS AND KENT COUNTY (CBS RADIO)

WKZO-TV tops IN WESTERN MICHIGAN AND NORTHERN INDIANA

WKZO tops IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS RADIO)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

This is
McCrary Auto Service, Inc.



This is what
Mr. Carl McCrary says

"We have sponsored Fulton Lewis, Jr., since WPNF (Brevard, N. C.) *went on the air. The program has been satisfactory in every way. It has given us a lot of publicity, and we're happy to say that we are well satisfied. It is our intention to continue to sponsor Fulton Lewis, Jr., indefinitely."*

This is Fulton Lewis, Jr.



whose 5-times-a-week program is available to local advertisers at local time cost plus low pro-rated talent cost. Currently sponsored on 372 stations by more than 750 advertisers (among them 64 automotive firms), the program offers a tested means of reaching customers and prospects. For availabilities, check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

commercial reviews

TELEVISION

SPONSOR: ***Procter & Gamble: Cheer***
AGENCY: ***Young & Rubicam, N.Y.C.***
PROGRAM: ***Announcements***
PRODUCER: ***Screen Gems***

Cheer is "blue magic" and anyone who doesn't know it these days is either deaf or lives in the comparative safety of a non-TV, non-radio area (if such there be).

This state of affairs, which in advertising terms can only be considered a tribute to the techniques and persistence of the Cheer-leaders, is achieved in main by a rather raucous echo chamber effect which bellows the words—each with a slightly different pitch and degree of echo, thus compounding the annoyance value while doubling, it must be admitted, the effectiveness of the gimmick. To help the audio, as if this were needed, an optical zoom from the key-words on the package is effected.

The remaining footage shows washing-women examining wash, gazing into a (very fine!) view of an open washing machine heaped with white, churning suds.

The basic idea in this product, adroitly planted there by the manufacturer, is the color and it is this virtue which is wisely exploited to the fullest.

SPONSOR: ***4-Way Cold Tablets***
AGENCY: ***Harry B. Cohen Advertising Co., Inc., N.Y.C.***
PROGRAM: ***Chainbreaks***
PRODUCER: ***Film Graphics, Inc.***

If the relief in the product is as fast as the sound track on this chainbreak, the common cold is doomed forever. In attempting to depict speed, 4-Way Cold Tablets have digressed to the irrelevant by showing quick cuts of a toboggan, a speedboat in flight, plus a few other hasty items --all in just a couple of seconds. While the pictures scurry along, the announcer rushes by at breakneck speed and comes out slightly ahead. Unfortunately, he is talking about colds while the video shows the aforementioned irrelevancies, so with audio and video at odds, the viewer is a bit confused.

The four advantages (ways) of the product zoom up in rapid but effective succession at the close of the spot to register as well as anything could in so cluttered and so frantic a 20-second announcement. There's enough material in this chainbreak, I'd say, for a full minute.

The Purpose of Advertising
is to get

RESULTS

Evidence of WLS position as a result producing medium for advertising is found in the impressive group of advertisers who, like those listed below, use the station consistently year after year. They and many others have found that listener loyalty to WLS extends to the station's advertisers —and that midwest people *buy* the products they hear about on WLS. Listener loyalty produces advertising results.

Bristol-Myers	9 yrs.	Pioneer Hibred Co.	16 yrs.	Colgate-Palmolive-Peet	10 yrs.
Ralston-Purina	12 yrs.	Chrysler Corp.	8 yrs.	Vick Chemical Co.	14 yrs.
Allied Mills	14 yrs.	Oshkosh Overall Co.	16 yrs.	Murphy Products Co.	21 yrs.
Block Drugs	9 yrs.	Procter & Gamble	16 yrs.	Groves Laboratories	10 yrs.
Campbell Cereal Co.	23 yrs.	Carter Medicine Co.	15 yrs.	Sterling Drug	9 yrs.
Consolidated Products	12 yrs.	Flex-O-Glass	16 yrs.	Keystone Steel & Wire Co.	21 yrs.
Phillips Petroleum	9 yrs.	Lever Bros.	8 yrs.	Metropolitan Life Ins.	8 yrs.
General Foods	9 yrs.	Hulman & Co.	13 yrs.		
Standard Brands	7 yrs.	Little Crow Milling Co.	14 yrs.		

ABC NETWORK
890 KILOCYCLES

50,000 WATTS
CLEAR CHANNEL

WLS

The PRAIRIE FARMER STATION

CHICAGO 7

REPRESENTED BY JOHN BLAIR & CO.

Sponsors who are

NEW like these:

- STRIETMANN BISCUIT CO., Louisville, Ky. WHAS-TV
- PHOENIX BREWERY CORP., Buffalo, N. Y. WBEN-TV
- WISCONSIN IND'P'T. OIL CO. Milwaukee, Wis. WTMJ-TV
- GERITOL Kansas City, Mo. WDAF-TV
- GILL COFFEE Richmond, Va. WTVR
- FAYGO BEVERAGES Norfolk, Va. WTAR-TV
- YES TISSUE / SPEIDEL Detroit, Mich. WXYZ-TV
- New York, N. Y. WABD

Become sponsors who

RENEW like these:

- * VANITY FAIR TISSUES Boston, Mass. WNAC-TV
- * WIEDEMANN BREWING CO., Columbus, O. WBNS-TV
- Cincinnati, Ohio WLW-T
- Dayton, Ohio WHIO-TV
- * DAW DRUG COMPANY, Rochester, N. Y. WHAM-TV
- Syracuse, N. Y. WSYR-TV
- * PETER HAND BREWERY Utica, N. Y. WKTV-TV
- * SUN DRUG CO. Chicago, Ill. WBKB-TV
- * BUCKEYE BREWERY Pittsburgh, Pa. WDTV
- Toledo, Ohio WSPD-TV

*2nd YEAR!

"BOST BLACI



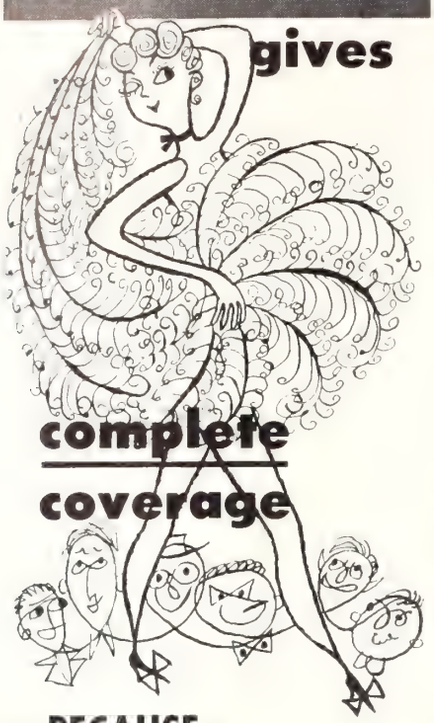
*STARRING KENT TAYLOR AS "BLACKIE" WITH LOIS COLLIER AS "MARY" AND FRANK ORTH AS "FARRADAY"

AME ADVE

SPONSORS BUY IT BECAUSE THEY KNOW
THEY RENEW IT BECAUSE IT'S PROVED GO
SPONSOR IT AND THE PROFITS A


ause of
S like these:
(JUNE DEODEX) 39.3 1st ALL WEEK ALL STATIONS
27.8 1st ALL WEEK ALL STATIONS
40.8 2nd THURSDAY NIGHT ALL STATIONS
UG ODEX) 57.7 1st (Tied) ALL WEEK ALL STATIONS
PT ODEX) 63.2 2nd THURSDAY NIGHT ALL STATIONS
SEPT EODEX) 32.7 3rd THURSDAY NIGHT ALL STATIONS
ON
IE"
SUCCESSFUL
TIVE SHOW!
WRITE!
WIRE!
PHONE!
ZIV-TV
ZIV TELEVISION PROGRAMS, INC.
1529 MADISON RD., CINCINNATI 6, OHIO
NEW YORK
HOLLYWOOD

WHEN TELEVISION gives



complete coverage

BECAUSE

IT HAS A NEW TOWER
1914 FT. ABOVE SEA LEVEL.

ITS POWER IS NOW
50,000 WATTS.

IT IS CENTRAL NEW YORK'S
MOST POWERFUL TV STATION.

IT IS LOCATED IN THE
HEART OF AN
INDUSTRIAL AREA.

SEE YOUR NEAREST
KATZ AGENCY

WHEN
TELEVISION
SYRACUSE

CBS • ABC • DUMONT
A MEREDITH STATION



agency profile

Carlos Lage

Director of TV and motion pictures in Brazil, J. Walter Thompson Co.

Currently in New York to study television techniques, particularly animation and "live" spot commercials, is Carlos Lage, J. Walter Thompson's director of TV and motion pictures in Brazil.

"One of the problems facing TV advertising in Brazil today," he says, "is the training of technicians, writers, producers, and talent." With three stations in operation (one in Rio, two in Sao Paulo, and a third due this spring) demands increase daily. His ambition is to perfect "live" spots, which he calls "simpler and more logical than film spots." On his return to Brazil next month, he plans to develop this medium by introducing it to radio or theatre talent or by hiring talent right into the Thompson organization for long-term TV training.

"A major advantage of working right up from the soil," he remarks, "is that we can grow with the medium and, in our early adventures, avoid the production platitudes often obvious in commercials on eight-year-old U. S. television." He predicts that very soon now, trained talent will begin to produce excellent live spots; within six months the animated technique will be ready for commercial application; and in a very short period Brazil will take its place among the key TV countries of the world.

Drawing on a solid theatrical background, Lage has not found it too difficult to transpose dramatic values into TV production. During the war years he abandoned the theatre group in which he had been writing, adapting, and producing plays in Rio de Janeiro and Sao Paulo, to come to the U. S. and work in the radio department of the Coordinator of Inter-American Affairs (forerunner of the Voice of America). After working with the J. Arthur Rank film organization in Brazil, New York, and London, he returned to Brazil to join J. Walter Thompson Co.

In his own back yard Carlos has chalked up a number of advertising "firsts." He was a pioneer in the use of Brazil-produced animated spots which he utilized for Atlantic Refining Co. and the Brazilian Scotch Tape Co. And to make some early TV film commercials he went out on location with an amateur crew, then cut and edited the films himself. He is now working on what will be Brazil's first hour-long TV comedy show. With knowledge of new techniques he is bringing back to his native land he should play an active role in the development of TV in Brazil, where he will divide his time between Rio de Janeiro and Sao Paulo. ★ ★ ★

one low rate

"corners" this

great West Virginia Market



Here's the lush potential of "Personality's" half-millivolt area alone!

TOTAL POPULATION	992,994
TOTAL FAMILIES	250,337
RETAIL SALES	$543,571,000
FOOD SALES	$111,735,000
GENERAL MERCHANDISE SALES	$80,496,000
FURNITURE AND HOUSEHOLD GOODS SALES	$29,969,000
EFFECTIVE BUYING INCOME	$965,894,000

Source — U.S. Census and BMB Survey, 1950

POWER	Two power-packed stations to provide a double "knockout" punch . . with FM for good measure.
PROGRAMMING	The best in ABC and CBS network radio, plus a local flavoring of programming and news.
PROMOTION	Publishing monthly audience-building consumer magazines to help promote your program and product.
EXPERIENCE	Operated jointly and staffed by competent, capable personnel who live . . and love . . radio.

WJLS

BECKLEY — 560 KC
CBS Radio Network Affiliate
1000 W DAY • 500 W NIGHT

WKNA
WKNA-FM
CHARLESTON — 950 KC
ABC Radio Network Affiliate
5000 W DAY • 1000 W NIGHT

it costs less when you use "Personality"

} the personality stations



Joe E. Smith, Jr., Incorporated • represented nationally by Weed & Co.

round-up

"Guy Lombardo" watch promotion opens lavish Ziv push

Any radio sponsor bankrolling Frederic W. Ziv's *Guy Lombardo Show* this year will receive $2,500 worth of Gruen watches to distribute to his local audience as part of a special merchandising tie-in.

This announcement, made at a recent Ziv sales convention in Cincinnati, was the opening gun in Ziv's elaborate and extensive advertising, promotion,



Ziv welcomed new salesmen at convention

and merchandising campaigns to support its radio programs in 1953. The company has increased its budget and enlarged its staff in preparation for the year's stepped-up radio activities to prove, as company President Frederic W. Ziv said recently, that "radio is still the advertiser's best buy, when properly merchandised and promoted."

The Lombardo show, one in the Ziv stable of top-name transcribed programs, will have the most elaborate merchandising and advertising features of all. In addition to the watches:

1. Each sponsor will also receive free 2,000 copies of "Listeners' Clue Books" imprinted with his name. These books will carry the titles of the 156 mystery tunes which Lombardo will play during the 52 weeks of the program. On the show, listeners will be told they may pick up these books in the sponsor's or dealer's place of business. Listeners will keep these books to refer to them all during the run of the program.

2. Ziv will take newspaper ads of various sizes and themes to promote the show. In the larger ads, the sponsors will have space to call attention to their merchandise or service.

3. Ziv will provide posters, streamers, shelf-talkers, bottle-hangers, and table-tents free, with room for the sponsor's name on each.

4. Free identification announcements cut by Lombardo will go to the stations, may be used as station breaks.

5. Each station and sponsor will also receive a booklet of instructions on the plan behind the show and how to get maximum results with the promotion material.

At the Ziv sales convention, Alvin E. Unger, Ziv v.p. in charge of radio sales, indicated that Ziv plans to "bombard" stations, advertisers, and agencies with new plans, new programs, new merchandising this year "because we are going to see to it that our sponsors get more than their share of 1953 business."

Picture above was snapped at sales convention. Shown are (l. to r.) Sid Freeman, Great Lakes Div. sales manager; Frederic W. Ziv, company president; Jack Skinner, new salesman for Indiana area; and Russ Stone, new salesman for Buffalo, N. Y. district. ★ ★ ★

Bottlers reap fast profits from radio give-away show

Several soft drink bottlers around the country have been reporting fast and furious sales results from a packaged radio giveaway program, *The Silver Dollar Man*.

This 15-minute program, generally aired all year 'round, is a high-tempo telephone show which gives away silver dollars to people in the area.

Scheduled for the most part in the early evening (between 6:30 and 8:00 p.m.), the show features the top-flight sports announcer of the local radio station. He carries on a conversation with telephone participants against a background of excitement, screaming sirens, madly ringing telephones, and jingling silver dollars. Telephone calls go to a selected list of names covering every section of the city. The party answering the phone is advised by the announcer that a Silver Dollar man, in a radio-dispatched patrol car, is racing to his home. Upon arrival, the Silver Dollar man gives the participant one silver dollar for every bottle of the sponsor's product found in the refrigerator. One winner in Tulsa received 40 silver dollars.

Royal Crown Cola reported the program scored a big success for its beverages in the Ponca City, Okla., market (WBBZ). A leading cola bottler in Tulsa (KTUL) is concentrating the bulk of the firm's ad money on the show. At WCBT, Roanoke Rapids, N. C., before the *Silver Dollar Man* had been on two weeks, the sponsor added another quarter-hour segment to his original schedule.

The program was originated by R. A. (Bob) Perrott as a promotional project for his Dr. Pepper plant in Brunswick, Ga. It was so effective that he packaged the idea and made it available to other bottlers. ★ ★ ★

Briefly . . .

WIP's recent tie-in with *Newsweek* magazine now has many of the city's newsboys wearing change aprons imprinted with "Listen to WIP, 610 on dial," as well as *Newsweek*. This year-'round promotional boost for both



WIP pres., Ben Gimbel, models newsboy apron

the station and the magazine was worked out by Ed Wallis, WIP promotion director, Thomas Appleby, *Newsweek* circulation manager, and Joseph Kohut, Central News Co. The *Newsweek* staff distributed the aprons to every newsboy (over 300) in major Philadelphia area; within three days, 85% of them were being worn.

* * *

The North Dakota Broadcasting Co. (licensee of KCJB, Minot and KSJB,

Jamestown) gave out unique Christmas gifts to some 200 radio timebuyers, agency people, and radio stars all over the country. The two stations have royalties on mineral rights to some land in North Dakota on which oil has recently been discovered. In the spirit of holiday giving, they decided to share these; they drew up official Assignment of Royalty certificates and sent them out with appropriate greetings to the lucky 200. Most of the recipients were overwhelmed at the very novel—and lucrative—gift. One agencyman said he got everything else for Christmas but an oil well, and now, by golly, he even has that.

* * *

Five competing Hartford County, Conn., car dealers are jointly sponsoring a radio quiz show on WONS. *Auto Tune Derby*, aired daily at 6:30 p.m.) telephones contestants, asks each



Competitive dealers join in cooperative plan

two questions, the second of which is the "jackpot" question. To answer the "jackpot," the contestant must tell at which of the five sponsors he or she can find the particular used car special described by the show's m.c. In arrangement-making stage, sponsors and station representatives got together for this picture: (l. to r. standing) James Cannon, Packard-Windsor; Harold LaBier, Fitzgerald Motors (Ford); Phil Zoppi, WONS sales rep; Herbert Jester, W. Hart Buick; (seated, l. to r.): Arthur Mossberg, Arthur Motor Sales (Studebaker); Cy Kaplan, WONS sales manager; Joe Wiley, Manchester Motor Sales (Oldsmobile); Martin Sayet, Fitzgerald Motors.

* * *

"The WQXR Network," consisting of 17 FM stations covering New York, Connecticut, and parts of New Jersey, Pennsylvania, and Massachusetts, started operations on 1 January 1953. Most of the stations included have been broadcasting musical programs from

(*Please turn to page* 92)

YOU'LL SELL MORE
ON CHANNEL 4 because
KROD-TV
EL PASO, TEXAS • CBS-TV and DUMONT
1st on the air
IN THE EL PASO SOUTHWEST
DECEMBER 14, 1952
is also FIRST...
IN VIEWERS
more people watch KROD-TV
IN COVERAGE
better picture ... greater area
IN FREQUENCY
channel 4 ... 50 kw
IN LOCATION
antenna 1,585 ft. above city
IN FACILITIES
largest, finest studios in S.W.
IN PROGRAMS
34 hrs. or longer DU Films weekly
11 hrs. of best shows from CBS & DuMont
10 hrs. weekly ... best in TV
FILM shows
IN ADVERTISERS
more local and more national
IN RESULTS
choose KROD-TV for your spots, news, shows
RODERICK BROADCASTING CORP.
Dorrance D. Roderick • Chairman
Val Lawrence • President & Gen. Mgr.
Dick Watts • TV Sales Mgr.
KROD
KROD
Represented Nationally by O. L. Taylor Co.

Now and for the next
four years,
Let's get behind
Ike
for a morally
and financially
better U S A

The Art Mosby Stations
Know
CBS KGVO • KANA
5000 Watts Night & Day MISSOULA
250 Watts Night & Day ANACONDA BUTTE
MONTANA
THE TREASURE STATE OF THE 48
Representatives:
Gill-Keefe & Perna, Inc.
N. Y., Chi., L.A., and S.F.

YOUR
CHAIN-BREAK'S
STRONGEST
LINK----
WBNS-RADIO
Spot your chain-breaks where heard by a billion-dollar market. WBNS reaches Central Ohio's rich, 24-county area with 1¼ million folks. WBNS holds listeners with top CBS programming plus popular local shows, which make up the 20 top-rated programs. Your spot announcements are heard on WBNS radio!
ASK JOHN BLAIR
WBNS RADIO
POWER
WBNS — 5,000
WELD FM—53,000
COLUMBUS, OHIO
CENTRAL OHIO'S ONLY CBS RADIO OUTLET



WAVE-TV

OFFERS HOME-COOKING PROGRAM!

A few topnotch spot participations are now available on "FLAVOR TO TASTE"—WAVE-TV's tremendously popular home-cooking TV program!

FORMAT: Now in its fourth year, "FLAVOR TO TASTE" is telecast from WAVE-TV's modern, well-equipped kitchen. Conducted by charming Shirley Marshall with how-to-do-it emphasis on simple recipes, and attractive, economical menus.

SHIRLEY MARSHALL: Personable, pleasant — Louisville's top "cooking expert". College degree in home economics, and a well-known instructor on the subject.

AUDIENCE: Big, loyal, enthusiastic. A single mention of one day's menu drew 456 requests!

TIME: 12 noon to 12:30, Monday, Wednesday, Thursday and Friday — a mouth-watering time slot!

CHECK WITH: F & P!

WAVE-TV
FIRST IN KENTUCKY
Channel 5

NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.
Exclusive National Representatives

REPORT TO SPONSORS for 26 January 1953

(Continued from page 2)

SAG may issue own contract form in film commercial dispute

Screen Actors Guild officials have indicated this will be line of strategy if present contract negotiations on film commercials with producers and agencies break down: An "interim" contract will be sent out to producers and agencies covering prices and conditions under which SAG members will be permitted to work. Consensus among industry negotiators is it will take at least until early February for both sides to clear away accumulated antagonisms and arrive at workable formulas. One of these roadblocks is agency insistence that commercials used for spot and network be paid for on same basis.

Radio rates best with FTC in commercial check

Radio continues to be medium least found fault with by commercial checking section of FTC. In October 1952 report of FTC, last to be issued, note is made of percentages of total messages in each medium which were set aside that month for further investigation because of possibility of their being "misleading." Here's how they rated: radio, 3.27; TV, 3.65; newspapers, 3.81; magazines, 5.11.

Pittsburgh to get coverage from Altoona TV station

One of several one-station markets which makes life difficult for timebuyers is due to loosen up 1 February when WFBG-TV Altoona, Pa., goes on air. Station's signal is expected to give good coverage to Pittsburgh, up to now served exclusively by Du Mont's WDTV. New station is VHF on Channel 10 and will reach maximum power 1 May, Managing Director Jack Snyder told SPONSOR.

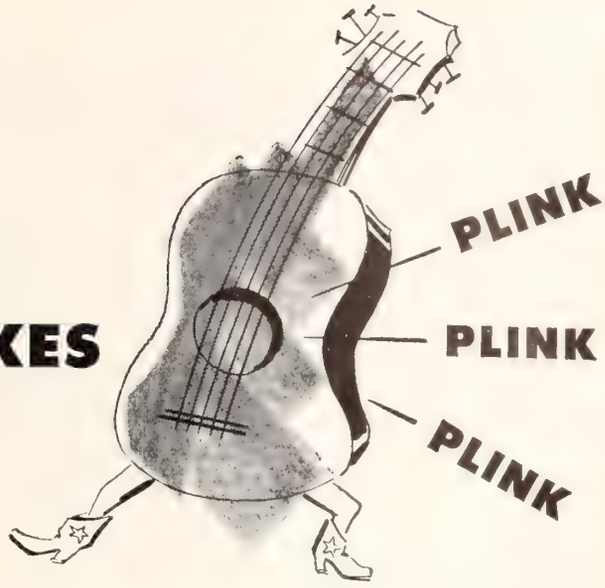
Whitehall buying heavily in Spanish-language markets

Whitehall Pharmacal has moved into Spanish-language market in Southwest with mass buy for first time. Campaign involves 13 stations in 10 markets at rate of 10 announcements week. Contracts are all for 26 weeks. J. F. Murray agency handled orders. Importance of Spanish-language market is underscored in foreign-language radio status report on page 38.

73 TV markets account for 73.5% of sets in use

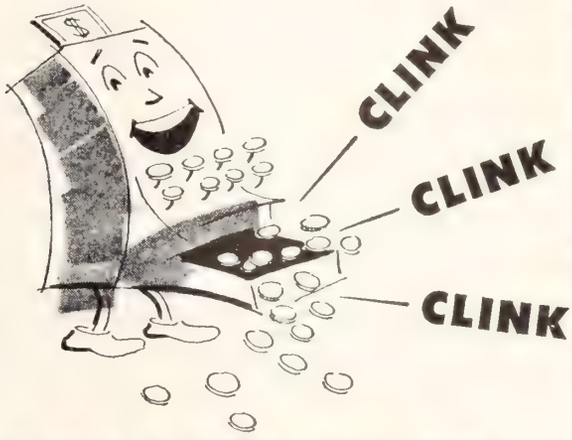
J. Walter Thompson's "Today's Television Markets" study, just released, includes TV set census of many important markets not heretofore counted because these markets didn't have TV transmitters. Study relates only 3 markets with 76 TV stations on air today are not included among 162 top markets and these 73 markets account for 47% of nation's TV homes and 73.6% of sets in use.

IT TAKES





TO GET





AND WHIO-TV HAS IT FOR YOU!



Here are the salesmen who have what it takes to move your product here in the Dayton market—where the pay check ranks up with the nation's highest, and that ever-lovin' folk music keeps it circulating.

You won't find a higher-powered sales force anywhere than our star-studded roundup of Ernie Lee, Kenny Roberts, and the Trail Hands. See National Representative George P. Hollingbery for market data, ratings and availabilities.

DAYTON, OHIO • whio TV AM FM



Gold Medal Flour
Renews WDIA, Memphis
For 3rd Consecutive Year!

And it is this continued loyalty of such market-wise national advertisers as Gold Medal Flour that gives further proof of WDIA's complete dominance in selling to the great Negro segment of the Memphis Market (there are 562,212 Negroes in WDIA's 27 Nielsen counties). Increased sales will prove the same for your product. Join the list of blue chip accounts that includes Purex, Bayer Aspirin, Arrid, Vicks, FAB, Kools, Carnation Milk, Comet Rice, Bab-O, and Duz. Get the full WDIA story today.

HOOPER RADIO AUDIENCE INDEX
City: Memphis, Tenn. Months: Oct.-Nov. '52

Time Sets	WDIA	B	C	D	E	F	G
T.R.T.P. 11.9	23.4	27.2	20.3	13.0	11.1	8.7	4.0

(Note: WDIA's share Saturdays: 21.4; Sundays: 35.3)

MEMPHIS **WDIA** TENN.

Represented by: John E. Pearson Co.
Dora-Clayton Agency, Southeast

The swing is to

WHB

In Kansas City

WHB 10,000 Watts day
5,000 Watts night
710 Kilocycles
Mutual Network

Ask your John Blair man

Don Davis, *President*

FOREIGN-LANGUAGE RADIO

(Continued from page 40)

According to WSBC, Chicago, the big nationality figures in that city are: Polish, 720,000; German, 700,000; Jewish, 430,000; Italian, 375,000; Swedish, 220,000; Czech-Slovak, 200,000.

There are large Polish, Italian, and German groups in the Detroit area with WJLB estimating them at 360,000, 125,000, and 190,000. Polish groups are prominent in Buffalo and Pittsburgh. Philadelphia is an important foreign-language market, too.

All languages gain: While the big increase in national advertising interest is in the Texas Spanish market, stations catering to a variety of languages have reported a similar pickup. Here are some examples:

WHOM, New York: With heavy Polish and German programing as well as Spanish, national billings in 1952 are up 60% over 1951. Vice President Charles Baltin reports 25 "key" national accounts, two-thirds of whom were not represented two years ago. Accounts include beer and airlines as well as RCA-Victor records, Carolina rice, Red Cross salt.

WHOD, Homestead-Pittsburgh: Station broadcasts in 10 foreign languages. Station Manager Leonard Walk says the increase in national accounts is shifting the balance from one of local to national predominance.

WSBC, Chicago: Broadcasting in eight languages, this station reports that during the past few years, "there has been a definite increase in the use of this medium by national accounts."

WWRL, New York: During 1952 there was a "substantial" increase in national business, according to Selvin Donneson, sales manager. New national accounts include Schaeffer, Rheingold, and Piel beers, all of whom aim at the German market; Feen-a-mint, 4-Way Cold Tablets.

WLIB, New York: Aiming at New York City's big Jewish group as well as the Polish bloc, the station has registered a 20% increase in business from national accounts during the past two years.

A number of big U.S. advertisers, including P&G, have been around Spanish radio in the southwest U.S. for a number of years. Makers of evaporated milk have been particularly faithful, having struck gold with their product among the Spanish because of its low price in comparison with bottled milk. Carnation is believed to be the biggest national advertiser in Spanish Texas, using such stations as KTXN, Austin; KCOR and KIWW, San Antonio; XEO, Matamoros-Brownsville; XEOR, Reynosa-McAllen; XEAS, Nuevo Laredo-Laredo; XEJ, Ciudad Juarez-El Paso, and KLVL, Houston. Camel and Old Gold, 4-Way Cold Tablets and Bromo-Quinine are also among the "veterans," comparatively speaking. P&G now sells seven of its products through Spanish programing in the southwest U.S.

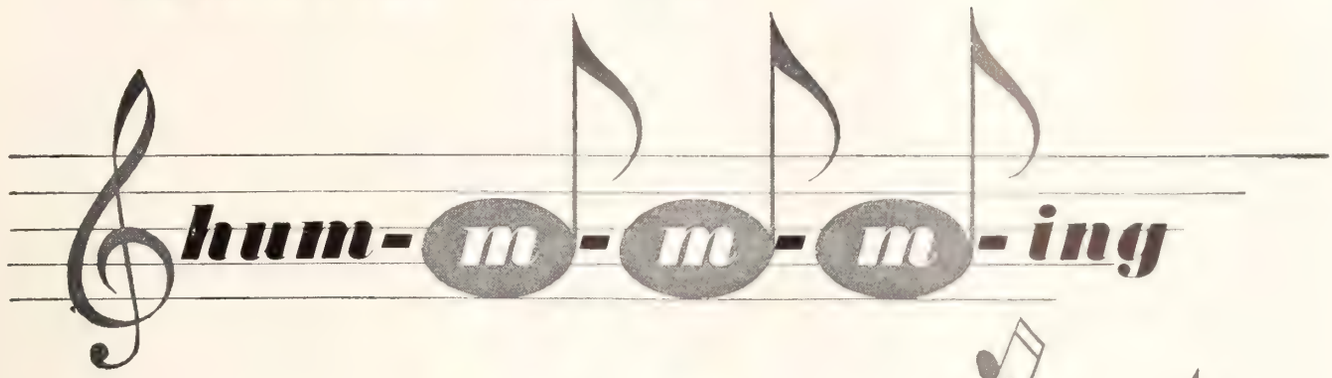
A large number of blue chip products have entered the field only since July 1951, however. Among them are Chesterfield and Lucky Strike cigarettes, P&G's Dreft and Joy, Colgate's Fab and Vel, Lever's Breeze, Wildroot Cream Oil, Lydia Pinkham, Camay soap, Charles Antell, Manischewitz and Virginia Dare wines, Feen-a-mint, Fleischmann's Yeast. A compilation by National Time Sales lists 90 national accounts using Spanish radio in the southwest U.S. during 1952. In Fresno, Spanish announcer Juan Mercado of KGST has 11 national accounts on his programs, the station said. KWKW, Pasadena, reported an increase among major food advertisers and added the comment that many national advertisers feel they are striking virgin markets with foreign-language radio.

Research picture incomplete: The research story in foreign-language radio goes something like this: As the stations get more advertisers, they can afford more research; as they use more research, they get more advertisers.

While the foreign-language radio market is not nearly as well researched as the over-all predominantly English market, the foreign-language stations have been becoming more research-conscious. As pointed out above, research is often a matter of what a foreign-language station can afford. But as these stations have been moving up into the more classy national advertising circles, they have found that the national advertisers and their agencies have demanded specific data from the stations to back up their selling presentations. The blue sky claims just won't go today.

Still, most of the solid research has been limited. There have been Pulse

Business is



in Detroit

MARKET-wise, Detroit is the sweetest sales-territory in the U.S.A. That was true in '52 . . . *and it'll continue to be in '53.* The rhythmic music of machinery in action, of men at work, of cars and trucks and tanks rolling off production lines, of money changing hands, of clinking coins and ringing tills . . . all blend into a "hum sweet hum" of 4½ billion dollars retail business annually . . . in a market where hourly and weekly earnings of factory workers are at an all-time peak.

MEDIA-wise, you can make your sales hum in this market by spotting or programming your campaign on WWJ, Detroit's NBC affiliate. For 33 years, WWJ has been *first* in programming, in public services, and in getting results for its advertisers.

MONEY-wise, you can buy WWJ for 14.5% LESS than the average cost-per-thousand listeners for radio time in Detroit.

MERCHANDISING-wise, WWJ offers a follow-through service, from distributor to dealer levels, to help keep everyone humming about your advertising program on WWJ.

MAKE '53 a humdinger. Put more "*sell*" into your Detroit campaign by putting more of your ad money into WWJ.



AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

Associate
Television Station WWJ-TV

THE WORLD'S FIRST RADIO STATION
Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

and Advertest studies in New York City and helpful data on four Spanish markets in the southwest U.S. According to one source familiar with the Spanish research picture, the data on these four markets are the only reliable radio material available on the Spanish Southwest. Three of the markets, Austin, San Antonio, and Harlingen, were studied by Joe Belden & Associates. Los Angeles was researched by Cooper, Coffin & Clay. Pulse and Advertest have made periodic rating studies in New York City and Pulse has also made pantry studies. SPONSOR was told that foreign-language radio rating studies outside New York City have been hampered by the lack of bi-lingual interviewers in certain markets.

There have been sporadic foreign-language rating studies outside New York City. Pulse did one on Italian listening in Detroit for WJLB, for example. Where the foreign-language audience is included in the over-all listening picture, the lack of bi-lingual interviewers often results in playing down the foreign-language market potential, many foreign-language stations feel.

The Belden surveys have not provided actual rating figures, but indicate strongly that the Spanish population in Texas does most of its radio listening to Spanish programs. For example, in San Antonio Spanish-speaking families were asked which radio station they listened to most. The two Spanish stations, KCOR and KIWW, garnered 66% of the votes together. The third ranking station, an independent English-language outlet, rated first in 11% of the homes. The Spanish stations likewise rate high in questions on preference.

An important time buying executive in New York City, however, told SPONSOR questions on preference and popularity between English and Spanish radio are not useful unless specific station figures—in other words, ratings—can be gathered. His view touches what is considered by many to be the weakest link in foreign-language radio's chain of sales evidence:

"No matter how an advertiser feels about the effectiveness of foreign-language radio," he said, "he really doesn't know exactly what he is getting in the way of an audience in many cases. And, until he gets the figures, there will always be a question in his mind about whether he is getting the most out of his advertising dollar."

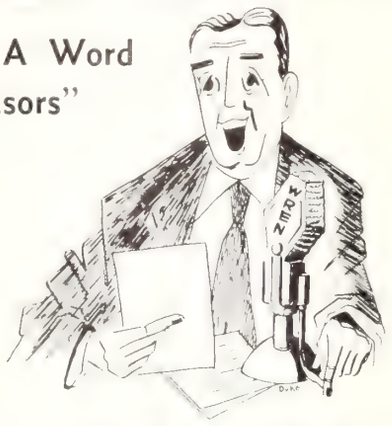
The pantry surveys in New York City and Texas point up the fact that, with some exceptions, the national brands that are most popular with the English-speaking market are also popular with the foreign-language market. For example, in New York City a prune juice that was found by Pulse in 19% of non-Italian homes was found in 18.8% of Italian homes. When it comes to Italian-type foods, however, the "Italian" brands are well ahead in Italian homes. In Austin, relative sales figures of rice, soap, cigarettes, syrup, macaroni, toothpaste, soup, baby foods, starch, and other products were almost identical in Spanish-speaking and non-Spanish-speaking homes, according to a KTXN survey. The major differences were in cooking ingredients such as flour, baking powder, shortening.

The methods in getting foreign-language market data and listening ratings are more complicated in some ways than the general market studies. Advertest put months of study into the radio rating problem and came up with these answers before going ahead for WHOM:

1. Before an accurate sample can be made, there must be careful field work to determine exactly where the foreign-language groups live.

2. To overcome the natural reluctance to reply, questioning must be

"And Now . . . A Word About Our Sponsors"



WREN SALES UP 15 PER CENT

- More listeners for more hours than any other station in Topeka.
- Year-in, year-out survey leader by every recognized source.
- More local advertising dollars than any other Topeka station.

No increase in sales force . . . no increase in rates . . . no more hours in the day. WREN's constant rise in sales can only be attributed to an expanding market and *proved sales results for more advertisers.*

WREN

A B C TOPEKA

WEED & COMPANY

conducted by interviewers who speak the foreign language well.

3. The question must be carefully phrased so that the person interviewed understands exactly what is asked or answers with information that is usable. (In attempting to find out about listening habits, it might be better, for example, to ask about specific programs rather than specific time segments.)

4. Interviewing only one member of the household is not sufficient, since language listening among different generations is highly individualized.

TV no problem: The fact that many foreign-language stations have been getting their biggest slices of national business at a time of rapid TV growth is proof to these stations that TV is no menace. Here are the reasons why foreign-language stations minimize the video medium:

1. Foreign-language programing on TV is practically imperceptible. XELD-TV, Matamoros-Brownsville, represents the peak of foreign-language programming in the U.S. with two hours of Spanish shows daily. WOR-TV, New York, presents an Italian film every Saturday with Italian commercials and English titles. WPIX, New York, goes after the Italian market with a program called *Opera Cameos*. However, while "Italian" products are advertised, the commercials are in English. WBKB, Chicago, also has Italian films. Many foreign-language broadcasters have applied for TV permits, however.

2. Many foreign-language stations broadcast only during the day when TV audiences are generally low. Those who broadcast at night say that, while there has been a little drop in listening because of TV, they have not been affected nearly as much as English radio.

3. Foreign-language radio has benefited from TV in two ways, according to foreign-language broadcasters. TV has cut up radio's audience into TV and non-TV areas and by doing this has made the advertiser more conscious of his individual markets, not only geographically, but culturally. In addition, many medium-size advertisers have found TV too rich for their blood and have turned to a spot radio approach, including foreign-language.

Selling in the native tongue: The advertisers who have gone into foreign-language radio in recent years have not found selling to be any particular mystery. But they have discovered that while basic advertising appeals are successful with almost any group, there is a certain amount of know-how and knowledge necessary to sell the foreign-language market. (For previous SPONSOR articles on selling via foreign-language radio, see "They love their native tongue," 27 March 1950; "How to win with Juan," 4 June 1951, and "Foreign language radio," in Spot radio section, 14 July 1952.)

Here are some basic facts about foreign-language programing and selling:

1. The program personality is still the heart of foreign-language radio. He is trusted by his listeners and this makes his commercials believable. His selling is generally low-key and neighborly. Partly, this is because he acts as a friend to his listeners but advertisers with experience in the foreign-language field know that machine-gun-like commercial style so often used on English radio does not come across effectively in other tongues.

2. If the program personality is the

No. 41 OF A SERIES



ORIGINAL CELTICS
In Basketball,* —

WHEC
In Rochester Radio!

LONG TIME RECORD FOR LEADERSHIP!

*In 1927-28 the "Original Celtics" of Brooklyn won 109 out of 120 games in the American Basketball League. This pro league record *has never been topped since.*

In 1943 Rochester's first audience rating report showed the decided listener preference for WHEC. This station's rating leadership has *never been topped since!*

IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score,—

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS	254	147	22	2	0	0
TIES	7	5	1	1	0	0

Station on the lowest day

WHEC carries ALL of the "top ten" daytime shows!
WHEC carries NINE of the "top ten" evening shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING: —

CBS WHEC of Rochester
NEW YORK
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

KRSC
sells *all* the big Seattle market
Represented by:
EAST: Geo. W. Clark, Inc.
WEST: Lee F. O'Connell Co.
Los Angeles
Western Radio Sales
San Francisco


My, how you've grown!

PEOPLES DRUG STORES SALES FORGE AHEAD

When we tell you that WWDC makes businesses grow, we're not just talking platitudes. We give facts, figures, names and addresses to prove what we say.

Take Peoples Drug Stores, for example. They started on WWDC in October, 1950. The sales of this great retail organization have gone steadily up ever since. In October, 1951, sales were up $115,169 over October, 1950. And October, 1952, showed a gain of $332,806 over October, 1951. Bill Murdock, head of the William D. Murdock Agency, says: "Our WWDC newscasts have definitely helped Peoples Drug Stores sales in the Washington area."

CLAYTON R. SANDERS, Adv. Manager of Peoples Drug Stores, says: "We've used WWDC consistently for more than two years. We've gotten very good results."

WWDC can help *your* sales in the Washington area too. Let your John Blair man give you the whole story.

In Washington, D.C.—it's
WWDC
REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

heart of foreign-language radio, music is its backbone. It is economical, for one thing, but as one foreign-language expert put it, "Music creates a powerful *televisual* image for the listener as it reminds him of his home country and emphasizes the comfort and security of his culture in a foreign land." Italians like opera music, Mexicans devour "ranchero" music, which is equivalent to U.S. Western tunes. The Polish go for polkas. Liturgical music is popular with many Jewish listeners.

3. There are other ways besides music programing to provide the listener with a link to his home and culture. One of the most successful programs on WOV, a popular Italian language station in New York City, is *La Grande Familia*, sponsored by Uddo and Taormina for their Progresso brand foods. By sending in proof-of-purchase evidence, the listener can include the name of a relative in Italy from whom he would like to hear. The WOV Rome studio staff contacts the relative and records a message to be broadcast later in New York. The heavy response caused the advertiser to raise the proof of purchase figure from $2 to $10 and increase the program from 15 to 30 minutes daily.

Angled news is another important program feature. WOV subscribes to an Italian news service. WWRL, New York, which broadcasts in 14 foreign languages, has tie-ups with many foreign-language newspapers. Bullfight reports are a staple Spanish news item in the southwest U.S.

4. New advertisers in foreign-language radio would be smart to check on best listening times for reaching their foreign-language audience. They are not always the same as over-all listening figures. The Belden studies for KCOR and KTXN showed that the Spanish-speaking sets-in-use figure was relatively high in the early morning, relatively low during "siesta" time.

5. Dramas, soap operas are popular with foreign-language groups but must be more red-blooded, more tragic. P&G, which has been advertising via announcements in the Rio Grande area for six years, recently bought its first program. It is a Spanish soap opera on six Spanish stations. P&G bought it after giving up the idea of making over one of their English shows, *Right to Happiness*, into a Spanish version. Unlike English types, Spanish soap operas do not go on and on. The story is usually wrapped up in 60 episodes after which a new group of characters is presented. P&G will use the same name for all its stories, however, because it is easier to merchandise. While comedy programs are not too common, a situation-comedy show, *Pasquale, C.O.D.*, is being broadcast successfully on WOV and WHOD.

6. All foreign-language stations translate commercials from English free. While some big agencies do their own translations, foreign-language broadcasters warn that there are many pitfalls. The translation cannot be too literal, or it will sound awkward. In the southwest U.S. there are different dialects in different areas.

★ ★ ★ ★ ★ ★ ★ ★ ★

"Business should sell its ideas to consumers through the use of paid advertising rather than propaganda. The approach should be similar to that used in selling products while maintaining the highest degree of integrity."

FAIRFAX M. CONE
President
Foote, Cone & Belding

★ ★ ★ ★ ★ ★ ★ ★ ★

Here is what station KALI, Pasadena, says about translating English into Spanish commercials:

"It is often necessary to check copy-ideas before writing what we might term 'cute or catchy' commercials because English phrases or traditional sayings so often used as leader copy ideas are not always translatable—or, if they are, the impact of the idea is lost in translation. In translating, another peculiarity is making the Spanish copy forceful enough—as compared to the rather flowery English verbose flow of words. The Spanish copy tends at times to turn out too matter-of-fact —without any window dressing to give the copy appeal."

7. Programs of a religious nature often have a very strong impact. A large percentage of dramatic shows over WJMJ, Philadelphia (Italian, Jewish, Irish, and Polish programs) have religious themes. For instance, the lives of national saints are dramatized. WJLB, Detroit, which beams programs at 10 nationalities, presents *The Rosary Hour*, a program for the Roman Catholics in Detroit's great Polish population.

8. The foreign-language groups tend to buy the large sizes of products. They do this for two reasons: (1) they have large families, and (2) the large sizes are economical.

JUST LIKE HAVING

ACES

BACK TO BACK



George Ruge **KYA KOFFEE KLUB**
6 - 9 A. M.

Ramblin Jimmie Dolan **SHOW**
9 - 12 NOON

The San Francisco Bay Area's
Hardest Hitting Selling Combination On

Represented Nationally by
GEORGE W. CLARK, INC.

KYA **SAN FRANCISCO**

Growing!

WITH SAN ANTONIO

THE NATION'S FASTEST GROWING MAJOR CITY



More than 50% of the population of the San Antonio area speaks Spanish. KCOR reaches best, a 45 county market of 691,493 Spanish-speaking people—a market larger than the city of Pittsburgh.

. . . Write for the new Belden Survey, just being published—shows listening preference—buying power—brand preferences . . .

or contact representatives:
Richard O'Connell—40 East 49th St., New York
Harlan G. Oakes & Associates
West Coast and Chicago

KCOR

Texas' First and Most Powerful Spanish Language Station
KCOR Building, 310 South Flores St. San Antonio, Texas

9. Foreign-language stations find programing of a "public service" nature strikes a responsive chord among their listeners. Some of the most successful responses among listeners have been to appeals for help. WALT, Tampa, makes appeals frequently. WOV and WJMJ received heavy contributions from their Italian audiences following appeals for victims of the Po Valley flood in Italy.

Future trends: The problem that has always faced foreign-language stations is the inevitable fact that immigrants and their descendants will in time learn English and forget their mother tongues. Yet, although immigration quotas have been imposed by the U.S. since 1921, foreign-language stations have shown a lusty refusal to give up the ghost. How come?

Foreign-language groups tend to have large families, for one thing, and many second and third generation Americans retain a sympathy for the culture of their parents and speak both languages well. For another thing, following World War II the Displaced Persons Act of 1948 allowed 300,000 immigrants to enter in three years.

Although there is no evidence so far that anything will be done about it, the attack on the McCarran-Walter Act by President Truman's Commission on Immigration and Naturalization on 1 January urged that the act be revised "from begining to end." The Commission was particularly concerned with what it considered the discriminatory quotas for aliens outside northwestern Europe. It urged a unified quota system of 251,162 as compared with 154,657 under the present law.

One evidence of foreign-language radio's adaptability to change is the greater appearance of bi-lingual programing or English programing directed at specific cultural groups. Some Italian dramas have the older generation speaking Italian and the younger speaking English. WEVD, New York, broadcasts Spanish and English versions of the same announcements. WMGM, New York, has an Anglo-Jewish music program an hour long, while WLIB, New York, also goes in for a pronounced Anglo-Jewish approach.

A big percent of the foreign-language market is bi-lingual. Some advertisers consider this as evidence that this market can be reached by English radio alone. But WOV points out to advertisers that 95% of the 2,100,000

WWRL

Selling America's GREATEST Foreign-Language Market—at the Lowest Cost

WWRL *powerfully delivers your sales message to New York's millions of foreign-language listeners . . . in the native tongue they understand . . . using the top foreign-language announcer personalities on the best loved language programs in New York.*

WWRL Broadcasts in more Foreign-Languages than any other New York station.

WWRL *is the No. 1 station to effectively, yet inexpensively, reach these New York groups:*

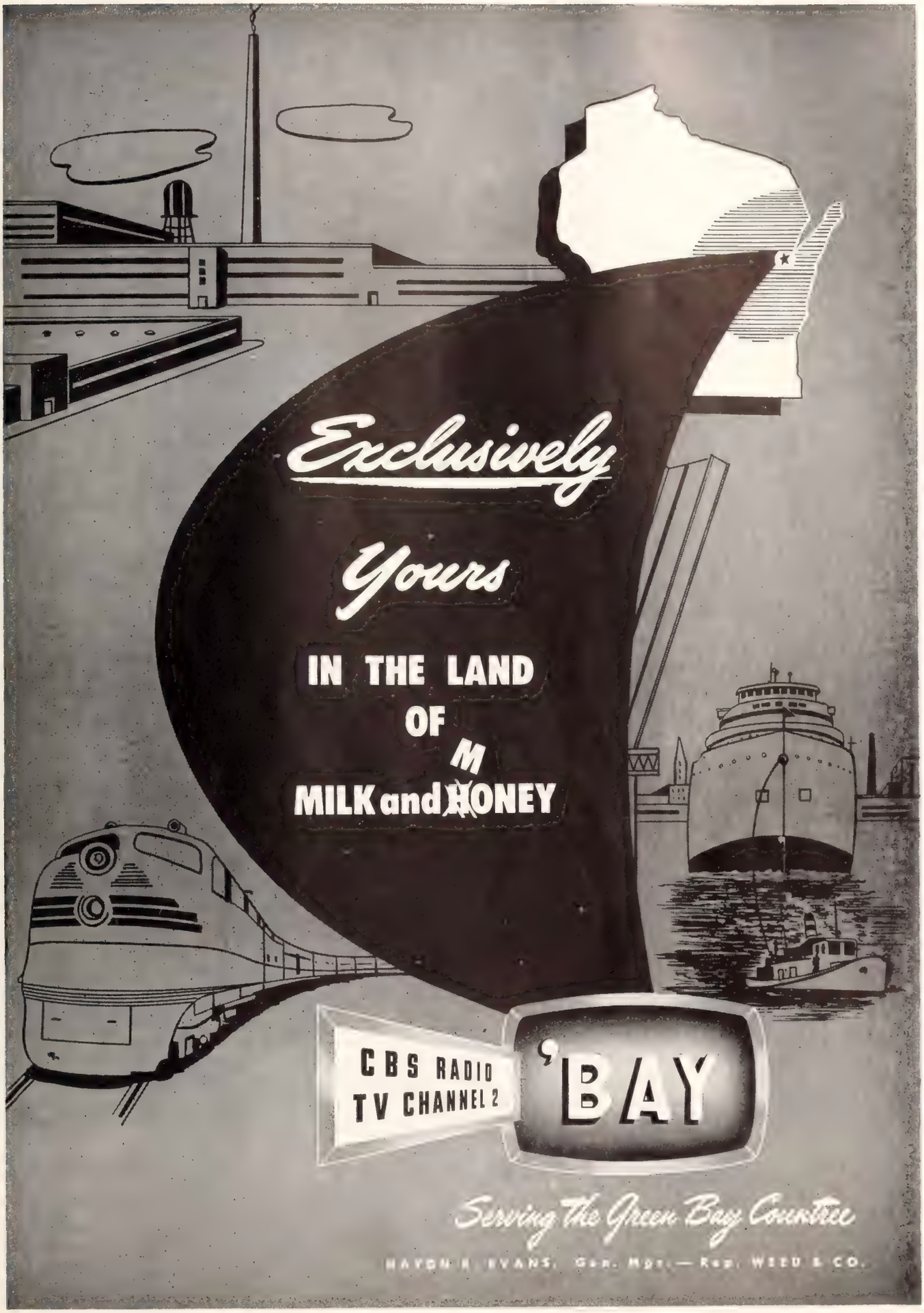
SPANISH	GREEK
GERMAN	LITHUANIAN
CZECHOSLOVAK	SYRIAN
HUNGARIAN	RUSSIAN
POLISH	UKRANIAN

WWRL offers:

- Merchandising Promotion
- More Foreign-Language Newspapers Tie-Ups Than Any Other NY Station
- Best Foreign-Language Shows
- Top-Announcer-Personalities
- 5 000 Watts Beamed Through Metropolitan New York

Write, call for Pulse Reports and a survey on New York's Foreign-Language Audience
NEwtown 9-3300
WWRL, Woodside 77, N. Y.

NEW YORK


Exclusively
Yours
IN THE LAND
OF
MILK and HONEY
CBS RADIO
TV CHANNEL 2
'BAY
Serving The Green Bay Countree
HAYDN R. EVANS, Gen. Mgr.— Rep. WEED & CO.

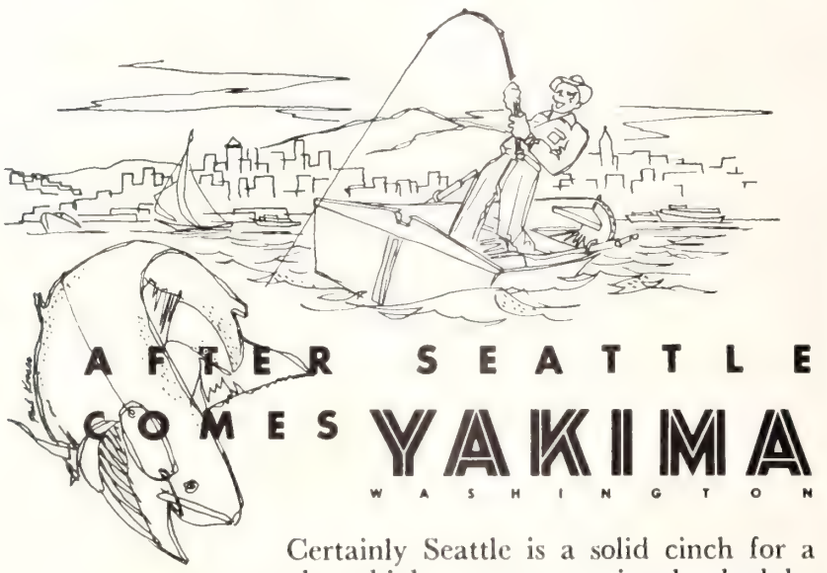
persons in the metropolitan New York City Italian-language market understands English and still the station gets an average Pulse rating in Italian homes of 10.2.

And listen to Eddie Rodriguez, who with his brother, Pete, bills the two as "Spanish appeal" specialists and presents the daily *Buenos Dias* programs on KFVD, Los Angeles:

"The Los Angeles 'Spanish-speaking' market, which comprises the second largest Mexican city in the world, is bi-lingual. Our audiences are chockfull of U.S.-born Americans of Mexican origin, who have finished American schooling or service in the armed forces, are working with mixed groups, living in mixed neighborhoods . . . *all using English*. . .

"So, we do our six commercial hours in a bi-lingual, informal, chatty style."

While the time may come when foreign languages will be extinct in the U.S., neither the foreign-language stations nor the advertisers are particularly concerned about the future. Right now is what counts. And by all appearances, right now counts pretty well in foreign-language radio. ★ ★ ★



AFTER SEATTLE COMES YAKIMA
WASHINGTON

Certainly Seattle is a solid cinch for a place high on every national schedule. Of the sixty major metropolitan market areas, Seattle is normally recognized as the "key city" in the Pacific Northwest.

But equally important to the successful campaign are prime secondary markets removed from and unaffected by the key city media. After Seattle—take Yakima, Washington.

Yakima offers the national advertiser a particularly choice secondary buy. For here is a multi-million dollar agricultural area strategically centering a multi-billion dollar electric and atomic power industry. All of which makes it an increasingly desirable secondary market of first importance in the West.

YAKIMA, WASHINGTON



KIT NBC · ABC
THE BRANHAM COMPANY

KYAK MBS
GEORGE W. CLARK

KIMA CBS
WEED AND COMPANY

MOGEN DAVID

(*Continued from page 30*)

Bill Cullen, Louis Untermeyer. Guests included Kim Hunter, Yankee Pitcher Ed Lopat, Eva Gabor, ex-Senator William Benton, Lauritz Melchior, Victor Borge, Linda Christian, Lily Pons, and Jackie Robinson.

The show consists of guessing the who, what, and where of a picture flashed behind the panel's backs. The picture is always supplied by the guest. Mrs. America was shown fainting. Ed Lopat was taken in the shower. Senator Benton stood by the Pope's chair. Harold Rome, who wrote the music and lyrics for *Wish You Were Here*, Broadway hit, was in a pool with 18 beauties. And Kim Hunter was in Humphrey Bogart's arms. Mike Dutton is the producer.

Of TV Henry Markus says, "We're sold on TV because we can show the audience the product and talk about it at the same time. This visual and auditory impact makes it twice as effective as any other medium. In addition you can give the audience a different message every week of the year."

However, Mogen David will switch from network TV to spot TV after *Where Was I* runs out in June, according to preliminary plans discussed in January. Network radio will also be stressed to widen coverage. Reason for the switch, according to Mann: "In buying network TV, it is necessary to buy too many markets that are not important or worth the expenditure."

At SPONSOR's press time Mann was in New York trying to sign either Eddie Cantor or *The Goldbergs* over NBC Radio. In addition to the above, the company is also using spot radio in 30 markets, dailies in 150 markets, a large outdoor schedule that includes painted walls in 13 cities and spectaculars in St. Louis, Detroit, Memphis, and Milwaukee, and point-of-sale advertising in states in which it has distribution.

Barbara Gaudietz of the Irvin Myerson Agency, Chicago, which is handling outdoor for Mogen David, wrote SPONSOR: "The estimated outdoor advertising appropriation is $300,000. We feel that through the years this medium, along with newspapers and radio, has popularized Mogen David Wine and helped that product to attain the success which enabled it to enter the television advertising field. We think it would not at all be inappropriate for your article to give out-



PLUS

The highest Television Station in the Pacific Northwest

KXLY-TV

Atop Mt. Spokane

Elevation 6018 ft.

door advertising and the other media their full share of credit in helping to write the 'Mogen David Wine Success Story'."

Sales: Weiss & Geller's Marvin Mann ranks the Concord grape wines by sales standings as follows: (1) Mogen David, (2) Manischewitz, made by Monarch Wine, (3) Welch's of New York (a non-kosher wine which is distributed by Quality Importers, Inc.). Walter C. Elly, Eastern advertising manager of Wine Publications, agrees with him, but the Welch and Monarch Wine people disagree. Meyer H. Robinson, Monarch Wine's secretary-treasurer and sales manager (see "Mr. Sponsor," SPONSOR, 2 July 1951), is positive that Manischewitz wine is first. Quality Importers says Manischewitz is first, Welch second, and Mogen David third nationally, but undisputed first in Chicago.

In any case, figures from Mogen David and other sources indicate it leads the parade in many markets, as follows:

In Pennsylvania 8,561 cases of Mogen David were sold in November 1952, as compared with only 584 cases in the first half of September 1951. Mogen David is first among wines in the Keystone State, Mann says. In Michigan Mogen David rose from 18th in 1948 among wines under 16% alcohol to first in 1952. In Indiana one out of every 10 bottles of all wine sold is Mogen David. In Nebraska, 40.7% of all table wines sold is M.D.; in Wisconsin, it's 40.5%; in Missouri, 32.3%; in Texas, 13.8%. In Omaha, the *Omaha World Herald* found Mogen David's popularity among consumers had risen from 2.17% in 1949 to 62.7%. And in Ohio sales increased by 65% to 102,181 gallons the first five months of 1952 over the same period in 1951, as against 24,564 gallons of Welch's sold (down 47%) and 22,156 gallons of Monarch (up 28%).

Mogen David sold some 3.3 million gallons at $1.50 a gallon in 1952 for a gross of about $5 million. And get this: The price, $7.55 a case of 12 quarts (to wholesalers) hasn't changed for nine straight years. This price permits the wholesaler a good mark-up and a reasonable profit—a vital factor in plugging any line.

In comparison California wines sell for as low as 32½¢ a gallon to wholesalers and fluctuate as much as 100% during the year.

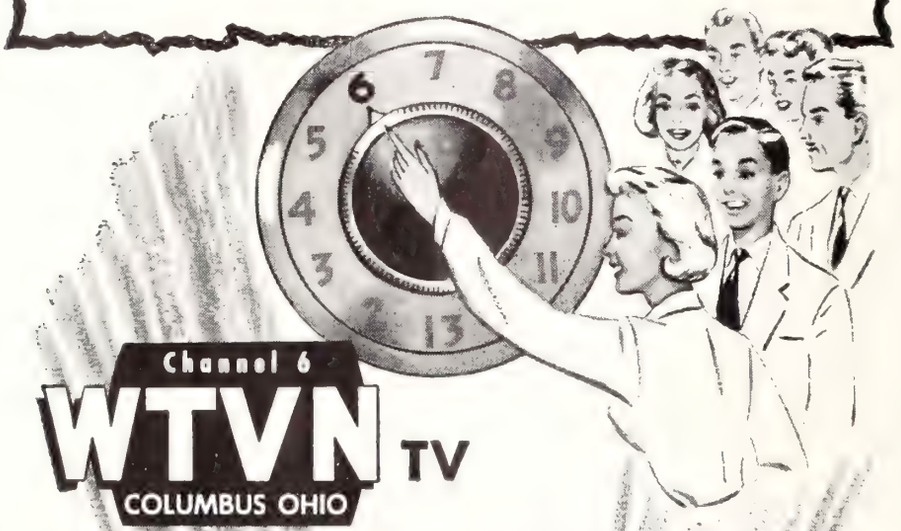
Psychiatry sells wine: How does psychiatry enter into selling Mogen David? It was Ed Weiss' idea. The Weiss & Geller president has been interested in the subject since he majored in sociology at the University of Chicago (Ph.B., 1922). His agency has made an intensive study of how social sciences can help advertisers uncover the consumer's real feelings and buying motives. (Ask Ed sometime to tell you his theory on why little men buy big powerful motor cars.) He says of Mogen David:

"It's a sweet Concord grape wine with sugar added and only 14% alcohol by volume. It's different from the regular California and French imported wines. We knew we had to find an entirely new copy platform, different from the conventional approaches that had long been used in wine advertising.

"First we consulted the social scientists and from them came many ideas, but there was one in particular that stood out in almost every discussion we had. Here are excerpts from some of these interviews that reveal this point:

"One psychologist said: 'Wine is related to festive childhood memories, to early family closeness and gaiety.' A woman psychiatrist said: 'The traditional aspect of wine should be played up as something that knits the family

MORE and MORE PEOPLE are tuning to channel 6 . . .



Channel 6 WTVN TV COLUMBUS OHIO

TOP LOCAL PROGRAMS in COLUMBUS PLUS ABC · DUMONT

COLUMBUS, OHIO SERVED AND SOLD by WTVN TV

National Representative Headley-Reed Co.

RADIO NEWSPAPER T.V. an Edward LAMB ENTERPRISE

New York Office—Hotel Barclay —Home Office—500 Security Bldg., Toledo, Ohio

together.' A male psychoanalyst added: 'This carries all the connotations of a festive holiday in which the making of special foods as well as wine by mother is stressed'."

Psychological depth interviews among consumers corroborated this.

"We quickly realized the copy themes that would set this mood would have to be a doorway to the pleasant world of yesterday," Weiss says. "Some of the themes were: 'A taste of the good old days.' 'Mogen David wine—the home-sweet-home wine that Grandma used to make'."

Weiss says the copy themes have been used in print and on the air for two years. During this time Mogen David has climbed to the top in its class. "Its national sales were doubled and in territory after territory where this copy approach was introduced in television, radio, newspaper, and outdoor, Mogen David has risen from as low as 18th place to first in wine sales."

Mogen David TV commercials for the *Where Was I* show are written by Weiss & Geller A/E and newly appointed V.P. Byron Bonnheim, Cheri Lee.

Mogen David's history: It's been 19 years since President Max Cohen and Vice President Henry Markus redeemed Mrs. Cohen's jewels on which they'd borrowed $1,500 to help start their own wine bottling company. It was called California Wine Co. at the time, became the Wine Corp. of America in 1946. The firm began making its own wine in 1940.

Mogen David made its debut about 1940 as a sacramental kosher wine. The name means Shield of David or the six-pointed star of Israel (now used on the flag of Israel). Cohen and Markus chose the name to appeal to the Jewish consumer. Once the brand began to roll in the late 1940's, the name not only proved no handicap in the non-Jewish field, but when they tried to modernize the design on the bottles, consumers protested.

During the war the company had to switch from Concord grapes to Barloma Red and White wine made of California grapes when Concords and sugar became scarce. In 1946 Cohen and Markus resumed making (but not advertising) Mogen David. How did it catch on so suddenly?

Markus relates how he discovered on a trip in 1947 that, although they were spending money to advertise Barloma.



PINPOINT YOUR PERSISTENT SALESMAN

UNDUPLICATED COVERAGE IN 240,000 HOMES WITH PERSISTENT SELLING TO MORE THAN 720,000 PEOPLE . . . IN PROSPEROUS SOUTHERN NEW ENGLAND

WJAR-TV PROVIDENCE



Represented Nationally by
Weed Television
In New England — Bertha Brainard

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

To receive the equivalent of
WDBJ Coverage and Penetration
in Roanoke and Western Virginia
you'd have to buy at least
3 other stations! *

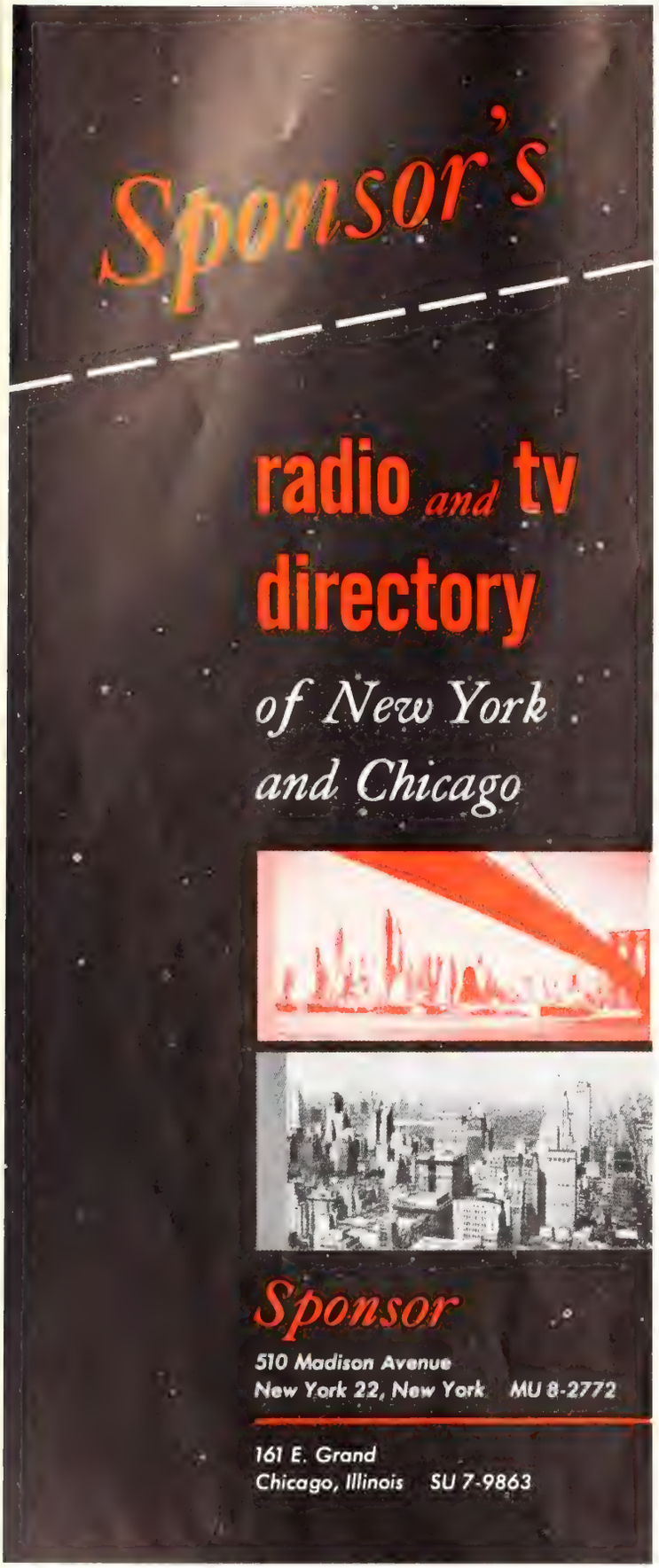
WDBJ TOTAL WEEKLY AUDIENCE

Day . . . 110,861 Night . . . 92,186
and 3 or more days and nights
Day . . . 92,885 Night . . . 67,743

Compare . . . then call . . . Free & Peters, Inc.
*Based on SAMS — 1952

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., National Representatives





How to keep from getting lost in NEW YORK or CHICAGO

Ever wonder whether Aubrey, Finlay, Marley & Hodgson was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.

Next time you're in New York or Chicago make every minute and call count by using *SPONSOR's 1953 pocket-size, 12-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels.*

We'll be glad to send you a Radio and TV Directory on request—with the compliments of the use *magazine, SPONSOR.*

SPONSOR *The magazine radio and TV advertisers USE*

it was the sweet, heavy-bodied Mogen David that restaurants, bars, and drug stores were selling and asking for, even though it was not getting a penny of the ad budget.

An analysis of sales showed the same picture, so the dumping scene followed in which 40,000 gallons of Barloma were poured out to make room for Mogen David.

A kosher wine, Mogen David is made under the supervision of two Orthodox Jewish rabbis. As a result, the giant redwood vats in the modern 10,000,000-gallon capacity plant worth $2 million in Chicago must be cleansed seven times with hot water. A "special dispensation" lets the company use steam.

Now only 3% of total sales are devoted to sacramental uses, Roman Catholic, Episcopalian, and Jewish.

★ ★ ★ ★ ★ ★ ★ ★

"Understanding human motivations in relation to a product is essentially the same whether you are selling steel bridges or women's lingerie; whether you are a manufacturer making ready-to-serve packaged foods or aspirin tablets or electrical appliances, the creative problem, based on our experience, can more readily be solved through a more intensive understanding of unconscious motivations—the real reasons why people buy your products."

EDWARD H. WEISS
President
Weiss & Geller, Inc.
Chicago

★ ★ ★ ★ ★ ★ ★ ★

Mogen David's first full-year ad budget—in 1947—was $50,000. In 1953 it will be $1,400,000. During the 1946-52 period production rose from 75,000 gallons to 3.3 million gallons. That's why *Wines & Vines* calls its rise so phenomenal.

Sidelight: The Wine Corp. of America winery in Chicago is so modern that when Mann was asked how many employees it had, he shook his head. "I've been down four times and haven't seen anyone yet," he joked. Actually a total of four men, with the assistance of four full-time chemists, handle all phases of wine making—fermentation, sweetening, blending, clarifying, refrigeration, filtering, aging, preheating, and polishing. Packaging and shipping departments are also mechanized.

Mogen David's competition: Mogen David's competition is not only the other 10 or so kosher wines and numerous Concord grape wineries. It comes from the California wine companies, who lead the field, and the hard liquor and beer people as well.

For example, America drank 193,800,000 gallons of hard liquor and 2.5 billion gallons of beer in 1951, as against only 126,430,000 gallons of wine. This wine figure is down 9.94% from the 140,379,000 gallons in 1950 (1949 figure was 132,567,000 gallons). Best year in a decade was 1946 with 140,452,000 gallons. Prewar average was 72,078,000 gallons.

The wineries don't spend much on advertising, with only a few exceptions. With 950 bonded wineries and 350 bonded plants in existence, only $1.8 million was spent on magazines in 1951, according to the Publishers Information Bureau. Yet wine is big business by any standard. The Wine Publications' Walter Elly estimates the wine market is worth $110 million at retail, $90 million at wholesale, and $60 million at the producers' level.

To get their share of this market here's what three of Mogen David's closest competitors are doing in radio and television:

Manischewitz: The Monarch Wine Co., maker of Manischewitz Wine, will spend nearly twice as much on advertising in 1953—over $2 million—as it did in 1952 (over $1,000,000). Of this, $750,000 will go into a television program for the first time, plus TV announcements, $750,000 for spot radio, 10% on transportation in 28 markets, and the rest on some general newspapers before Passover, on Negro publications, and on point-of-sale, according to Charles E. Patrick, Donahue & Coe's A/E for Monarch Wine.

Monarch Wine had been primarily in spot radio for the past three years. Then last fall it tested spot TV. "Results were so good we decided to go into a half-hour TV film whodunit, the George Raft series, *I Am the Law*, produced by Cosman Productions and syndicated by MCA," Patrick said. "Initially we'll go into six markets—New York, Washington, Philadelphia, Pittsburgh, Los Angeles, Detroit—starting in February and running for 39 weeks. Later we'll try to expand this to 15 or 16 markets using the best stations and availabilities we can get."

In addition TV announcements will be run in other markets.

In radio, programs and announcements are scheduled for 175 stations in 64 markets domestically and six stations in Alaska.

KDYL-TV

Now 30,000 Watts
From 8,900 Feet!

America's most powerful channel 4 television station now doubling its market area to cover virtually all of Utah plus Southern Idaho, Eastern Nevada and Western Wyoming.



SALT LAKE CITY, UTAH

National Representative:
Blair-TV, Inc.

Welch's: Quality Importers, Inc., distributors of Welch's Sweet Grape Wine, will spend close to $1.2 million in 1953 —$300,000 in spot radio and $300,000 in spot TV, according to Arthur R. Kaufer, director of sales promotion and marketing. About 75 radio and 25 TV stations were used in 1952.

"We've made tremendous inroads into markets which heretofore were exclusively California wine markets," says Assistant Advertising Manager Walter Heimann.

Quality Importers will devote about 60% of its ad budget in 1953 to air advertising, same as last year, the two executives said. Programs and announcements will be used. Monroe Greenthal is the agency and Walter Schwartz, Quality Importer's former advertising manager, the A/E.

Temple: Temple Wine, also concentrating on radio and TV in Minnesota, leads the field in St. Paul, according to a *St. Paul Dispatch-Pioneer Press* survey. Art Gruber, of Art Gruber Associates (Temple's agency), told SPONSOR:

"Temple Wine (Mid-West Wine Co.) sales go rolling along at a healthier rate each year. Today Temple outsells all wines and its nearest competitor (Mogen David) by approximately 4½ to 1 in this area and is gaining ground in other parts of this area.

"Promotionwise, we are using radio spots daily on several stations—with adjacencies to women's shows and participations in cooking programs as a mainstay.

"We also use local talent personalities on TV spots throughout the week in addition to Class A half-hour programs in peak seasons.

"Air shows are supplemented by other media—billboards, traveling bus and streetcar displays, and point-of-sale, but radio and TV carry the brunt on a year-'round schedule."

The survey Gruber referred to also shows that, while Temple climbed from seventh to first place since 1948, Mogen David rose from 10th to second.

In any case the Concord grape wine companies, kosher or otherwise, are betting on radio and TV to get them on Mr. and Mrs. America's dinner table.

To date, with national sales declining for most other brands, they've succeeded remarkably well — especially Max Cohen's and Henry Markus' Mogen David, of whose phenomenal rise Markus says simply:

"Television and psychiatry did it."

★ ★ ★

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For previous wine article see "Is your class-product ripe for mass sales?", SPONSOR, 23 October 1950. SPONSOR thanks the following for helping its editors gather material for this article: Walter C. Elly, Wine Publications; Legh Knowles, Eastern division manager, Wine Advisory Board of State of Cal.; Art Gruber, Art Gruber Associates, Minneapolis; Meyer H. Robinson, secretary-treasurer and sales manager, Monarch Wine Co.; Charles E. Patrick, Donahue & Coe A/E for Monarch Wine; John Brady Jr., Liquor Publications, Inc.; Russell W. Miller, chief, statistics division, Pennsylvania Liquor Control Board; Arthur R. Kaufer, director of sales promotion and marketing, and Walter Heimann, assistant advertising manager, Quality Importers; William S. Maulsby, assistant advertising manager, National Distillers Corp.; Barbara Gaudietz, Irvin Myerson Agency, Chicago; *Wine Institute Bulletin; Food Engineering; The Glass Lining; Wines & Vines; The Glass Packer; Advertising Age,* as well as officials of Wine Corp. of America and Weiss & Geller, Chicago.

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SAM-NCS

(*Continued from page 35*)

"average." But, it will give admen a useful clue to a station's efficiency.

4. Program ratings show best locations in station schedules: As pointed out in the previous paragraph, cost-per-1,000-homes-delivered is a useful buying index. Once having spotted a station which delivers sizable audiences at a good price, the next step is to turn to program ratings, such as those of Pulse and Hooper. This simplified process is almost precisely the same method used by a space buyer who is using readership data to spot his best location in print media.

5. Don't use program ratings (unless projectible) to determine cost-per-1,000 homes: "Neither readership figures nor ratings can be legitimately extended against circulation," Baker points out, "unless the sample of homes in which these measurements are made are representative of the entire circulation of the newspaper, magazine, or radio station."

Such a practice of matching ratings which aren't projectible beyond metropolitan areas (Hooper, Pulse, Conlan) against a station's complete SAM radio, circulation figures, Baker feels, "may be completely deceptive," and can lead to erroneous radio station time purchases.

6. Use great caution in setting up "best buy" levels of coverage: A hangover from the days when station "coverage" was guessed in terms of engineering contours, the idea of "levels" of coverage can be misleading. "There is no magic in 50% that would justify its selection as the boundary of a 'primary' area," Baker states.

"In most measurements of circulation, the range between 45% and 55% must be taken into consideration if

ACE SECRETARY

moves to New York

Chicago's loss may be your gain. This advertisement is written on behalf of a top-notch secretary who has handled correspondence, confidential details, and personal matters for the busy head of a 50,000 watt radio station in Chicago during the past 20 years. She has just come to New York. She will be employed quickly; she hopes in some important segment of the radio and TV advertising field. Her character, work habits, and references are outstanding. Write Box 53, SPONSOR.





WSB and WSB-TV provide for advertisers
the greatest available coverage in the South.
In every survey ever made in Atlanta by
any recognized authority these stations have been
dominant firsts. In this booming Southland
prodigious sales appetites are being satisfied.
If you are interested in big portions
your effort warrants the strongest advertising
support you can obtain.

wsb | **wsb-tv**

The Voice of the South | 50,000 Watts, Channel 2

Affiliated with The Atlanta Journal and Constitution. Represented by Edw. Petry & Co. Inc.

Radio Station
KFMB
is
now
CBS
RADIO NETWORK
in
San Diego, Calif.
(550 on Dial)

John A. Kennedy, Board Chairman
Howard L. Chernoff, Gen. Manager
Represented by THE BRANHAM CO.

KWJJ
"On-the-Spot"
BLANKET COVERAGE

This new four week plan gives you 175, 100-word announcements — scheduled according to your preference. In addition, each advertiser receives a PLUS of NINE hours of remote broadcasts from his own place of business or from a specified dealer location. Send for the folder on this productive "On-the-Spot" Package.



KWJJ
Studios and Offices
1011 S.W. 6th Ave.
PORTLAND
OREGON

Nat'l Reps. — WEED & COMPANY

it's to be assumed that a 'primary' area is to include 50% penetration. In some measurements, the range may well be from 40% to 60%. A timebuyer may be making a more serious error by including a 53% county than by stretching the area to include a 46% county. If there are 2,000 radio homes in the first county and 10,000 radio homes, the station picture becomes distorted," Baker explains.

7. Avoid generalizations about radio in radio-television areas: In some areas, TV has produced a sort of "doughnut" pattern of radio station circulation. In other words, the radio listening has sagged in the area covered by the TV signals, then picks up again sharply outside of TV range. This is caused by simple engineering phenomena; radio stations generally reach out much further than TV outlets, particularly 50 kw. stations.

However, to assume that this is true in every case can be seriously misleading. Many radio outlets in TV areas who have had no power changes or sizable radio home growths in their markets since 1949 have lost audience —but sometimes it's not entirely due to TV. Competition from new radio outlets, a slackening of popularity of a radio network, stepped-up promotion or merchandising on the part of long-time competing stations—all these can affect radio stations in TV areas, in addition to TV.

That the popular image of "doughnut" coverage doesn't always apply was pointed out by Baker to SPONSOR in citing a typical case. In a large, mid-Southern market, the 1949 BMB showed that some 92% of a 50 kw. station's coverage was outside of the station's home county. Shortly after the 1949 BMB study was made, the market became an active TV area, and the TV set saturation has been growing rapidly ever since. Today, the 50 kw. station's over-all listening is off about 20%, according to an SAM-BMB comparison.

Most admen might guess that the audience losses of this station would be more of a TV blowout than a slow leak, and that the 20% is a bite out of the TV-covered home county and surrounding area. Such is not the case. Today, the station is getting about 90% of its listening outside of the home county, according to SAM. Due to statistical sampling variations, this is almost the same percentage as shown in the 1949 BMB figures. Reason: The station is facing up well to TV competition, is losing some ground to new radio stations in its entire area.

Certainly, the station has lost some 20% of its audience. And, it has recently cut its rates to an equivalent amount, to bring rates in line with audience. But the loss has been more-or-less uniform throughout its coverage area, and the radio advertiser who passes up such a station, feeling that TV has put the death sign on its home county audience, would be making a grave mistake, Baker feels.

8. Useful comparisons can be made between 1949 BMB and 1952 SAM data: The evaluation of radio stations in TV markets, as illustrated in the previous paragraph, is helped greatly, Baker believes, by the fact that the SAM data is comparable to the 1949 BMB. This is important in charting any kind of trends based on radio station circulation. Nielsen Coverage Service data, although more extensive both in its radio and TV circulation reports and in its qualitative data than SAM, lacks this factor of comparability, according to Baker.

Armed with a list of dates on which the major U.S. TV markets became active video areas, timebuyers can check just how much effect TV has had on radio audiences in various lengths of time. Also, the 1949 and 1952 relationships between audience-and-costs of radio stations can be compared in TV and non-TV areas, and the effects of power increases since 1949 can be judged.

Close checking may well show, in some cases, that radio outlets have *gained* audiences between 1949 and 1952 in the face of stiffer radio and TV competition. This will add a useful extra dimension to the present-day knowledge of a station's audience size, and aid in judging time purchases.

900,000
OF YOUR CUSTOMERS IN
ALABAMA • FLORIDA • GEORGIA
Hear WOOF's
5,000 Watts on 560!!

9. SAM circulation data can be used for other-than-time buying purposes: "An agency can be of great service to a client by helping to assign advertising costs properly to distributorships, sales territories, and the like. Already, several agencies have had special decks of SAM punched cards created which contain station circulation data and the distribution data of several of their clients. It thus becomes a simple matter to help a client to allocate advertising costs when a schedule is used in a spot campaign or for a network program," Baker told SPONSOR.

Stations themselves can (and probably will) use SAM data to revise their program structures, knowing what counties and areas they are currently covering, what their audiences are, and where they are not attracting large audiences.

★ ★ ★ ★ ★ ★ ★ ★

"Advertising is the counterpart in distribution of the machine in mass production. It is mass distribution which makes possible mass production and the raising of the standard of living of our people to the highest level the world has ever known."

FREDERIC R. GAMBLE
President
4A's

★ ★ ★ ★ ★ ★ ★ ★

Also, SAM data is likely to play an important role in future merchandising campaigns at local level. Stations and clients will know exactly what territories are covered by a station and can thus match them against merchandising and promotional efforts to avoid waste motion and unnecessary expense.

10. Gear SAM circulation data to "market" planning: States Baker: "Normally, for spot campaigns and for partial and regional networks, advertisers think in terms of areas—sales territories, distribution patterns, and so on. Timebuyers will do well to think in these terms when selecting stations. SAM's area data are arranged in such a way that quick county-by-county comparisons can be made to determine 'best-station-in-county' for one county or a group of counties. This type of comparison may well yield one station or a group pattern for further consideration."

(Note: This is not a trick timebuyers can do with the 400 SAM station reports, unless they want to do an awful lot of cross-checking between reports. Special area reports will be prepared by SAM "at cost" for agencies and advertisers, however, according to Baker.)

11. "Ties" between stations can be broken with other related measures: Frequently, timebuyers will run up against a situation where two stations seem to have the same circulation, and an advertiser's budget can only buy one. Which is the better buy? "Ties can frequently be broken by using circulation data which shows the number of homes reached every day by a station—as contrasted with the number of homes reached once a week or oftener. A further refinement of this process is the 'average daily audience' which can be calculated with the formula reproduced on the cover of each SAM station report," Baker explains.

"Another way to break apparent 'ties' is to use program ratings. They may show that one station enjoys a larger 'share of audience' than another—even though they may both reach the same number of homes."

12. Avoid classifying stations by "types" in using SAM circulation data: Baker explains the danger inherent in this practice as follows: "There are real differences between stations with regard to their circulation. But avoid classifying stations into 'types' of stations as having the same amount or kind of circulation. This kind of thinking forces stations into forms and shapes which many of them try very hard to avoid.

"Some stations are very proud of the fact that their audience is chiefly among foreign-language groups, or among farmers, or among Negroes, or among the sports fans, or music lovers. The buyer must therefore look to other sources of information than mere circulation figures, and judge a station as well on its ability to achieve individuality."

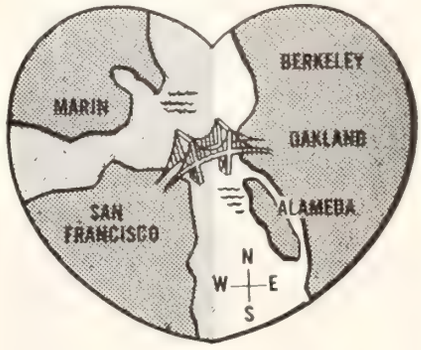
13. Don't think of station circulation solely as popularity contests: "Remember," Baker warns, "that station audiences are determined by a series of factors. Among them are the quality of the signal, the type and caliber of its programs, the competition offered by other stations, the popularity of its network affiliation, the promotional efforts of the station, etc. Formulas are no substitute for the experienced timebuyer." ★ ★ ★



It's simple:

YOU GET MORE CUSTOMERS PER DOLLAR ON KROW...

...in the $3 Billion San Francisco-Oakland Bay Area Market.



- Pulse of San Francisco (Jan.-Feb., 1952) shows KROW giving more listeners per dollar than any other station.
- Pulse of Oakland (Jan.-Feb., 1952) shows KROW leading in 62 out of 68 quarter hours from 7 a.m. to midnight!
- No wonder more than 150 local, regional and national advertisers use KROW as their leading bay area medium!
- No wonder KROW has proved in scores of actual comparative sales tests that it gets more sales results per dollar!

●

For rates see listing
or call
PAUL H. RAYMER CO., Inc.

KROW
Radio Center Bldg.
19th & Broadway · Oakland, Calif.
Serving the Entire Oakland-San Francisco Bay Area



Ideal home for permanent tenancy! Perfect location (8:30-9:00 a.m. Monday through Friday) in well established neighborhood (Kansas City Primary Trade area). Dedicated recently by Bea Johnson (formerly Joanne Taylor) to the women of the Heart of America and operated strictly according to the Heart of American plan. Immediate occupancy for advertiser wishing to reach large wealthy group who dominate 55% of Midwest purchases. The KMBC-KFRM "Happy Home" is open for inspection at all times. Call, wire or phone your nearest Free and Peters office or KMBC-KFRM, Kansas City, Mo. Locations in the new development are moving rapidly and immediate committments are recommended.

KMBC
of Kansas City
KFRM
for Rural Kansas

• • • 6th oldest CBS Affiliate • • •

BMI

Pin Up Sheet

YOUR EVERYDAY GUIDE TO CURRENT SONG HITS

The broadcaster faces a daily challenge of providing the best in recorded musical entertainment.

To help meet this challenge BMI issues its monthly "Pin Up" sheet of BMI-licensed songs which can honestly be classed as *Hit Tunes*.

Most broadcasting stations keep the BMI "Pin Up" sheet prominently posted as a convenient reference. Complete record information is provided, as well as a handy calendar listing dates and events important to broadcasters.

If you'd like your own personal copy—write to BMI Promotion Dept.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

SHELL CHEMICAL

(*Continued from page 37*)

Ammonia is one of man's most familiar chemicals but it has been used as a fertilizer (it is rich in nitrogen) for only about 20 years. Shell's distribution is confined at present to states west of the Rockies.

How Shell sells the farmer: Although Shell's agency, J. Walter Thompson, is always prepared to fire emergency advertising blasts and is primed with a flexible ad budget for that purpose, most time buying starts off with a schedule. It is revised frequently as the cycle of ploughing, planting, and harvesting progresses.

Take the cotton schedule for Aldrin, for example. Hal O'Connell, Shell Chemical account executive at JWT (he handles Shell Oil, too), knows that during March and April the cotton farmer is normally bothered by thrips and cutworms. In May, it is the boll weevil. In June and July it is the boll worm. But if planting is late or early, the entire radio schedule must be shifted accordingly in the areas affected.

In many areas, the boll worm has supplanted the boll weevil as No. 1 destroyer of cotton. Like the weevil the worm attacks the payoff part of the plant—the cotton boll itself. Shell Chemical field reps keep a trained eye open for such infestation changes and radio commercials must be revised as these changes occur.

During 1952, Shell bought more than 70 stations to sell Aldrin to cotton farmers in nine states—Alabama, Arkansas, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, Oklahoma, and Texas.

Dieldrin is also advertised as a cotton-pest killer. Because it is effective in hot climates, Shell has put on special radio campaigns for Dieldrin in the Rio Grande Valley and Mexico. Shell has found that Dieldrin used in combination with DDT is the most effective killer of the boll worm and Dieldrin-DDT messages replace Aldrin in areas with heavy boll worm infestation.

D-D involves a slightly different advertising approach than the insecticides for two reasons: (1) Soil fumigation is relatively expensive and (2) since soil fumigants kill plants, too, they must be put in the soil before planting and time must be allowed for the fumigant to dissipate.

D-D's target is the microscopic nematodes, a worm-like pest, and the best way to kill it for sure is to inject the liquid D-D right into the soil. It turns into a gas which then permeates the soil thoroughly.

Because of its cost, D-D is advertised for such crops as tobacco, celery, and tomatoes, where the dollar yield per acre is high. To get around initial price resistance, Shell radio commercials urge the farmer to treat only *part* of his land and then compare the results with the untreated area. The commercials are as personal and specific as they can be within a minute's span. Here is a typical D-D commercial announcement:

"Tobacco growers: If root-knot nematodes have cut your tobacco profit, listen to what Avery Powers of St. Pauls, North Carolina, has to say about D-D, quote: 'I fumigated part of my tobacco with D-D during the 1951 season. I made almost 2,000 pounds of tobacco per acre on the treated land . . . 247 pounds more per acre than on untreated land. This extra tobacco

"A TWO WAY STRETCH" MAKES THE FIGURE



IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

sold for $240 *more* per acre . . . many times the $15 I spent for treatment.' End of quote. And Avery Powers' case is not exceptional. Tobacco growers everywhere recognize the value of D-D. Where root-knot nematodes are present D-D knocks them dead. There's no substitute for D-D made exclusively by Shell Chemical Corp. It comes ready to use in factory-sealed containers. So, get in touch with (dealer's name) in (town). Phone (number) right now for your supply of D-D."

This commercial was beamed during the early part of last year, well before the tobacco was transplanted from the seed beds to the field. Because cold weather delayed tobacco planting in 1952, a secondary campaign on radio followed the one originally planned.

The unpredictability of weather and pests are not the only things Shell and its agency must be prepared for. Since Aldrin and Dieldrin are new, many uses for different pests and in different areas have to be established and approved. This approval comes from the U. S. Department of Agriculture, which must okay the use of insecticides (1) against specific pests, (2) for specific crops, (3) in specific areas.

Early last year the department put its stamp of approval on the use of Aldrin for fighting corn rootworm in Iowa and adjoining states. Aldrin generally comes mixed with fertilizer for this purpose, but the department's okay came after most farmers had already bought their fertilizer.

Shell and JWT jumped into action with special radio commercials telling the farmer how Aldrin could be applied to his field and worked in during harrowing and disking. Farmers who had not yet fertilized their fields were given radio instructions on how to mix Aldrin and fertilizer in cement mixers.

The agency quickly bought 20 stations in Iowa, Nebraska, and South Dakota. Each broadcast 30 announcements during the three-week campaign starting 10 March. A second campaign, just as speedily organized, followed the first after the Missouri River floods delayed corn planting.

Time buying strategy: Ad Manager Keel says this about radio: "It can command the farmer's attention during certain periods when no other medium will work. Through research, we know these periods are in the early morning and during noontime. When the farmer is busy, he generally takes time out only to eat and listen to weather and market reports."

Shell Chemical's time buying approach, therefore, is more or less fixed to one pattern—two announcements per day during the week, one in the early morning and one around noon. Timebuyers look for adjacencies to newscasts, especially those containing weather and market reports.

Stations are bought primarily for the coverage required. This involves the agency in the study of crop and infestation maps. Where two or more stations are competitive in coverage, the criterion, of course, is cost-per-1,000 delivered rural audience. Metropolitan power stations are occasionally used. They are often considered good buys for Shell Chemical in the early morning, when rates are low and listeners are primarily rural.

In addition to radio Shell Chemical's ad money goes into (1) once-a-month farm magazines, which Shell uses for detailed technical messages about its products, (2) farm newspapers, (3) billboards, and (4) technical literature and promotion material. ★ ★ ★

CHRISTINA ON RADIO

(*Continued from page 31*)

She chooses the questions with the idea of giving the program variety, and her listeners information about new trends in gardening equipment, feed, insecticides, new and tried varieties of flowers, as well as an occasional legend or anecdote about flowers.

Christina's ad policy: Christina's advertising expenditures have actually not risen in proportion to her success. From a total investment of $3,000 in radio in 1940, Christina Flowers spent 75% of its $15,000 ad budget in 1952 on that medium. The remaining 25% of the budget paid for newspaper ads, strictly institutional catalogs which she occasionally sends out after mentioning them on her program, direct mail —she uses statement inclosure and stuffers—as well as her booklet offers. Her newspaper advertising does not tie in with her weekly Monday morning radio program. The 100 or so inches of black and white that Christina Tinger uses per year plug only special sales. Sometimes, particularly during the holiday season, Christina rounds out her ad campaign with spot announcements on other Oklahoma stations: KOME and KTUL.

As she explains her advertising policy to SPONSOR: "I do very little other than my *Garden Club* advertising, with the exception of a 13-week, 30-minute show on KOTV in 1951." (Christina liked TV, put on the show herself, but didn't have the time to continue it.) "Over a period of 13 years, I have used KVOO almost exclusively. We do very little newspaper advertising, and other than my stationery, I don't plug my radio show."

Her lecture tours coupled with a pol-



This is WHDH's Christine Evans!

Mon. thru Fri. 9:35-10 A.M. and 1:00 to 1:30 P.M.

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

FIVE NEW DEPARTMENTS

that Sponsors Will use

How to make SPONSOR ever more useful to air-minded advertisers and agencies is SPONSOR's mission in life. In 1952 13 regular departments, each a use department, augmented the case histories, industry studies, research articles, and other use features highlighting every issue.

Early in 1953 five new departments are being added. Each has a special use function; each will be invaluable to a large group of readers at radio and TV-minded agencies and advertising firms.

★ ★ ★ ★ ★ ★ ★ ★

1. *SPONSOR-TELEPULSE RATINGS OF TOP SPOT FILM SHOWS. Once monthly (effective 29 December) SPONSOR presents a chart showing ratings of the 20 top spot films (mostly syndicated) in each market Telepulse surveys. Chart will be supplemented by other TV film data. In alternate issue, when chart does not run, definitive data on new TV film shows and commercials will be featured.*

2. *TIMEBUYERS AT WORK. Effective 26 January, the front section of each issue of SPONSOR highlights four timebuyers who are in the news.*

3. *DIRECTORY OF NEW AND UPCOMING TV STATIONS. Effective 9 February, each issue of SPONSOR will list 10 key facts about new and upcoming TV stations that every TV-minded buyer will want to have. Date on air, competition, number of sets in market, radio affiliation, radiated power, network affiliation, national rep, key executives are some of these.*

4. *NEWSMAKERS IN ADVERTISING. Nine buyers and sellers of air advertising, including people at sponsor firms, agencies, networks, stations, associated services, will be featured in this every issue department. Starts 26 January.*

5. *Department five is number one in scope, preparation, importance. It will start in March. Full details will be announced at a later date.*

► ***With these five new departments, and others that will join SPONSOR's use roster as the need warrants, SPONSOR believes that in 1953 more than ever it will fulfill its purpose as the magazine radio and TV advertisers use.***

SPONSOR

the magazine radio and TV advertisers use

icy of personal service have helped establish Christina as a well-known personality in Tulsa.

(Until 1952, Christina didn't use an advertising agency, but made her own contacts, and wrote and placed her own copy. However, last year she gave the account to the White Advertising Agency in Tulsa, with Pete White and Bruce Hall as account executives.)

Her well-established 15-minute radio show actually has the strength of a 15-minute commercial, although her shops are mentioned but twice on the air—at the opening and closing of the show. Summing up the format of her KVOO stint, Christina says: "Our theme song is 'Moonlight and Roses.' The announcer brings me on something like this: 'Each Monday morning at 7:15, we bring you a meeting of Christina's Garden Club of the Air, a presentation of Christina's Flowers, the Ultra-Modern Flower and Gift Shop at 18th and Boston Avenue and the Shop across the street from St. John's Hospital. *For flower perfection follow Christina's directions.* Now here is your president of Christina's Garden Club . . . Miss Christina. . . .'

"At the close, a little more theme and mention of addresses and sponsor—really, that is all there is to it."

Direct results of Christina's show: However modestly Christina Tinger may sum up her radio achievement, her program promotes a constant awareness of the use of flowers in the home, in offices, as well as of the pleasures of gardening. Today, the show draws an average of over 200 letters a week, without taking into account increases in response whenever a special offer is made.

Last fall, Christina made $2.50 to $5.00 bulk offers, mentioning them just twice on one broadcast. These two mentions sold over 400 of the advertised items.

On another broadcast, she offered a booklet called "Beautiful America with Roses." This one mention resulted in requests for 1,000 booklets within that one week.

Encouraged by the demand for booklets that tell the story of certain flowers and give tips on floral arrangements, Christina made another booklet offer on the air, suggesting that members of the Garden Club request her "Living with Flowers." Each month she sends out 7,000 of these booklets, at a $700 expense to her which she finds justified because she has found this booklet a valuable aid in keeping interest in flowers at a high pitch.

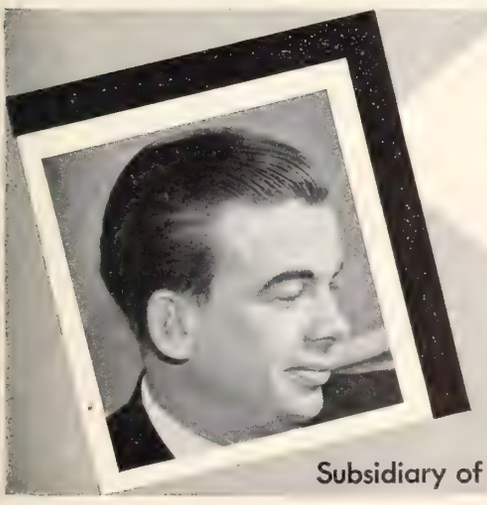
An original "Corsage of the Week" contest, first sponsored in 1943, was met with such enthusiasm, that Christina initiated a regular "Corsage of the Week" in September 1952. Here, in the announcer's words, is how this give-away works:

". . . Maybe I'd better explain how you may be the winner of the 'Corsage of the Week.' For the best question sent in each week, Miss Christina awards a corsage—we call it the 'Corsage of the Week.' Just address your question to *The Garden Club*, in care of KVOO, Tulsa. No matter where you live, if you are the winner—your corsage will be sent to you immediately! Now, isn't this worth just a few minutes of your time. Today, write Miss Christina your question on flowers or gardening and address your card or letter to *The Garden Club*, KVOO, Tulsa. And now, I see that time is up for today's Garden Club meeting—but come next Monday morning at 7:15 when it's once again time for *The Garden Club*—be listening, won't you. . ."

A look at the floral industry: Despite a general upswing in the floral industry, Christina is aware of the challenge facing florists and is prepared to meet it. Since the beginning of World War II, people have been buying and using more flowers, but biggest and constant inroads are made into demands for flowers by charitable organizations which urge families to forego flowers for funerals and to contribute to their favorite charities instead. (Christina has made it a practice in the last few years to send flowers to every funeral in Tulsa free, with a card signed by her.)

The floral industry also suffers from the public impression that flowers are meant only for holidays and special occasions. At these times, flowers are often higher priced, particularly since it is frequently the more perishable flowers rather than durable plants which are then in demand. These factors have contributed to the impression of consumers that flowers are high. The way the industry can counteract these snags in public relations is by an educational advertising policy rather than by concentrating their ads on holiday seasons when the public is flower-minded anyhow, and doesn't need the reminder as much as every day, Christina believes. Consumers need to be educated to the constant use for flowers in the home, she says, and the industry must gear itself toward a constant market.

Major colleges and universities have been adding horticulture and floriculture departments over the past decade, and better trained growers, hybridizers, and artists are joining state and city associations of florists in their schools and clinics. However, the key to the problem, Christina feels, is still for florists to advertise all year, and in an informative way. ★ ★ ★



This is WHDH's Ray Dorey!

6:00 A.M. to 9:00 A.M. (Mon. thru Sat.) 7:00-7:30 P.M. (M-F)

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

ROUND-UP

(*Continued from page 67*)

WQXR for the past two and one half years, but this is the first time that they have been grouped and offered for sale as a network. (Sales headquarters are at WQXR, New York.) Most of the network will carry WQXR's evening programs from 6:30 to 11:06 p.m., Monday through Saturday, and from 3:00 to 11:06 p.m. on Sundays. The majority of the stations will also carry programs originating from WQXR during the daytime when they are not broadcasting local programs.

* * *

The 10th Annual Brand Names Day conference takes place 15 April at the Waldorf-Astoria, New York. Louis Hausman, administrative v.p., CBS Radio, has been named to the 16-man planning committee for the event, will supervise entertainment arrangements at the Brand Names Day Dinner in cooperation with Lester Gottlieb, v.p. in charge of network programs for CBS. Chairman of the planning committee is Edwin S. Friendly, v.p. *N. Y. World-Telegram & Sun;* other members include: Edgar S. Bayol, Coca-Cola Co.; Howard R. Besuden, Procter & Gamble; Richard Borden, Atlantic Refining Co.; George W. Fotis, Remington Rand; Harrison Fraker, Topics Publishing Co.; Gusreid V. Freund, Frankfort Distillers Corp.; Monroe Green, *N. Y. Times;* Julius Haber, RCA Victor; Richard E. Mueser, Hat Corp. of America; Richard A. Murray, *N. Y. World-Telegram & Sun;* Charles A. Rheinstrom, J. Walter Thompson; O. A. Saunders, Hewitt, Ogilvy, Benson & Mather; Bruce Watson, General Foods.

* * *

KFAC will occupy new offices and studios in Los Angeles' Prudential Building as of 15 March. The station will have 6,000 square feet on the ground floor of the building, will have the benefit of the latest technical improvements to aid in its main programing purpose: to provide the finest possible reproduction of good music. The new studios are on L.A.'s Miracle Mile, a district which is rapidly becoming "ad agency row" in that city. In the immediate area of KFAC's new location are BBDO, Calkins & Holden, Carlock, McClinton & Smith, Mogge-Privett, J. Walter Thompson, and Harrington-Richard's. The new CBS television studio is six blocks north. ★ ★ ★



CLEVELAND'S
Chief
STATION

WJW

5,000 WATTS—850 K.C.
BASIC ABC NETWORK
REPRESENTED
BY
H-R REPRESENTATIVES

MEN, MONEY

(*Continued from page 10*)

slam-bang from a sustainer? Of course you can't. Styles in statistication are changing. And in saying this we do not forget a hidden motive in the "Luigi" cancellation, namely, that Italian-American owners of grocery stores and viewers had been protesting to General Foods that certain characters stereotyped Italian-Americans.

* * *

Swing the light 'round and take a look at two magazines. One we shall not name but it has better than 2,000,000 circulation. Yet this magazine has agony selling space because admen don't quite admire the editorial content. Despite the statisticated circulation tale, the magazine looms in the thinking of too many clients, and perhaps unfairly, as "carbon copy." In short, short on allure. Contrast the magazine which has 2,000,000 circulation and trouble selling space with the theatrical weekly *Variety*, which has never once, in 47 years, ever told anybody how many copies it prints or sells. Completely unstatisticated though it is, the recent anniversary edition of *Variety* ran to 292 pages, 80% of it advertising. Don't overlook personality.

* * *

Back to the facing two directions at the same time and arguing two points of view simultaneously. Plainly the unanalyzable quality of personality, allure, gl'amour, sex appeal, it, zowie is a thing of supreme importance in all dealings with the public (i.e. consumers). Again and again the unstatisticated personality breaks through the rigid rule that advertisers will only buy on ice-cold arithmetic.

* * *

But it comes out the same in the end. If it's real allure-gl'amour, it won't take long to pile up a statisticated confirmation. So really there's no conflict so long as plenty of latitude is allowed for the newcomer to come through and so long as yesterday's statisticated values are not blindly worshipped. ★ ★ ★

BIG AGGIE LAND:

Country-politan Market

surpassed only by metropolitan NYC and Chicago.

•

WNAX—570
Yankton-Sioux City

Represented nationally by
The Katz Agency

•

CBS Radio

BETTER RATINGS

(*Continued from page 27*)

World War II. The NCS figure was 17,706,930 for late spring; the NBC figure for the same period was 17,627,300. The small difference, both NBC and Nielsen feel, lies in the fact that the NCS study counted in a lot of TV sets NBC usually misses. Such "lost" TV sets includes those that are custom jobs, sets made from kits, and those made by non-RTMA firms. NBC gets the bulk of its information only from RTMA members and their distributing organizations.

3. Auto radios make up a huge "audience on wheels." The figure shown in the box on page 26 shows the number of families—22,630,820—who own one or more car radios in working order. The total set count, since many families are multi-car families and have radios in most of them, will be even higher. The NCS figure on total car sets, when it's finally compiled, isn't likely to be higher than such previous auto-set counts as BAB's estimate (January 1952) of 27,500,000 radio-equipped cars. This is due chiefly, to the fact that Nielsen omitted car radios "not in working order and not soon to be fixed," and because even the best previous auto-set studies were done from samples only a fraction of the size of the 100,000-home NCS study.

4. Multiple-set homes represent an important segment of the broadcast audience. Some 43.7% of the nation's 43,849,460 radio families—nearly 20,000,000 homes—are multiple-set homes, and own two or more radios in working order, according to NCS. TV, the NCS study also found, didn't drop an axe on radio. Out of all the radio homes in the country, NCS found that 39% of them were radio-only and 61% were TV or TV-radio. But, in the multiple-set homes only, NCS found that 50% of the three-set radio homes were radio-only and 50% were TV or TV-radio. Conclusion: TV owners don't cancel out radio with TV viewing; many of them (and they're usually an upper or upper-middle-class home) simply add more radios, or move radios into other rooms around the house.

5. Many of the preceding findings will affect the circulation data from NCS. Stations who subscribe to the "Comprehensive" Service of NCS will receive breakdowns in their station reports which show weekly circulation (daytime and nighttime, and totals) by "single radio set" and "multiple radioset" homes. Also, these NCS reports will show similar circulation data in "homes with car radio." Thus, timebuyers can build up station lists which feature stations that are particularly strong in multiple-set homes, or which have a strong appeal to motorists.

The advantages of such a process accrue from being able to pinpoint special audiences for, say, automotive products or a food product at a time of day when kitchen radios (a major radio placement area in multiple-set homes) are in use. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"By all means use film when it proves beyond a question of doubt that it can do the best job of selling for you. But, under no circumstances, put all your eggs in the celluloid basket. It has an insidious way of drying up your own creative personality and the personality of the products you have to sell."

PAUL PHILLIPS
Radio and Television Director
The Aitkin-Kynett Co.

★ ★ ★ ★ ★ ★ ★ ★

510 MADISON

(*Continued from page 12*)

RADIO MAP

This is to thank you very much indeed for sending me the two copies of your World Commercial Radio Map, requested in my letter to you.

Your kindness in meeting my request is greatly appreciated and the maps in question will be invaluable.

Since I wrote to you the first copy of SPONSOR has come to hand and it makes very interesting reading.

ALLAN BLOMFIELD
Film & Radio Manager
W. S. Crawford Limited
London, England

TV IN AUSTRALIA

Thank you for sending us a copy of SPONSOR's first "International Report to Sponsors." We congratulate you on this publication—we feel it is an excellent idea and would be a valuable medium in this country, although television, as far as Australia is concerned, is still around the corner.

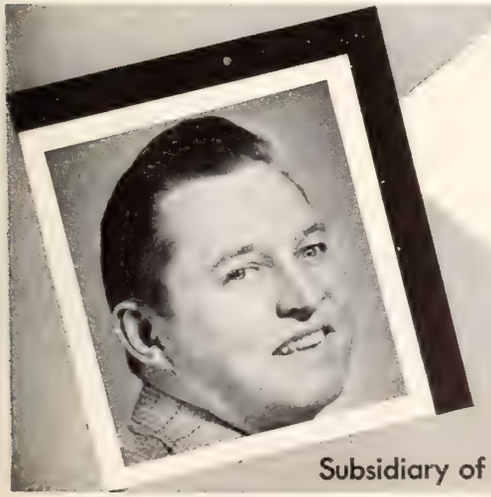
FRANK GOLDBERG
Governing Director
Goldberg Advertising (Aust.)
Sydney, Australia

MARS ON RADIO-TV

We read your article on Mars and the candy industry with great interest. (See "'Radio-TV best sales tools we ever had'—Mars," SPONSOR, 15 December 1952.)

Congratulations on a fine coverage and reporting job.

JOHN P. BERESFORD
Account Executive
Cecil & Presbrey, Inc.



This is WHDH's Fred B. Cole!
Mon. thru Sat. 10:00 A.M. to 12:00 NOON

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH
50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

FIRST

IN HOUSTON
with Growing
Audiences in
RADIO and
TELEVISION

daytime audience
UP 30%

Neilsen Coverage Service, May, 1952, shows 410,570 daytime radio homes . . . 30% more than comparable 1949 BMB figures.

nighttime audience
UP 11%

Neilsen Coverage Service, May, 1952, shows 364,320 nighttime radio homes . . . 11% more than comparable 1949 BMB figures.

TV audience
UP 94%

Total TV sets in area on January 1, 1953
225,000
an increase of 94% over set count on January 1, 1952.

KPRC
HOUSTON
JACK HARRIS
Vice President and General Manager
Nationally Represented by
EDWARD PETRY AND CO.

Newsmakers in advertising



Frank White, *president of NBC, brings to his new job the distinction of having been a key executive of three networks (before NBC, Columbia, and Mutual). Unprecedented is the fact that within the period of one year he was president of two different nets. He has been in broadcasting for* 15 *years, prior to which he was treasurer of the Literary Guild, Stage Publishing, and* Newsweek.



Frederic W. Ziv, *founder and president of the company which bears his name, has added a new merchandising gimmick to his transcribed* Guy Lombardo Show. *Each local sponsor gets* $2,500 *worth of Gruen Curvex watches when he signs a* 52*-week contract. Local announcers phone listeners during the program and award a watch each week to the person who identifies the "mystery medley."*



Jack Doran, *advertising manager of Simoniz Co., says of its recent alternate-week buy of* The Big Story, *"We're not gambling. TV has proved its effectiveness in selling our line of cleaners, polishes, and waxes for car and home. These products lend themselves to dramatic demonstrations and 'before and after' use contrasts." Company continues its* 70*-week old participations in the* Kate Smith Hour, *besides the recent TV buy.*



Tom McDonnell, *director of program development of Foote, Cone & Belding, fooled a lot of New Yorkers on New Year's Eve. For an hour-long show aired at* 11:30 *p.m. over seven stations (WNEW, WMGM, WCBS, WJZ, WOR, WNBC, WMCA), Tom taped the music of Gum Lombardo in an NBC studio, used live audience and convinced listeners they were at a live party. Rheingold beer was the sponsor.*



FIRST in Programming—

More than 25 hours per week of NON-FILM local programs prove a constant and successful effort to provide the best in TV for viewer and advertiser.

FIRST in Audience—

The average WNBQ rating for all quarter-hours is 17 PER CENT greater than the second station.

(American Research Bureau, November 1952)

FIRST in Sales Power—

Ask any of the many WNBQ clients.

YES, SOME SPOTS ARE BETTER THAN OTHERS...

...and in Chicago television these spots are on

NBC TV

Represented by
NBC SPOT SALES

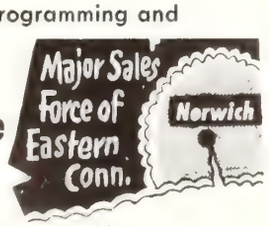
WNBQ
CHANNEL 5

New England's fastest growing area is Eastern Conn...Served best by its largest city *NORWICH thru WICH

Some of Eastern Connecticut's big installations include

- **DOW CHEMICAL** *(Six miles from Norwich)*
- **ELECTRIC BOAT CO.** *(Submarines)*
- **SUB BASE, GROTON** *(Ten miles, nearly 15,000 people)*
- **PHIZER CHEMICAL**
- **AMERICAN SCREW CO.**
- **U. S. FINISHING CO.**
- **AMERICAN THERMOS CO. and hundreds more.**

Here is the #1 Hooper station with the best Local Music and News programming and Now one low rate 6:00 AM-10:15 PM



contact John Deme, Mgr.
*Norwich 37,633 New London 30,367

Newsmakers in advertising *(Continued)*



Edwin "Red" Reynolds, *radio-TV director for Fletcher D. Richards, Inc., is credited with selling American Machine & Foundry Co. on the use of CBS TV's* Omnibus. *The firm's approach is unique as it hopes not only to show its defense role to the public, but to do a straight selling job to decision-makers in the audience. Imaginative programing to sell their imaginative manufacturing is copy theme.*



Hubbell Robinson, *v.p. in charge of CBS TV network programing, made news when he announced George S. Kaufman would return to* This Is Show Business. *The acerbic wit's remark, which he says was intended as a slap at over-commercialization of Christmas, was considered an affront by many viewers who complained. Critics, others defended Kaufman. Show goes sustaining 24 January; includes Kaufman.*



Eugene Katz *has just moved up to the presidency of the Katz Agency, replacing his father who became board chairman. With the exception of 30 months he spent with OWI in Washington and London during the war, Gene has been with the organization since* 1929. *Prior to that, he was an advertising salesman and later a police reporter on the* Daily Oklahoman *in Oklahoma City.*



Robert M. Ganger, *president of P. Lorillard Co., made a prediction last November that by* 1960 *as much as* 50% *of cigarette sales will be accounted for by king-size and filter types. That the trend is well under way is substantiated by* Business Week *estimates of* 1952 *cigarette sales which show that king-size are up* 54% *and various filter types leaped up* 66% *over* 1951.



David M. Crandell, *new supervisor of television production at N. W. Ayer & Son, Inc., brings a wealth of experience to the post. Starting with a B.A. in drama and an M.A. in theatre, he did free-lance radio writing, acting, and producing on the Coast, worked in summer theatres, TV assignments, and, as an NBC TV director, handled such shows as* Colgate Comedy Hour, Cameo Theatre, *and* Bob & Ray.

Canada settles with U.S. TV nets; rates cut

U.S. TV nets have now settled squabble with Canadian Broadcasting Corp. over share of sponsor's dollar. CBC's 2 TV stations, CBLT in Toronto and CBFT in Montreal, plan to add ABC, CBS, NBC shows soon as possible. (Du Mont hadn't joined boycott.) Terms of settlement: approximately 50-50 split, sponsor to pay only $750 an hour for CBLT (instead of $1,500) and $375 for CBFT (instead of $500). CBC dropped policy of charging for unused facilities, crews.

–IRS–

Weed's Canadian business up 10%; CJON added

Peter McGurk, Weed & Co.'s expert on Canadian radio, reports firm's Canadian business reached new high past 12 months, topped 1951 by 10%. Reasons, aside from "hard work on our part": (1) sponsors' increasing awareness of big multi-billion Canadian market; (2) growing appreciation of fact Canadian radio can be bought cheaper in U.S. in that agency doesn't have to set up complete new office. Weed has added CJON, St. John's, Newfoundland, to list of over 30 Canadian stations it reps.

–IRS–

Alaska net expects boom year, lists new sponsors

New sponsors over Alaska Broadcasting System's 6-station net announced by Alaska Radio Sales' Roy V. Smith: American Tobacco (BBDO), "American Way"; Rexall Drug (BBDO), "Amos 'n' Andy"; Blatz (McCann-Erickson) and K & L Distributors, Seattle, baseball; Borden (Y&R), daily participation in "Milady's Memo." ABS expects 1953 to be record year.

–IRS–

World radio audience totals 600 million

Pan American Broadcasting Co.'s consultant, Dr. Arno G. Huth, estimates total radio sets in world rose from 56,765,000 in January 1936 to 120 million in January 1941, 170,750,000 in January 1950, and 200 million in fall 1952. Among leaders: Germany, 14 million; Britain, 10.4 million; Japan, 9.5 million; France, 7.4 million registered, 2 million estimated undeclared sets. He concludes: "World radio audience totals over 600 million listeners."

–IRS–

Radio best in Latin areas, Vladimir reports

Radio still gives best coverage in Latin American countries, chiefly because of illiteracy, according to Irwin Vladimir, president of Irwin Vladimir & Co. Discussing recent trip with SPONSOR, he cited Honduras where entire press reaches only 30-35,000 out of 1.5 million pop.

–IRS–

Chinese, Japanese on KONA (TV) in Hawaiian Islands

KONA, one of 2 new Honolulu TV stations, has begun broadcasting Chinese, Japanese programs once weekly. Packard Motors canceled Presidential inauguration film over KGMB-TV after last issue of SPONSOR went to press. (See "Why radio is strong in Hawaiian Islands, SPONSOR, 12 January 1953.)

–IRS–

Colgate lauds Aussie radio for success

Quote from Australian Colgate-Palmolive's ad manager, K. J. Begley: "Australians use more Palmolive soap per capita than any other nation in the world. Much credit for that has been due to our extensive use of radio advertising." (Australian "Broadcasting & Television")



Does Madame Commissioner know?

Perhaps by the time these lines come out the FCC will have handed down its final decision in the ABC-UPT case and the merger will have gone into effect. But it would seem to be of interest for the future of the broadcast medium to make the record clear on one point of the several controversial ones that have surrounded this case.

Commissioner Frieda Hennock has been relentless in her hammering on one note in her opposition to the merger. The background of her antagonism is not so relevant here as her persistence in restating that the stations affiliated with ABC would not be hurt by the continued delay in arriving at a resolution of the case.

Talking as we have to ABC affiliates in our travels around the country, we think that Madame Commissioner is both factually and delinquently wrong; factually, in terms of the amount of revenue that they have recently been getting from the network, and delinquently, in the sense that she patently hasn't gone to the trouble of asking them herself.

The arithmetic is simple. For the first nine months of 1952 ABC reported a slight profit for radio but substantial losses in TV revenue. Even though ABC benefited from the time bought during the political campaign it is doubtful whether by the end of year the network as a whole got back to the break-even point.

From the way the affiliates have expressed themselves to us, they're inclined to link their individual state of health to the health of the network. They don't understand why anyone on the Commission should think it no longer necessary to speed the final decision in the matter. Or, have the opponents of the merger on the FCC theories of their own relative to the need, or reasons for existing, of networks? Aside from the fact that affiliates need the programing and revenue from networks, the Commission might be reminded of the record of service that the networks have built up over the past 25 years.

How crucial the situation has become for many an ABC affiliate may be measured by this: In our swing around the country recently a number of ABC stations told us that, because of the sharp cut they've experienced in network revenue, they were seriously considering going independent. Madame Commissioner Hennock may retort to these woes with a "Then let them eat cake," but it happens that the affiliates prefer a break and income from the network is looked upon by them as a substantial portion of their staff of life.

Stop rushing for cover

It's about time that radio and television stopped running with the rabbits and took their place among the lions when it comes to reacting to the roars and the bleats from pressure groups. The newspaper field is respected to a large degree for the strength it has shown in standing up to pressures from similar sources. Over the years newspaper advertisers have taken their cue from this steadfastness and shrugged off the outbursts of fanatics, the emotionally unstable, and publicity seekers.

Timidity in dealing with pressure groups can only lead to more insidious snapping of the whip and more timidity. Advertisers, along with broadcasters, should consider that the breaking point has already been reached and start taking pause whenever the pressure boys put in their deadly work.

Once such a policy of resistance has been adopted, advertiser's sales manager won't be so readily inclined to rush into action whenever the sponsor gets that "get-him-off-the-air" phone call from, for instance, that Syracuse chainstore operator, whose greatest boast, incidentally, is that he's got a trophy room full of heads of people he's had lopped off in television.

Applause

Educational TV

Of interest to educators, advertisers, broadcasters, FCC, and others assaying the need and demand for educational TV facilities are two recent experiences in Baltimore.

First, there was a school strike which prompted Tony Provost, v.p. for radio and TV of the Hearst Corp., to offer WBAL-TV's facilities to the Board of Education. This was accepted with the suggestion that other stations be invited to participate, making as much of a citywide test as possible. WAAM (TV), WFBR, and WWIN joined in bringing the classroom to the Baltimore children. In addition to providing the technical help and facilities for the broadcasts, WBAL-TV, for example, furnished time valued at about $6,000. While not all of this was commercially lost to the station, a considerable portion was. When the returns were in, it was discovered that the TV classroom wasn't any more popular than the conventional variety: that it takes all the coercion a mother can muster to keep her child viewing or listening.

Quite a different story emerged from an all-day (closed circuit) demonstration of surgery and medical information, facilities for which were again furnished by WBAL-TV to the University of Maryland. The experiment, designed to learn whether closed circuit TV could be used effectively to bring new medical data to doctors in remote areas, inspired this comment from the University's president, Dr. H. C. Byrd: "As long as there are stations like WBAL-TV providing the facilities and fine technical staff to help the University to fulfill its dream of bringing education into the home, I see no need for, nor would I back, an educational TV channel."



almost 10% of the nation's food sales takes place in WJR's primary coverage area!

WJR

the great voice of the great lakes

WJR MARKET DATA

		% of total U.S. market
Population	12,601,300	8.3
Radio Homes	3,785,540	8.6
Farm Radio Homes	328,990	5.9
FOOD SALES	**$ 3,266,766,000**	**9.4**
Retail Sales	$13,613,431,000	9.3
Drug Sales	$ 464,447,000	10.3
Filling Station Sales	$ 739,614,000	10.1
Passenger Car Registrations	4,116,934	10.2

The tremendous volume of food sales in WJR's primary coverage area speaks for itself—almost 10 per cent of the national total! Here is an area vital to your national food sales—and an area which WJR covers like no other single sales force. Get your share of food sales in this area economically by using *one influential sales voice.* Use WJR, the Great Voice of the Great Lakes.

For further information call WJR or your Christal representative today!



ALMOST 10 PER CENT OF ALL OF THE NATION'S SALES TAKE PLACE IN WJR'S PRIMARY COVERAGE AREA.

WJR, Detroit 1W Goodwill Station
CBS Radio Network
50,000 watts Clear Channel



WJR, Fisher Building, Detroit 2, Michigan
WJR Eastern Office: 665 Fifth Avenue, New York 22
Represented Nationally by the Henry I. Christal Company
Canadian Representatives: Radio Time Sales, (Ontario) Ltd.

Radio—America's Greatest Advertising Medium

WEAS *Spearheaded* the Movement



As the first station in America to point the merit and profit of Negro programming, WEAS is justifiably proud. And we sincerely salute all those who have followed our first example in recognizing the Negro market's vast potential. And naturally we are gratified that the latest Pulse of Atlanta reveals WEAS still tops all rivals in the Negro programming field.

WEAS

(Flagship of Dee Rivers' Famous Family Four)

WGOV	KWEM	WJIV	WEAS
Valdosta, Ga	*West Memphis Ark. Memphis, Tenn.*	*Savannah, Ga.*	*Atlanta - Decatur, Ga*
5000 WATTS	1000 WATTS	1000 WATTS	10,000 WATTS

CALL YOUR NEAREST
FORJOE OFFICE OR STAR
CANDLER BUILDING
ATLANTA, GEORGIA

MR FRANK YOUNG
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

e use magazine for Radio and TV advertisers

SPONSOR

9 FEBRUARY 1953

50c per copy • $8 per year

BEHOLD!



A New...

"Profit"

Cometh In March To

The Land Of
Milk and Honey

ONSIN'S MOST *Show—Sell* STATION IN GREEN BAY

CHANNEL 2 BAY

HAYDN R. EVANS, Gen. Mgr. — Rep. WEED & CO.

WHAT AB-PT MERGER MEANS
page 27

Willys-Overland spends $1,800,000 on air to give car prestige sendoff
page 30

NET RADIO IN A COMEBACK?
page 32

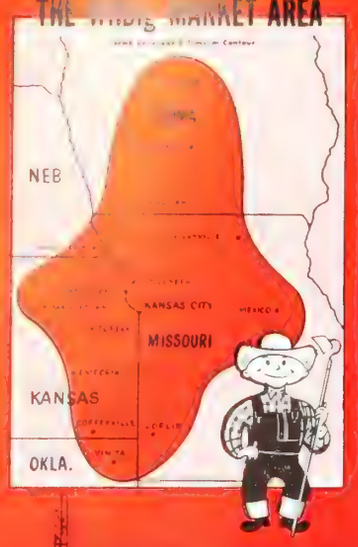
TV puzzler: what new markets to add?
page 37

What a sponsor should know about net cut-ins
page 38

Boston Edison employees double as TV talent to pare program costs
page 40

New and upcoming TV stations listed with market data
page 42

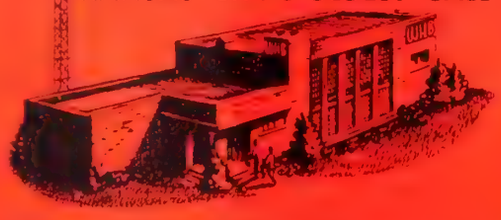
The Swing is to WHB in Kansas City





KANSAS CITY'S OLDEST CALL LETTERS

1922
1953



WHB NEIGHBORIN' TIME

Advertisers who sell to the masses have been quick to ride herd with this dinner winner—2½ hours of noon-time Saddle Soap Opera from "Triangle D Ranch," the Cow Country Club . . . with music by Don Sullivan and his Western Band, and the country philosophy of Deb Dyer. Bruce Grant is master of ceremonies, assisted by his side-kick, Pokey Red. Al, Bud and Pete enliven the proceedings with their musical novelties and wisecracks. Charles Gray gives the AP and local news report at noon. Broadcast from 11:30 a.m. to 2 p.m. daily, *WHB Neighborin' Time* carries participating spots ("live" or minute transcriptions) and sponsored quarter-hours. Ask for availabilities quickly to get your share of results when the chuck wagon comes 'round!



DO YOU READ IT?

WHB's pocket-size magazine, sent free to advertisers, agencies, advertising and sales executives and time buyers. Request a copy on your letterhead.

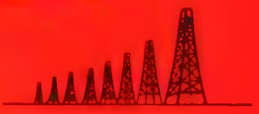


"BIG SEVEN" BASKETBALL ★ K. C. "BLUES" BASEBALL ★ "BIG SEVEN" FOOTBALL *and Other Sports*

WHB's ace play-by-play sportscaster, Larry Ray, is now in the winter season of forty-seven basketball games, broadcast direct from the campii at Kansas State College, the University of Missouri, the University of Kansas and other "Big Seven" schools. April 16 he begins the baseball season, with 154 games of the Kansas City "Blues" (New York Yankee's No. 1 farm team) at home and away, sponsored by Muehlebach Beer. Next fall, ten "Big Seven" conference football games. And in between, golf, tennis, fishing and all other sports — included nightly on his 6:15 *Sports Round-Up*, sponsored by the Union Pacific and Broadway Motors (Ford). A few availabilities are still open — so get off the bench now if you want to team up with Larry to sell your product to the WHB*ig* Market's biggest sports audience!

WHB NIGHT CLUB OF THE AIR

The new name for "The Roch Ulmer Show," 11 p.m. to 1 a.m. And a new format! — presenting the best in recorded popular music, old and new — with Roch Ulmer and his six terrific dialects adding sparkle and humor! Available for participating sponsorship and spots Saturdays and Sundays, guest M.C.'s, personalities in the dance band, entertainment and recording field — or prominent local citizens well-known as record collectors — bring their favorite "collector's item" records to the show and announce them.



CLUB 710—
With "Oil" Wells as Master of Ceremonies

His name is really *Earl* Wells—but a voice as smooth as oil, modulated to perfection—has earned him the nickname of "Oil." Monday through Friday, from 2 p.m. to 4:45 p.m., "Oil" presents the latest popular records —and the old standard tunes. Two solid hours and 45 minutes of wonderful listening, with short, cryptic introductions that make the program "mostly music." Each show features the "Top Twenty" tunes of the week, as reported by *Billboard*, *Variety*, *Cash Box*, a poll of local record shops, and the WHB Concensus. A wonderful time-segment for participating announcements — "live" or minutes, transcribed. On one afternoon a week representatives of the leading phonograph record companies bring "Oil" their newest records (never before heard on the air in Kansas City)—and present them personally for their "premiere" in the area.

★ 10,000 WATTS IN KANSAS CITY

WHB

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

REPORT TO SPONSORS
9 FEBRUARY 1953

AB-PT network likely to seek new affiliates

High on agenda of AB-PT network after merger will probably be bolstering of relationships with present ABC affiliates and quest for new ones. ABC had been hampered in competition with NBC and CBS by coverage disadvantages. It will in all likelihood bank on strengthened programing lineup to attract new affiliates. In addition, offers of greater compensation for affiliation are logical steps as AB-PT moves to step up competitive pace.

-SR-

ABC to put emphasis on comic programing

Showwise Bob Weitman, who will head up AB-PT's programing operations, will probably make strong bid for top comedy talent. Intimations are that he will try raiding other networks along with building some not-so-well-known comic personalities. Weitman is well conversant with available talent though he has not been able to take any steps prior to merger. (See article on merger, page 27.)

-SR-

Frank White acquaintance bound

NBC's new president, Frank White, will do much hopping around country during next several weeks, talking to affiliates in district groups. Purpose of visits will be mostly to get acquainted. Says he won't make any "pitches." Has Los Angeles stand booked for 16 February. While with Mutual White ranked as about the most traveled network head in history of business.

-SR-

CBS expects big Hollywood production accent

CBS TV figures that 80% of network-produced shows will be coming out of its Hollywood studios in next 6 months. Capacity of this new Coast factory is 28 half-hour shows per week. Because production cost is so much lower there than in New York, network estimates it will hit capacity production there by end of 1953. It has expansion blueprints all ready to meet further needs.

-SR-

Bayuk boxing getting the boxed-in treatment

Promoters of fight telecasts for Bayuk cigar on ABC TV Saturday nights are running into stiff pressure from competitors in business of booking bouts for other sponsored programs. Fighters who sign for Bayuk program suddenly find themselves in big demand, for instance, by International Boxing Club. Ray Arcel, promoter-contractor for Bayuk, feels pressure is inspired by another sponsor of network boxing.

-SR-

Reps ready drive on cigarette expenditures

Station reps are girding for harder try at cigarette spot business. Spokesmen figure spot radio and TV should get $20,000,000 at least as their share of $80,000,000 it is estimated cigarette brands will spend for advertising during 1953. Believe competitive moves into king-size should make spot important contender for resulting expanded ad budgets.

SPONSOR, Volume 7, No. 3, 9 February 1953. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879

REPORT TO SPONSORS for 9 February 1953

Zenith holds small towns will depend on fee-TV

Zenith Radio Corp.'s latest argument in behalf of fee-TV: More than 20 million Americans will be without nearby TV station unless pay-TV is established to finance small town stations. Argument voiced by H. C. Bonfig, Zenith sales v.p., is that although TV channels have been set aside for 887 cities below 25,000 in population only 83 applications for such towns have been filed with FCC.

-SR-

Film blurb production may resume 1 March

New York producers of film commercials are confident they will be back in production by 1 March. Negotiators for Screen Actors Guild appear to be leaning toward general concept of repayment formula which had been advanced by ad agencies. Major roadblock to settlement now remaining is definition of what constitutes "new spot." Agencies contend that when copy line only is changed in film commercial, revision should not constitute a new spot and hence be subject to same prorated royalty as any other commercial. Union insists that once sound track is changed all credits for repayment are wiped out, which, say agencies, would make talent cost of the commercial prohibitive. (See "Will SAG demands hurt spot TV," SPONSOR, 6 October 1952.)

-SR-

Downtrend in net radio leveling off

Special sales plans (like Pyramid and Power), intensive merchandising plans, and other devices have served to slow up steady downtrend in network radio sales which began in 1948. In fact, CBS last year sold more quarter hours than it did in 1948. Prediction for 1953 is this downtrend will level off. (See analysis of current status of network radio sales starting on page 32.)

-SR-

Sun Oil in market for TV show

Sun Oil is shopping around for a network TV show. Account for present is using schedule TV spot announcements. Agency: Hewitt, Ogilvy, Benson & Mather.

-SR-

Single rate trend speeds up

Trend toward single rate, which SPONSOR analyzed in detail in 29 December 1952 issue, is apparently taking on added pace. Mutual has reduced, in effect, nighttime rates to daytime level, while ABC has adopted equalized rate for its O & O stations.

-SR-

Quiz shows on network upbeat

TelePulse, comparing network TV programing in December 1952 and 1951, reveals that program type which got largest increase in time was quiz-audience participation. Trade comment on this development: It probably reflects increasing tendency among advertisers with limited budgets to get away from high-priced glamor shows.

-SR-

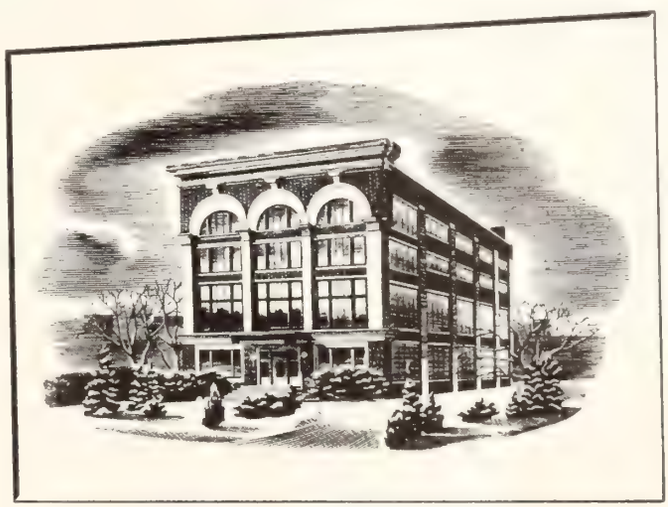
Radio gets biggest share of Wrigley budget

Radio will continue to get largest share—$2,000,000—of Wrigley Gum budget in 1953 as compared to 1952. However, in terms of dollars radio will receive half million less than in 1952. Henry L. Webster, Wrigley ad manager, says difference represents mostly rate reduction. Network TV's share will be same as last year's—$800,000. Wrigley ad budget for 1953 is $8,700,000; was $7,540,000 in 1952. (For Wrigley's 1953 plans, see P.S., page 24 in this issue.)

at home in new haven

New Haven's prosperous industries make it a rich market, deserving the attention of every advertiser and his ad agency. Most efficient way to reach *the buyers* in this lucrative market is through WNHC. It's the "community center" for fine entertainment and news—all with a strong local flavor.

To keep your products *in the homes of* New Haven—sell the people *at home* via WNHC.



THE CITY PRINTING CO.

The City Printing Company is typical of the hundreds of small enterprises that have grown into prominent and successful business establishments in New Haven. From its start in a loft in 1919, City Printing Company has expanded to this present-day modern plant employing 65 persons and serving companies throughout the country.

WNHC

AM FM TV

new haven **New England's first complete broadcasting service**

Represented nationally by the Katz Agency

the magazine Radio and TV advertisers use

SPONSOR

9 February 1953
Volume 7 Numb

ARTICLES

The ABC-UPT merger: meaning to sponsors

As SPONSOR goes to press, decision in ABC-UPT merger is imminent. Here are details which blueprint the significance of the merger to radio-TV advertisers, listings of the personnel involved, background of the alliance, other facts of interest to sponsors as well as to their agencies **27**

Willys moves into high society

Out to sell potential passenger car purchasers on the quality and high style of its new line, Willys is plunging $1,800,000 into prestige-type radio and TV programing, winning many new dealers **30**

Is net radio staging a comeback?

Participation plans, rate adjustments, merchandising, cut-in arrangements, and tailor-made networks are among the gimmicks used by the nets to brake the slide in billings. As a result of lower costs and greater service now offered by network radio, many oldtimers are returning and newcomers are jumping in **32**

What merchandising consultants did for Purina

By intensive, experienced central planning, followed by close support and encouragement at the local level, Purina squeezed the last ounce of value out of its farm-radio promotion contest **34**

TV puzzler: what new markets to add

Advertisers and their agencies are taking longer, sharper looks at blossoming TV markets. Agencymen are striving to arrive at a set of rules to apply to their clients' market needs and to their advertising budget **37**

What a sponsor should know about net cut-ins

Advertisers are finding local cut-ins are a means of combining the advantages of network and spot operations. Sponsors can get guaranteed time slot, yet plug specific brands in particular markets. Local dealers may be spotlighted **38**

Utility employees double on TV to pare costs

For under $60,000 a year, Boston Edison Co. gets year-'round weekly TV show by having regular home economics staff double into half-hour program which pulls up to 4,000 letters a month **40**

Complete list of new and upcoming TV stations

All stations which have been granted construction permits since the lifting of the freeze are listed herein with target date for going on air, number of sets in the market, market sales rank, power, rep, network, other important data **42**

COMING

What timebuyers want to know about UHF

Upcoming SPONSOR study will detail facts about UHF. Coverage estimates to date, quality of reception, results with convertors will be covered

23 February

Spot radio business report

Survey of current campaigns, estimate of dimensions of current spot radio boom with analysis of trends in buying

23 February

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Still More Jobbers

in Louisiana, Arkansas, Texas

Praise KWKH



JOE T. MONSOUR, President, Monsco Supply Company, Shreveport, SAYS:

"KWKH does a good job for us"



M. A. DICKSON, President, Shreveport Druggist, Inc., Shreveport, SAYS:

"Whole-hearted thanks to KWKH"



JOHN B. WILLIAMS, Owner, Food Brokerage House, Shreveport, SAYS:

"KWKH coverage is excellent"

Every good media man knows that buying radio time should involve more than a cut-and-dried analysis of rates, power, network affiliation, etc., etc. Every station has a "personality" . . . has a tangible record, either good or bad, for influencing its listeners *and producing sales.* These qualities are best appraised by local business men who *hear* the station, who *use* the station, and who know what it can do *every day.*

Read the excerpts at the left from letters written us by three typical jobbers in the KWKH area. They testify to KWKH's advertising impact—*to KWKH's ability to produce sales at low cost!*

Get all the KWKH facts. We'll be glad to send them. Write direct or ask your Branham representative.

KWKH

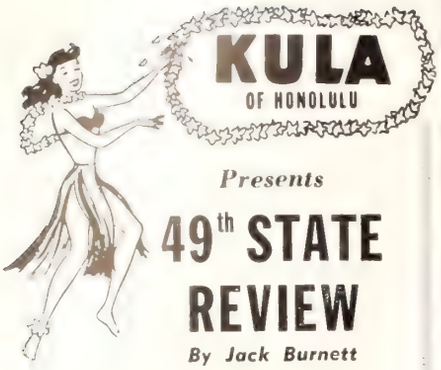
A Shreveport Times Station

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Company
Representatives

Henry Clay, *General Manager*

50,000 Watts • CBS Radio



Presents

49th STATE REVIEW

By Jack Burnett

With Statehood for Hawaii *considered a practical certainty before the new Congress adjourns, this 40th market of the U.S.A. may take its rightful place in timebuyers' eyes. And, with Hawaii's third largest industry, malihinis (visitors) making a bid to overhaul the two big revenue producers, sugar and pineapple, the market should move steadily higher on the list. Right now, plans are being made for three huge new hotels in Waikiki.*

Here are a few facts *at hand worthy of note for your next spot campaign:*

There are 119,000 radio homes *in the Territory according to the 1950 census. Of these 84,400 are on the island of Oahu, including Honolulu. The balance of 35,600 are on the five neighbor islands. In population, the Honolulu market exceeds that of San Diego, California and Columbus, Ohio. Retail sales exceed Oklahoma City and Providence. Food sales are greater than New Orleans and Denver. General merchandise sales are larger than Omaha or Hartford. Drug sales are considerably larger than San Antonio, Texas. Furniture household and appliances exceed sales in Nashville, Tennessee or Grand Rapids, Michigan. Honolulu should be on any list that includes these cities.*

Further proof of buying power *is the fact that the family income of Hawaii is larger than that of any state, and residents of the Territory pay more in Federal Income Taxes than 14 states.*

No market in the U.S.A. *is more adapted to advertising through radio. It takes 14 newspapers to cover the same field that Hawaii's Big, Popular Station can accomplish. With 10,000 watts on 690 kilocycles, every corner of the Islands can be readily reached. The single strength proof is there, of course, but the best proof of all is the fact that KULA has 21 local advertisers in the city of Hilo, Hawaii's second largest city, and the most distant point from Honolulu located on the Big Island of Hawaii, 200 miles distant. There are 17 regular local advertisers on the Island of Maui and 11 on Kauai.*

Please write to us *for any information that will be of interest.*

Timebuyers at work



Mrs. Edna Cathcart, *J. M. Mathes, Inc., recently went through quite a hassle in connection with Canada Dry's switch from* Super Circus *via ABC TV to* Terry and the Pirates *on a spot basis. The sponsor decided that the network's "must" list didn't fit the product's distribution pattern so the switch to spot was decided. Show is now seen in 54 markets, including Honolulu, at various times.*



Robert Tatum, *BBDO, has to keep an eagle eye on TV station target dates so that he can schedule radio and TV announcements for Crosley TV as quickly as each market opens. Prior to his almost two years at BBDO, Bob broke in at Compton and admits that buying time for P&G is a real training ground for anyone. His other accounts include Schaefer Beer, and Vicks (TV only).*



Richard Hurley, *Compton Advertising's asst. head timebuyer, is directly concerned with the new spot campaign for Campbell's Pork & Beans, as well as with the constantly active P&G products, Ivory Flakes and Drene. Formerly manager of WVAM, Altoona, Pa., he finds that his experience on the "other side of the fence" is a valuable asset. He and Mrs. H. expect a child soon.*



Albert Petcavage, *Ted Bates & Co., is kept hopping these days buying some of the heaviest schedules he's ever handled. For CBS-Columbia TV sets he is pacting as much as 21 nighttime minutes per week in the country's six largest TV markets. And Anahist is buying plenty of spots to cash in on those winter colds. Sometimes Al yearns for those carefree space selling days he enjoyed in Honolulu.*

IN LOS ANGELES 1,000,000 UNDUPLICATED VIEWERS PER WEEK



WHEN YOU BUY KHJ-TV'S PACIFIC COAST LEAGUE BASEBALL

Every week, more than 1,000,000 Southern Californians tune at least once to KHJ-TV's *exclusive* live telecasts on all home games of the Los Angeles Angels and Hollywood Stars. Almost half of these fans tune "Baseball" four or more times per week. The average viewing time for all fans is 5.2 hours a week. That's nearly one-third of the total time "Baseball" is on the air!

These amazing facts were disclosed through a special survey made by ARB in Sept. 1952.

To catch this big, sports-minded Southern California audience in *your* mitt, buy "Baseball" for 24 consecutive weeks starting March 31. Put your product before these loyal fans six days a week, EVERY week . . . and at prime viewing times . . . Tuesday thru Friday nights . . . Saturday and Sunday afternoons.

KHJ-TV provides the outstanding sports personalities of the West for play-by-play and color, plus the most expert remote sports crew in television.

Some sponsorship is still available, but hurry . . . it won't last long.

Call or write for availabilities on this top buy in the nation's second television market.

KHJ-TV
HOLLYWOOD
DON LEE TELEVISION

FOR PINCH HITTERS..
10- and 20-second spots are available immediately before and after each game. Hurry, they're going fast!

KHJ-TV SALES: 1313 North Vine Street, Hollywood 28, California • 2107 Tribune Tower, Chicago, Illinois
1000 Van Ness Avenue, San Francisco 9, California • 1440 Broadway, New York 18, N. Y.

MORE AND MORE SPONSORS ARE BUYING WO


JUDY CANOVA


DAVID ROSE


DICK HAYMES


MIMI BENZELL


RAYMOND MASSEY


EDDY HOWARD

WORLD STARS

The greatest names in show business . . . big, dramatic stars who are big box office nationally . . . are now available to local sponsors in an amazing quantity of top-quality shows!

WORLD ARTISTS

From hillbilly to Metropolitan Opera stars . America's leading vocalists and musicians are ready to provide stations with listening pleasure that's a pleasure to sell!

WORLD SPECIAL CAMPAIGNS

Attention-getting, sales-making . . . World's unequalled library of clever, catchy songs and special selling campaigns are designed for all types of sponsors . . . all types of occasions!

WORLD SCRIPTS

Every week . . . sparkling, new continuity is sent to stations to keep programs fresh for the listening audience . . . the buying audience!



WORLD ADVERTISING AIDS—Colorful, sponsor-selling broadsides . . . complete, audience-building promotional portfolios . . . and exciting, sales-clinching audition discs are provided by World to help stations sell!

MORE AND MORE STATIONS ARE SELLING WORLD!

RLD

THE ONLY ALL-PURPOSE LOCAL SALES SERVICE!



"In my opinion, you have the most complete and progressive service of its kind."
WMCA, New York, N. Y.
M. M. [illegible]
General Manager

"We wanted a service that our station could sell. We took WORLD and the results prove that we made a wise choice."
WKHM, Jackson, Michigan
Walter Patterson,
General Manager

"We've found that WORLD, plus production on the local level, spells SALES!"
KMOD, Modesto, California
Gene D'Accardo
Program Director

"We are delighted with WORLD. The reason is simple . . . we are making money with your service."
WABI, Bangor, Maine
Lee Gorman, Jr.
Manager

"We are indeed pleased with WORLD. It is definitely paying its way here plus a nice profit."
WLAG, LaGrange, Georgia
Edwin Mullinax
General Manager

"It is my sincere opinion that 'any' station—in 'any' market can make money with your service!"
KTFS, Texarkana, Texas
David M. Segal
General Manager


MONICA LEWIS


WALTER HUSTON


ROBERT MONTGOMERY


THE THREE SUNS


ROBERT MAXWELL


RAY BLOCH

WRITE, WIRE OR PHONE WORLD *TODAY*
FOR BIGGER, BETTER AND MORE PROFITABLE
PROGRAMMING *TOMORROW!*

WORLD
SALES AND PROGRAM SERVICE
WORLD BROADCASTING SYSTEM, INC.
An Affiliate of The Frederic W. Ziv Company
488 Madison Avenue, New York 22, New York
CINCINNATI HOLLYWOOD



that's what you like about the South's

Baton Rouge

1952 was Baton Rouge's most spectacular year — and '53 will be as good as '52. That's Economic Analyst Roger W. Babson's prediction, borne out by these criteria of progress:

General business activity, up 13%*
Assessments, up 11%
Sales tax collections, up 8.9%
Postal receipts, up 5.1%
Bank debits, up 5.2%
Retail sales, up 15%
Dept. store sales, up 10%

**All %s express '52 gains over 51.*

With a $178,688,000 industrial expansion program under way, Baton Rouge as a market for your products is well worth investigating . . . as is WJBO, the booming voice of booming Baton Rouge.

NBC's 5,000 watt affiliate in Baton Rouge, La.

WJBO
WBRL (FM)

AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

Men, Money and Motives

by ***Robert J. Landry***

Noted in passing

A little sad, but very fascinating, is the story of Douglas Coulter who died suddenly 21 January at the age of 52 as he was preparing to leave his home in Scarsdale for his NBC TV producer's job in Manhattan. Events, and his own hermit-like inclinations, had made Doug somewhat obscure in recent years. Now in death, and in the death notices, the spotlight was full beam again. He was credited, and rightly credited, with a record of radio program "firsts" second to nobody's, and this column extends that to include even the veteran John U. Reber of J. Walter Thompson.

* * *

With their unsurpassed flair for the belated gesture, the celebrities of show business and the brass of advertising filled the Scarsdale home of this too-little-honored pioneer with floral tributes worthy of a Chicago alderman. Theirs was an unmistakable awareness that Doug, not the first man nor the last to do so, had lived beyond the epoch in which he made history into a succeeding generation that knew very little history.

* * *

The strangeness of the Coulter saga consists partly in the kind of man he was and the kind of existence a quirk of circumstance forced upon him. Doug was a complex man, not easy to know, introspective and unpredictable. People who knew only the hard-bitten broadcast executive will hardly credit that he was a lover of books and music, a man much alone with his thoughts.

* * *

From his native Baltimore, and Johns Hopkins University, Doug went forth as an instructor in Latin, English, and—get this—Physical Education to the American University in Cairo, Egypt. This was hardly the expected background for a man later hired by N. W. Ayer to look into this new foolishness called radio, circa 1924. He was a one-man department in the ad agency which above all agencies was dedicated heart, soul, and 16⅔% to the proposition that newspapers were and always would be the backbone of advertising. Coulter conceived the radio shows, wrote the scripts, went out and sold them to Ayer clients, and then came back and cast, produced, and directed them in the studio.

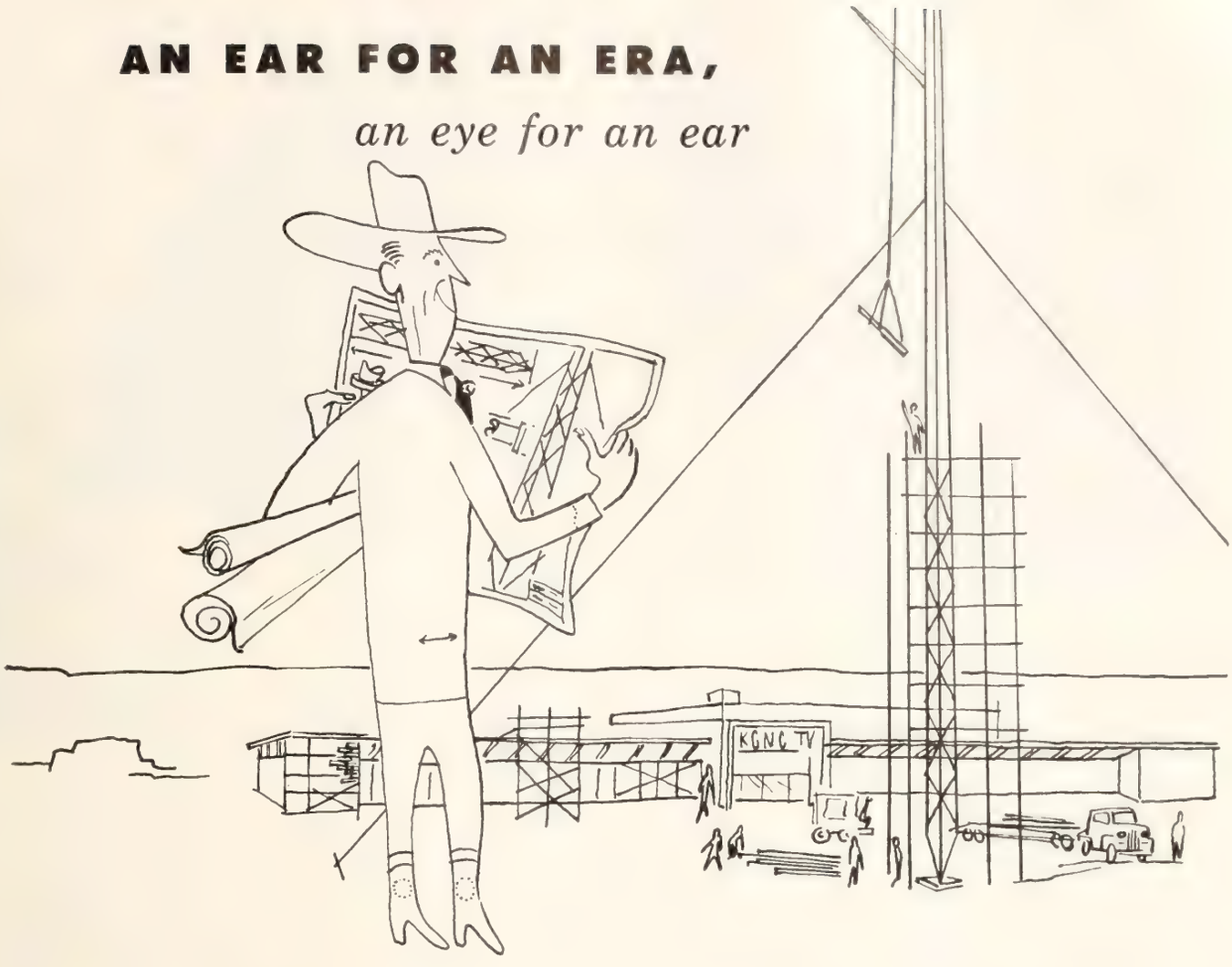
* * *

As time went on, Doug Coulter made radio history, became the vice president of one of the first big agency radio departments. He had more nighttime billing for a while than any other agency, lost out to Blackett-Sample-Hummert only because Ayer had no soap operas. Those were days of chance-taking. Everything was an adventure. Harry Ommerle, then at Ayer, now at CBS, perhaps Doug's closest friend and executor of his estate, recalls the early 1930's as "a lot of fun." But it is a nice question whether the younger men

(*Please turn to page* 86)

AN EAR FOR AN ERA,

an eye for an ear



MAN and boy, we've been in radio for thirty years and now we're adding television. Target date is mid-April. We feel a little like the guy who was a human target at the State Fair — his job was to stick his head through a hole in a big canvas and dodge baseballs. Things went along fine for season after season. He became adept as a coyote; it took a mighty fancy shot to bean him. Well, he got beaned proper one day and sat down on a cactus. That gave him an idea. He fixed things up so he could stick his head through the canvas, painted a target on his southern exposure, and behind him folks threw darts.

* * *

The transmitter antenna will rise 833 feet. From it, powered with 100,000 watts, our visual signal on Channel 4 will have an estimated radius of 98 miles, reaching a potential audience of 591,140 people. No, they don't all have TV sets. But give 'em a couple of months or so. Texans move fast.

So does our AM signal — right into our 78-county, 5-state coverage-and-market area which accounts for Amarillo's highest-in-the-nation per capita retail sales figure.

Choose your weapon—baseballs or darts.



710 KC • 10,000 Watts • Represented nationally by The O. L. Taylor Company

competition got you up a TREE?



Relax . . . use CKAC, Montreal

1. Huge coverage—2 out of 3 French radio homes in Quebec.

2. Hundreds of thousands of faithful listeners day and night, as reported by B.B.M.

3. Selling power second to none — over 7,500,000 box tops in 1952.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial • 10 kilowatts

Representatives:
Adam J. Young Jr. - New York, Chicago
Omer Renaud & Co.—Toronto

510 Madison

FARM SECTION

The 1952 farm market study in SPONSOR (29 December 1952) is the best that has ever appeared.

By charting a year-by-year trend in this almost-exclusively radio-dominated area, you are performing a service that is unduplicated anywhere else in the radio advertising field. Perhaps the only negative reaction I have to your article stems from the necessity of your following this up-to-date trend. It is a fact in the past year or so the farm market has actually decreased in significance. A comparison of its current state, however, with its condition a decade ago reveals a considerably different picture and one which might be more attractive to the less informed sponsor.

Among those astute farm advertisers who know what they're doing with farm advertising, this article fits like a glove. It is only for those uninformed firms that I would wish a longer-term trend shown. This latter fact seems important to me because it is here. I believe, that one of radio's great assets lies. Those advertisers of farm producers' equipment either are now using or have in the past used radio to reach their industrial market. Presumably they will again in the future. Those firms who are not strong users of radio to reach this market have been those consumer goods advertisers who have either counted on their national magazine space to cover this area or else have ignored the concept of the farm market completely. It's this tremendous source of revenue for radio stations in farm areas that must be tapped.

I believe that with intelligent use, your article can fill the bill for both producers' equipment advertisers and consumer goods advertisers, and taken in combination with SPONSOR's previous articles, the long-term story is definitely there. Again my congratulations for a very comprehensive job.

R. DAVID KIMBLE
Director of National Promotion
BAB

We are glad that our booklet, "Fewer . . . Larger . . . Richer," proved helpful to you as a guide in building your facts about the farm market.

Inasmuch as our booklet was published early in 1951 before the Census figures were available, and your fine reporting brings these figures up to date, I am wondering if we in turn may have the privilege of using, with proper credit, your interpretation as a supplement to our earlier presentation.

We would like your permission to reproduce the article, "Farmers in 1953: fewer, richer, tighter—with $14.2 billion net to spend," along with the graph and charts on page 28.

S. B. WILDRICK
President
Wildrick & Miller, Inc.
New York

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Congratulations on a terrific farm market issue. Frankly, I think it is one of the biggest boosts the farm directors have ever received and I know it will help us all a lot.

PHIL ALAMPI
WJZ Farm & Garden
Radio-TV Director

I want to congratulate SPONSOR for the excellent story in the December 29 issue on Farm Radio and TV. It certainly tells the farm story. I hope that some of the advertising agencies and advertisers trying to reach the rural and urban audiences realize that they can get results if they give the RFD's a chance.

I will bring your article to the attention of the NARFD membership, by putting a small note in the February issue of RFD *Chats*.

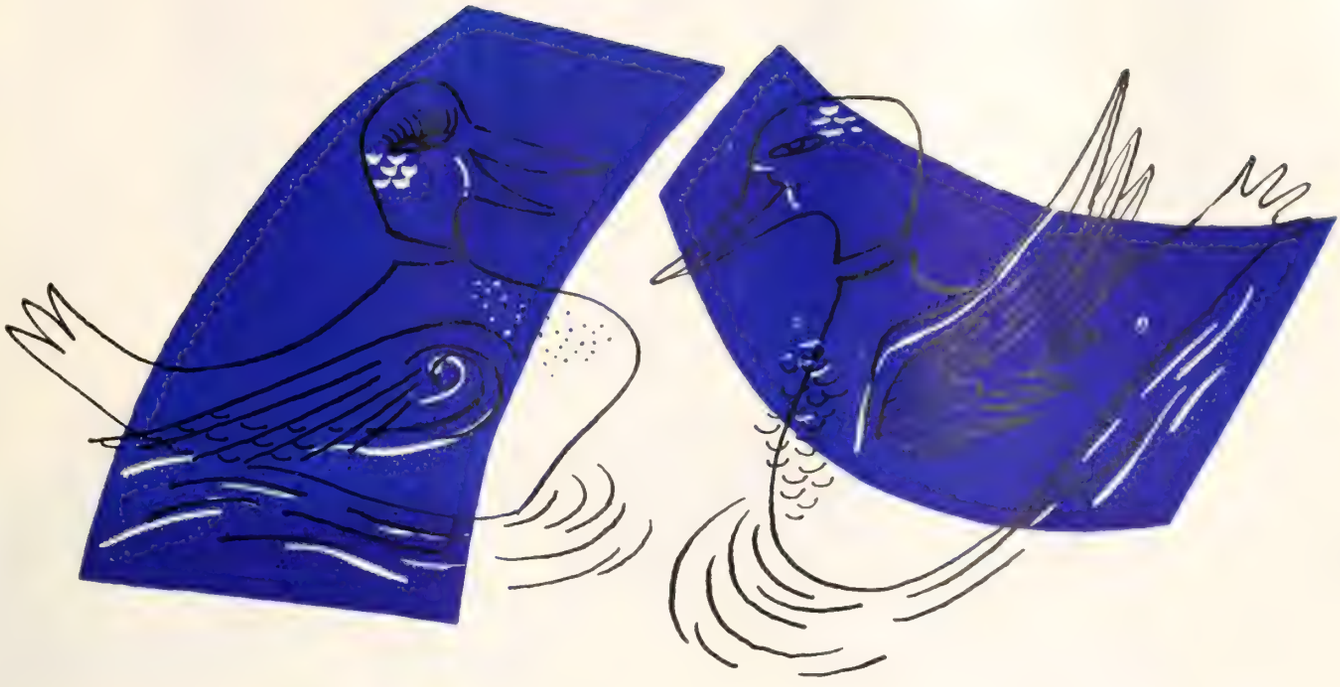
HAROLD J. SCHMITZ
Farm Service Director
KFEQ
St. Joseph, Mo.

SPONSOR-TELEPULSE RATINGS

We are 20th Century-Fox Television Productions were very pleased to see *Crusade in Europe* made such an excellent showing in your first TelePulse rating.

Actually, *Crusade in Europe* is doing even better as many markets are third runs with Los Angeles being fourth. Buffalo's 56.0 rating was obtained on second run.

P. A. WILLIAMS
20th Century-Fox Television Productions



Darling, They're Playing Our Song

JOHN BECK had a problem of classic simplicity. He wanted to find out how to persuade grown men to imitate wild ducks.

John Beck sells athletic goods. WMT sells time. (Musical bridge here, "Mating Call of Athletic Goods Store for Eastern Iowa Radio Station.")

After locating a copywriter with mallard instincts, WMT went to work. The trick was turned with a recording of a duck call and some rather choice pintail prose. Beck's sold 288 duck calls, twice as many as they sold all last year, plus 288 decoys, plus 41 duck call records—all in four weeks, and before the season opened.

The entire project went off without a loose quack, except for one minor annoyance. We had neglected to say that our duck call was recorded, and, during the fourth week of the campaign, a rather nasty canvasback drake broke into Studio A demanding to meet "that girl with the lovely voice."

Moral: *WMT reaches all the ducks and most of the people in Eastern Iowa.*

WMT

CEDAR RAPIDS

Represented by The Katz Agency • Basic CBS Network • 600 kc • 5,000 watts



in RADIO and TELEVISION

daytime audience

UP 30%

Nielsen Coverage Service, May, 1952, shows 410,570 daytime radio homes . . . 30% more than comparable 1949 BMB figures.

nighttime audience

UP 11%

Nielsen Coverage Service, May, 1952, shows 364,320 nighttime radio homes . . . 11% more than comparable 1949 BMB figures.

TV audience

UP 94%

Total TV sets in area on January 1, 1953

225,000

an increase of 94% over set count on January 1, 1952.

KPRC HOUSTON

NBC and TQN on the Gulf Coast

JACK HARRIS
Vice President and
General Manager

•

Nationally Represented by
EDWARD PETRY AND CO.

KPRC-TV

NBC • CBS • ABC • DUMONT

TV PIONEERING

Thanks so very much for your TV pioneer editorial. This is timely and to the point and, most certainly, is appropriate as part of the current record.

Incidentally, in connection with historical matters, I suppose you are aware of the efforts at Columbia University and Pennsylvania State College to record the pioneers of radio as well as TV. Both schools are making an excellent start in that direction.

JOHN E. FETZER
President
Fetzer Broadcasting Co.
Kalamazoo, Mich.

That was a mighty interesting (and useful) round-up of TV pioneers in the current "Sponsor Speaks." Since you invited additional nominations, how about our boss, John H. Poole?

John has been operating the only experimental UHF station in the West for the last four years: KM2XAZ. He built it himself originally on the roof of his office in Long Beach, with assistance from the Stanford Research Institute. Later he moved it to the top of Signal Hill, and just last year to the top of Mount Wilson, a mile above Los Angeles.

KM2XAZ telecasts regularly for specific schedules. In addition to receivers among technical men in both broadcasting and radio-television manufacturing, John assured additional circulation for his tests by personally buying and distributing free 500 converters, mostly to "hams" who agreed to mail him regular reports of UHF reception in varying geographical and climactic conditions.

Naturally all of us are highly gratified that the FCC granted the John Poole Broadcasting Co., Channel 22, Los Angeles, where we hope to be in operation with KPIK in September of 1953.

ROBERT J. MCANDREWS
Commercial Manager
KBIG
Hollywood

Reading your excellent glossary of TV's pioneers, I was no little surprised to find that WSAZ-TV had been overlooked.

From our beginnings in '48 to our commercial opening in '49 to our entering the long-distance micro-wave business in '50, we have had the unmistakable feeling that we were pioneering something!

Ours was the first private relay system, bringing network television to the hinterlands, that was successful enough to be a permanent fixture. Today we are still very happy with it. WSAZ-TV was the first "full-scale" small-city TV station. We had no network, we had no audience—so, we opened up and learned to live with live studio and remotes. WSAZ-TV is the first "high-power" post-freeze station, with our 84 kilowatts on low-band channel 3 being the world's most powerful as early as last August. We have since pioneered a 100 kilowatts split audio video antennas directional array.

Converting three separate local radio markets into a mass TV market of nearly 150,000 television-equipped homes in the space of three and a half years has been so fraught with journeys into the unknown that now we scarcely recognize a "normal" condition when we see it!

WSAZ Radio will be 30 years old this year; WSAZ got its TV construction permit five years ago this year in the absence of other venturesome souls. We may not be pioneers, but we have felt mighty like Daniel Boone peering into Eastern Kentucky on many occasions.

L. H. ROGERS
Vice President
WSAZ
Huntington, W. Va.

FARM RADIO DIRECTORS

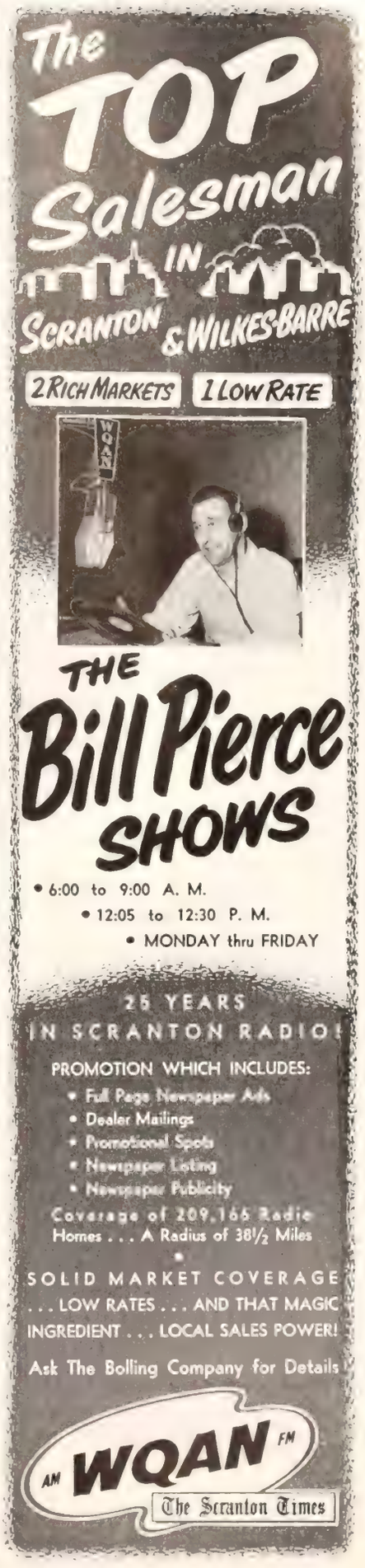
As agency for a large manufacturer of dairy and poultry feeds, we are vitally concerned with farm radio and its related directors and radio personalities.

In your 29 December issue you carried information on the National Association of Radio Farm Directors and the stations concerned.

Please send us complete information to enable us to become an associate member of this organization. If you have a complete list of stations and their radio farm directors, please send it to us. Also, any information concerning the functioning and organization of this association.

JOHN H. MILLER
Lloyd Mansfield Co., Advertising
Buffalo

• For information concerning membership in the National Ass'n of Radio Farm Directors write to Chuck Worcester, WMT, Cedar Rapids, Iowa.





Here's the guy people buy from in Memphis

One of the truly great radio personalities in Memphis is Aubry Guy.

Heard daily over WMC from 7:00 to 8:00 A.M., his bright chatter, and selected popular recordings make it the top morning show in Memphis.

For 15 years, Aubry Guy has been synonymous with "sell" in Memphis.

Today his style is paying off bigger than ever before.

Selling Southern Style
DIXIE Merry-Go-Round
featuring
Aubry Guy
Memphis' leading disc jockey
7:00-8:00 A.M. Daily

Reprinted from the December 10, 1952, issue of the Memphis Commercial Appeal.

WMC TO BROADCAST SERVICE INTERVIEWS

Far East Sailors Will Talk To Relatives

MERRY-GO-ROUND SHOW

Aubrey Guy of WMC, WMCF and WMCT, The Commercial Appeal stations, will report on his visit to Pearl Harbor on Dixie Merry-Go-Round at 7 this morning on WMC.

Tomorrow morning on the same program Mr. Guy will discuss his trip to Wake Island, whose commander at the time it was attacked by the Japanese was Rear Admr Winfield Scott Cunningham (U. S. Navy retired) of Memphis.



Mr. Guy

Mr. Guy is making the trip with George Sis... report... peal.

During the Christmas holidays just past, Aubry Guy went to Korea.

There, he made hundreds of recorded interviews with Memphis and Mid-South servicemen.

He sent these recorded interviews back to play for the families of these servicemen throughout the Mid-South area, direct on his morning broadcasts.

Merchandising features like this keep Aubry Guy and the Dixie Merry-Go-Round on top of the news, and in tune with the vast audience the program enjoys.

If you have something to sell in Memphis, Aubry Guy is the "guy" to do the job.

WMC MEMPHIS
NBC 5,000 WATTS 790 K.C.
National representatives, The Branham Company
WMCF 260 KW Simultaneously Duplicating AM Schedule
WMCT First TV Station in Memphis and the Mid-South
Owned and Operated by The Commercial Appeal

For complete details as to availabilities on the Dixie Merry-Go-Round, contact your nearest Branham Office or write, wire or 'phone Earl Moreland, WMC, Memphis.

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Bakers Ass'n	Foote, Cone & Belding	CBS 202	Bakers Starlight Theatre; Sun 6-6:30 pm; 22 Feb; 52 wks
Beltone Hearing Aid Co	Olian & Bronner	ABC 108	Life Begins at 80; W 8:30-9 pm; 4 Feb; 50 wks (exc. 11 Feb)
Brown Shoe Co	Leo Burnett	ABC 167	Smilin' Ed McConnell; Sat 10-10:30 am; 17 Jan; 52 wks
Consolidated Cosmetics	Frank E. Duggan	CBS 201	Arthur Godfrey; M-F alt days 10-10:15 am; 6 Jan; 52 wks
Eno, Scott & Bowne	Atherton & Currier	CBS 201	FBI in Peace & War; W 8-8:30 pm; 7 Jan; 52 wks Meet Millie; Th 8-8:30; 8 Jan; 52 wks Mr. Keen; F 8-8:30 pm; 9 Jan; 52 wks
Falstaff Brewing Corp	Dancer-Fitzgerald-Sample	MBS	Game of the Day; daily, varying times, dep on st of game; to concl; thru 27 Sep
Ferry-Morse Seed Co	McManus, John & Adams	CBS 202	Garden Gate; Sat 9:30-9:45 am; 21 Feb; 14 wks
General Foods Corp	Foote, Cone & Belding	CBS 99	Robert Q. Lewis; M-F 4-4:05 pm; 21 Jan; 10 wks
Andrew Jergens Co	Robert W. Orr	CBS	Time for Love; Th 9-9:30 pm; 15 Jan; 52 wks
Liggett & Myers (Chesterfield)	Cunningham & Walsh	ABC 295	Les Griffith & News; M 7:55-8 pm; 26 Jan; 52 wks
Skinner Mfg Co	Bozell & Jacobs	ABC 35	No School Today; Sat 9:30-10 am; 28 Feb; 13 wks
A. C. Weber Co	Bozell & Jacobs	MBS	Queen for a Day; W 11:30-11:45 am seg; 21 Jan; 52 wks
J. R. Wood & Sons	BBDO	MBS 554	Lanny Ross Show; Sun 1:15-1:30 pm; 1 Mar; 52 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Campana Sales	Wallace, Ferry & Hanly	CBS 193	Bill Shadel News; Sat 11-11:05 am; 24 Jan; 52 wks
Christian Science Publ Society	Walton Bufferfield	ABC 32	Christian Science Monitor Views the News; T 9:45-10 pm; 24 Feb; 52 wks
International Shoe Corp	Henri, Hurst & McDonald	NBC 106	Howdy Doody; Sat 8:30-9:30 am; 21 Mar; 52 wks
Longines-Wittnauer Watch Co	Victor A. Bennett	CBS 163	Symphonette; Sun 2-2:30 pm; 4 Jan; 52 wks
Toni Co	Leo Burnett	ABC 317	Crime Letter from Dan Dodge; F 8-8:30 pm; 23 Jan; 52 wks
Toni Co	Leo Burnett	ABC 122	Tennessee Ernie; M,W,F 3:15-30 pm seg; 27 Jan; 52 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Chicle Co	Dentyne chewing gum	Dancer-Fitzgerald-Sample, NY	Scattered mkts, nationwide	Annct campaign; st 9 Feb; run thru early June
Cuban Sugar Growers Assoc.	Sugar industry	Cunningham & Walsh, NY	150 mkts	Annct campaign; st April; 39 wks
Dale Dance Schools	Social dancing	William Warren, Jackson & Delaney, NY	NY, Chi, S.F., Boston, Mpls, Wash, D.C., Baltimore, Newark, Phila	Partics; also 10-min musical progs; daytime wkends only; tests; campaign in each city depends on results
Garrett & Co	Virginia Dare Wine	David Mahoney, NY	80 scattered mkts	1-min e.t.'s in & around male-interest progs; st early Feb; about 10 wks
Kiplinger Washington Agency	"Changing Times" mag	Albert-Frank-Guenther Law, NY	20 scattered mkts	1-min partics in early am progs; end of Jan beg of Feb; 1-wk campaign
Penick & Ford Ltd	My-T-Fine desserts	BBDO, NY	30 radio mkts	Anncts; st mid-Feb; 13 wks
Rexall Drug Co	Rexall products	Ronalds Adv Agency, Ltd, Toronto	French-language stns, eastern Canada	Anncts; 3 times wkly; st Jan; run 1 yr
Sinclair Refining	Gasoline	Morey Humm & Johnstone, NY	Mkts in distrib areas	Annct campaign early am time; st early Mar; run thru '53
Swift & Co	Jewel shortening	J. Walter Thompson, Chi	35 southern mkts	15-min Ernest Tubbs prog; 3 times wkly; 2 Feb thru 1 May

4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Herbert Bachman	Headley-Reed, LA, dir prom & res	KPIX, LA, dir sls prom & pub
Max E. Buck	King's Super Markets, sls & adv mgr	WNBC-WNBT, NY, dir mdsg, adv, sls prom
Guy Capper	ABC TV Spot Sales, NY, sls stf	Headley-Reed TV, NY, acct exec
Charles Cassidy	KLX, Oakland, acct exec	KGO, SF, acct exec
Milton Chapman	WABI, Bangor, Me, asst local sls mgr	Same, local sls mgr
Bun Clapperton	KPOA, Honolulu, acct exec	KONA, Honolulu, dir local sls
James C. Cole	WJER, Dover, Ohio, mgr	WFTV, Duluth, Minn, stn & sls mgr
Ralph Davidson	KSL-TV, Salt Lake City, acct exec	KGMB-TV, Honolulu, local sls mgr
George S. Dietrich	NBC Spot Sales, NY, sls stf	Same, Eastern sls mgr
Jack B. Donahue	KNX-CPRN, LA, acct exec	CBS Radio Spot Sales, SF, acct exec
Wilson Edwards	KSDO, San Diego, acct exec	Same, asst mgr
Robert R. Flanagan	WQAN, Scranton, Pa, mdsg stf	Same, mdsg dir
Jack Frazier	WLW, WLWT, Cinci, TV mdsg exec	Same, dir of mdsg











Numbers after names refer to New and Renew category

Melvin B. Wright (1)
A. M. Sedgwick (1)
Ralph Davidson (1)
Craig Maudsley (1)
G. T. Lincoln (4)

▶ In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

4.

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph Goodfellow	NBC Spot Sales, NY, eastern radio sls mgr	WRC, WNBW, Washington, DC, dir sls
Frank Grindley	ABC, NY, ABC stn clearance dept	Headley-Reed, NY, acct exec
George C. Hatch	Intermountain Net, Salt Lake City, pres	Same, chmn bd dir
Hal W. Hoag	Free & Peters, NY, western mgr	Same, vp
Ned Hullinger	ABC Western Div, Hywd, mgr stn rels	ABC, NY, regl mgr radio-TV stn rels depts
Frank Hunt	Reinhard Bros, Mpls, adv, sls prom mgr	KSTP, Mpls, acct exec
George Hurst	KCBS, SF, natl sls rep	CBS Radio Spot Sales, LA, mgr
George Jeneson	WOR, WOR-TV, NY, midwest sls mgr	Also KHJ-TV, LA, midwest sls mgr
C. Gilman Johnston	WBBM, Chi, asst sls mgr	CBS Radio Spot Sales, NY, acct exec
Norman Kay	KSDO, San Diego, acct exec	Same, mgr Lawrence sls office
David M. Kimel	WLAW, Lawrence, Mass, sls stf	Same, sls mgr
Dick King	WLOL, Mpls, sls stf	KSTP-TV, Mpls, acct exec
Francis T. King	KIKI, Honolulu, sls prom mgr	KONA, Honolulu, acct exec
Nona Kirby	WLAW, Lawrence, Mass, sls exec	Same, natl sls mgr
George A. Koehler	WFIL, Philadelphia, radio sls dir	Same, asst to gen mgr
Edward Larkin	CBS, Spot Radio & TV Sales, LA, mgr	CBS TV Spot Sales, mgr LA office
Gregory T. Lincoln	WPIX, NY, sls rep	WLW-T, Cinci, sls rep NY office
Ed Lytle	Western Adv Agency, LA, acct exec	KFXM, San Bernardino, Cal, acct exec
Robert C. McCausland	U.S. Air Corps, captain	WABI, Bangor, Me, acct exec
Harry K. McWilliams	Columbia Pictures, NY, exploitation mgr	Screen Gems, NY, dir adv & pub rel
Paul H. Martin	KFXM, San Bernardino, Cal, natl sls mgr	Same, gen sls mgr
Craig Maudsley	Own ad agency, Seattle & LA	KONA, Honolulu, dir natl sls
Lynn L. Meyer	Intermountain Net, Salt Lake City, vp	Same, pres
Dean Milburn	Free & Peters, Chi, acct exec	Same, mgr Ft. Worth office
William Miller	WCBS, NY, sls mgr	WBBM, Chi, sls mgr
Tom Morris	Bozell & Jacobs, Mpls, exec	KSTP, Mpls, acct exec
Warren M. Morton	WOR-TV, NY, acct exec	ABC TV Sales, NY, acct exec
Bill Murray	Colgate-Palmolive-Peet, NY, sls rep	CBS Radio Spot Sales, NY, acct exec WCBS
Jack Paige	Intermountain Net, Salt Lake City, cp	Same, exec vp
Bob Reitzel	CPRN, SF, mgr	KNX-CPRN, Eastern sls rep, NY hq CBS Radio Spot Sales
Elzey M. Roberts Jr	KXOK, St Louis, vp	Same, pres
Arthur M. Sedgwick	KAHU, Waipahu, Oahu, vp, gen mgr	KGMB, Honolulu, local sls mgr
Harold P. See	KRON-TV, SF, dir TV	KRON-TV & FM, stn mgr
Mike Shapiro	WFAA-TV, Dallas, exec	KDUB-TV, Lubbock, Tex, comml mgr
George T. Shupert	Peerless TV Prodns, NY, vp	United Artists TV Corp, NY, vp & gen mgr
Manning Slater	WICC, WICC-TV, Bridgeport, Conn, vp chg sls	Same, bus & sls mgr
Carleton D. Smith	NBC o&o Stn Opers, vp & dir	Also WNBW, WRC, Washington, DC, mgr
Kenneth W. Stowman	WFIL-TV, Phila, TV sls dir	WFIL, WFIL-TV, Phila, gen sls mgr
Tom Swafford	KCBS, SF, acct exec	CBS Radio Spot Sales, SF, acct exec
C. Merritt Trott	WBAL, WBAL-TV, Balt, sls stf	WBAL-TV, asst sls mgr
Henry Untermeyer	CBS Radio Spot Sales, NY, acct exec	WCBS, NY, sls mgr
William S. Vernon	WABD, NY, acct exec	Blair-TV, NY, acct exec
Bert West	CPRN, NY, rep	CBS Radio Spot Sales, SF, mgr
Harry Wheeler	WCOP, Boston, comml mgr	WLAW, Lawrence, Mass, regl sls mgr
Peter Wood	Real estate broker, Juneau, Alaska	KONA, Honolulu, acct exec
Melvin B Wright	KSL, KSL-TV, Salt Lake City, exec	KGMB, KGMB-TV, Honolulu, mdsg dir
William R. Wyatt	Forioe & Co, vp chg midwest div	George W. Clark, Chi, vp chg eastern div
Junius J. Zoln	NBC TV Net Sales, NY, acct exec	Edward Petry, Chi, TV sls stf

5. *Sponsor Personnel Changes*

NAME	FORMER AFFILIATION	NEW AFFLIATION
Clark T. Ames	Philip Morris, vp chg prodn	Same, bd dir
R. Craig Campbell	Lever Bros, NY, asst to sls vp	Same, asst natl accts sls mgr
Fredrick C. Egloff	Acoustical Prods Div, Natl Gypsum Co, Buffalo, ad mgr	Sylvania Electric, Buffalo, radio & TV adv stf
C. F. Greenwood	Pabst Sales Co, Chi, eastern div sls mgr	Same, eastern regl sls mgr
Alvin F. Griesedieck Jr	Falstaff Brewing Corp, St. Louis, asst adv mgr	Same, adv mgr
A. J. Hammer	RCA Victor, Camden, asst to dir regl offices	Same, mgr SW region, hq Dallas
Alfred J. Hughes	Eversharp, west coast div mgr, hq LA	Same, regl mgr SW sls region, hq Dallas
George B. Koch	B. F. Goodrich, Cleve, agric chem stf rep	Same, adv mgr
Walter Lefebre	Sylvania Electric, radio-TV div, district sls mgr	Same, dir new TV mkt devel
Joseph T. Lewis	Toni Co, Chi, brand manager Prom	Same, brand superv all perm wave prods
Cy Nussdorf	Alfred Dunhill of London, adv mgr	Lewal Industrial, NY, adv mgr
Harvey Orkin	Own public rels firm	Lewal Industries, NY, natl sls mgr
M. W. Osborne Jr	B. F. Goodrich, Clevel, adv mgr	Same, intl sls mgr
Embanuel Sacks	RCA, NY, stf vp	Same, mgr RCA Victor record dept
Timothy J. Stone	John Mather Lupton, NY, acct exec	Lever Bros, NY, asst brand adv mgr Surf & Swan
Andrew H. Talbot Jr	Chi Herald-Amer, Chi, prom mgr	Pabst Brewing Co, Chi, pub rel dir
John G. Weaver	Swift & Co, Chi, adv mgr	Crosley Div, Avco, Cinci, mgr adv, sls prom
George Weissman	Philip Morris, NY, asst to pres	Same, vp
R. Bruce Wightman	Falstaff Brewing Corp, St. Louis, asst gen sls mgr	Same, gen sls mgr

6. *New Agency Appointments*

SPONSOR	PRODUCT (or service)	AGENCY
M. A. Bruder & Sons, Phila	Paints, building & maintenance materials	Abner J. Gelula & Assoc, Phila
Colorglo Products, LA	Automobile polishes (Slick glaze cream)	Philip J. Meany Co, LA
Consolidated Sewing Machine Supply Co, NY	Viking sewing machines	Ben Baldwin Adv, Hywd
G. G. Inc, San Gabriel, Cal	Pinwae home permanent	Byron H. Brown & Staff, LA
Jerant Co, Cal	Formula "21" Lanolin Compound	Ben Baldwin Adv, Hywd
Kaiser-Frazer Corp, Willow Run, Mich	Kaiser-Frazer autos	Wm. H. Weintraub, NY
Kaiser-Frazer Corp, Willow Run, Mich	Kaiser-Frazer autos	West-Marquis, LA (Pacific Coast area)
Oshkosh Brewing Co, Oshkosh, Wis	Beer	C. Wendel Meunch & Co, Chi
Radio & Television, NY	Brunswick radio & TV receivers	Weiss & Geller, NY
Regal Amber Brewing Co, SF	Regal Pale Beer	Guild, Bascom & Bonfigli, SF











Numbers after names refer to New and Renew category

H. Untermeyer (4)
C. G. Johnston (4)
Mike Shapiro (4)
Elzey M. Roberts (4)
Geo. T. Shupert (4)

William Miller (4)
Merritt Trott (4)
A. J. Hughes (5)
Harvey Orkin (5)
Cy Nussdorf (5)













Move your merchandise
right now!

In Seattle you need Salemaker Jr. — the thrifty spot saturation plan — to move your merchandise. Call or wire KRSC National Sales or our nearest rep for complete details.

KRSC

sells ALL the big Seattle Market

Represented by:
EAST: Geo. W. Clark, Inc.
WEST: Lee F. O'Connell Co.
Los Angeles
Western Radio Sales
San Francisco

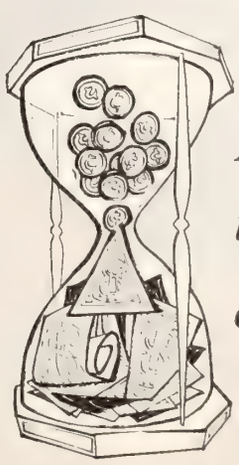


IT

It takes time to sell goods today. It takes network radio time to sell goods to the most people. And it takes time on the PLUS network to sell goods to the most people at the lowest cost. These simple facts are attested by some of the best minds in marketing, with some of the biggest (and some of the smallest) budgets in the business: last year they hired 17% more of our time than in 1951! Behind this expert testimony, you'll find two key reasons why it pays clients to spend time with us.

TAKES TIME

First, the 60,000,000 people living in Non-TV America spend twice as much time tuned to our stations as to anybody else's. And second, we price our time by a new, unique formula* that keeps costs synchronized with actual values —in TV areas as well as in the rest of the U. S. Small wonder Mutual sponsors so consistently convert time-pennies into sales-dollars! We can demonstrate how you can, too... in no time.



MUTUAL
the PLUS network
of 565 stations

*Effective Jan. 1, 1953. Details on request.

EVER
Psychoanalyze
A CITY?



WEMP DID!
and found
Milwaukeeans
prefer

MUSIC

Another reason for the year 'round popularity WEMP enjoys in homes, stores, offices, clubs and cars—day and night.

NEWS

They get plenty on WEMP. Thirty times daily, prepared by Milwaukee's second largest radio news department.

SPORTS

More play-by-play sports broadcasts 12 months in the year than any other Milwaukee station. In addition, Earl Gillespie, Wisconsin's favorite, does three sportscasts daily.

They add up to consistently high ratings all year long. Remember, for $100 to $300 per week, or more, a WEMP spot campaign delivers 2 to 2½ times more audience per dollar than any network station in town.* Call Headley-Reed!

*Based on latest available Hooper Comprehensive and SR & DS rates

WEMP
AM 1340 K.C.
MILWAUKEE'S 24-HR. A DAY STATION
FM 94.1 M.C.



Mr. Sponsor

Herman A. Katz

V.P. & sales director
Jacob Ruppert Brewery

The man who is a key figure in the Ruppert comeback team started his selling career at the age of 13. After a year of supplying his classmates' and neighbors' stationery needs, Herman shifted his selling ability to liquid refreshments, becoming the lone drummer for the Country Club Soda Co. of Springfield, Mass.—a business owned by his father who also drove the firm's horse and wagon. Herman is still busy selling, but it would take an endless procession of horses to haul the quantity of beer sold today by the Jacob Ruppert Brewery.

Sales figures tell the story: Net income for nine months of 1952, $1,373,198, versus $685,979 in same period of 1951. Quite a change from the net loss of $1,662,465 in 1949. To keep this trend moving in the right direction Ruppert will pour 70% of its $3,000,000 ad budget in 1952 into radio and TV advertising.

Two keys opened the door to success: the development of a new beer called Knickerbocker (which while light enough for modern tastes still retains the full flavor of the ingredients) and the selling techniques used successfully by Katz in New England. (See "How Ruppert wooed the women and won," SPONSOR, 20 October 1952.)

As he puts it, "I've seen the reaction of the average person to some of the wilder advertising claims, and I want no part of it. We say three things for Knickerbocker: That it's extra light, frosty dry, and less filling—all three of which can be easily proved by anyone just by drinking Knickerbocker beer. And I can't think of a better way to sell than by using the human voice; that means radio and TV.

"Take, for instance, our recent efforts with Ruppiner, our dark beer which has quadrupled sales in the past year. We knew that this beer would have particular appeal to the foreign element of New York City. So, as you have so often advocated in SPONSOR, we turned to foreign language radio and now advertise Ruppiner in Polish, German, and Yiddish over specialized programs."

A graduate of SHK (school of hard knocks), Herman abandoned formal education at the age of 15 and working with his father for the next 17 years developed the Country Club Soda Co. into one of the leaders in its field in New England. He became sales agent for Ruppert in 1936 and was so successful in his territory that the parent company called on him when it got bogged down in red ink in 1949.

Although he puts in a strenuous week in New York, Herman always heads for home in Brookline, Mass., on Friday afternoons. ★ ★ ★


WSPD
M.H. LOVES A.P.
Is M.H. YOUR Valentine?
TV
FM
AM
WSPD-TV Television Primary Coverage Area
"Speedy" plays the role of Cupid not only at Valentine's Day but throughout the year in lining-up the perfect romance between Mrs. Housewife and WSPD Advertised Products. "Speedy's" pulse-quickening (or purse-opening) arrows are loaded with the most concentrated ammunition yet invented,— RADIO and TELEVISION ADVERTISING.
"Speedy's" target is the large Toledo market where abounds a mammoth purse of potential buying power, which is in the keeping of Mrs. Housewife.
If M. H. is not yet your Valentine, let "Speedy" play Cupid for you.
WSPD
AM-TV
Storer Broadcasting Company
TOM HARKER, NAT. SALES MGR., 488 MADISON AVE. NEW YORK
Represented Nationally by KATZ



New developments on SPONSOR stories

P.S.

See: "Tintair learns from Toni"

Issue: 15 January 1951, p. 30

Subject: Refinanced home hair-coloring firm returns to network television

The newly packaged, streamlined Tintair which hit the market some six months ago may be a horse of a different color, but the management of Bymart-Tintair is as convinced of the power of TV as it was in 1951, at the time of its all-out TV campaigns. At that early beginning of the new product's history, the firm invested close to $4,000,000 in advertising, allotting most of the 1951 budget to its two prestige shows—*Meet Frank Sinatra* on CBS Radio and *Somerset Maugham Theatre* on NBC TV. After an initial unprecedented upsurge in sales, the company found that it was overextended.

Today, after a reorganization, Tintair has refinanced to the tune of $300,000 (from Board Chairman Martin L. Straus II and his partner, Carl Byoir), with further financial backing to be raised from stockholders.

Tintair is again seriously courting TV. Dave Garroway's *Today* (NBC) and John Reed King's *There's One in Every Family* (CBS) are the two programs which will be used for the firm's test run. Mitchell Finlay, Tintair advertising director, as well as Ruthrauff & Ryan (Tintair's agency since 1 January 1953) both feel confident that TV will jack up Tintair sales to the product's earlier aspirations.

Says Martin Oechsner, Ruthrauff & Ryan A/E: "We feel TV has the greatest impact for our type of product, and it's safe to say that we will be heavily in TV during the coming year."

Merchandising of Tintair's five-minute participations in the aforementioned shows is still in the discussion stages. Agency and management confidence in both programs notwithstanding, sales resulting from these participations will determine the length of Tintair's initial TV run. In the meantime, both Mitchell Finlay and R&R are busily shopping around for a show Tintair can sponsor as its own. "We are planning to sponsor our own program again," Tintair's ad director explains, "as soon as we find the right vehicle."

P.S.

See: "Wrigley's 25 years in radio"

Issue: 17 November 1952, p. 29
1 December 1952, p. 26

Subject: Radio rate slash saves Wrigley $500,000

Consistently the highest network radio user among gum firms and consistently largest gum seller, Wrigley expects that 1953 will be radio cut-rate year for the company with no change in programing. Attributing the revisions in Wrigley's 1953 ad budget to net radio's nighttime rate slash last fall, Advertising Manager Henry L. Webster hopes that Wrigley will be able both to stay in its position of supremacy and leave its radio scheduling unimpaired at a cost of some $500,000 less than in 1952. As figures below show, radio will stay on top as getting the largest slice of Wrigley's ad budget:

	1952	1953
Network radio	$2,590,000	$2,000,000
Newspapers	1,240,000	1,950,000
Outdoor	1,650,000	1,850,000
Car cards	1,000,000	1,500,000
Network TV	800,000	800,000
Magazines	350,000	600,000
Total	**7,540,000**	**8,700,000**



In Kentucky, there's an EASIER way to pick the radio winner!

In Kentucky, a tremendous part of our total buying power is crowded into a relatively small region.

Yes, 51.3% of Kentucky's food sales, 59.8% of its drug sales and 55.3% of its total retail sales are made in the area covered by WAVE alone! To reach the remainder, you need many of the State's *other* 46 radio stations.

That's why WAVE continues to get the cream of so many "radio-in-Kentucky" budgets — much of it on an exclusive basis. Ask Free & Peters for all the facts.

WAVE

5000 WATTS • NBC • LOUISVILLE



Free & Peters, Inc., *Exclusive National Representatives*

Dig Deep with Doug





COLOSSUS OF THE CAROLINAS

No other advertising medium in the Carolinas digs so deep as radio—no other radio station in the Carolinas equals WBT's total coverage. With WBT and imaginative, experienced Doug Mayes on your staff, you can spade up sales in fields relatively untouched by other Carolina advertising media.

WBT

CHARLOTTE, NORTH CAROLINA

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by CBS Radio Spot Sales



Robert H. O'Brien, ABC Executive V.P.

Comes out of United Paramount Theatres where he is secretary-treasurer and a director. Will remain secretary and a v.p. of the parent company in addition to exec v.p. post with the ABC division. Born Helena, Mont., 1904, he is an attorney and a former commissioner of Securities Exchange Commission. Joined Paramount Pictures Inc. in 1945, was secretary of company from 1946 through its 1949 dissolution by court action

Leonard H. Goldenson, AB-PT President

Was elected president of United Paramount Theatres in January 1950. Born in Scottsdale, Pa., 1905, graduate of Harvard College and Harvard Law School. Placed in charge of theatre operations for Paramount Pictures in 1941, became a v.p. in 1942. Is first vice president of Theatre Owners of America. Active in charities, he was co-founder of United Cerebral Palsy Ass'n in 1949, has been elected its president for each year since then

Robert E. Kintner, ABC President

Has been president of ABC since 29 December 1949. Came to the network as a vice president in 1944, shortly after Edward J. Noble bought it from RCA. Was in charge of publicity, war news coverage until 1946 when he became exec. v.p. Born in Stroudsburg, Pa., in 1909. From 1939 through 1941 he wrote a newspaper column with Joseph Alsop. Entered the army in 1941, discharged as military intelligence lieut. col.

ABC-UPT merger: its meaning to advertisers

As this issue of SPONSOR *went to press, a decision from the FCC approving the merger plans of the American Broadcasting Co. and United Paramount Theatres seemed imminent. Coming after literally years of negotiation (ABC first sought a company to merge with as early as 1947), the biggest development in network broadcasting since the separation of ABC from RCA in 1943 was thought to be all but official.*

What would the merger mean to advertisers and to the radio and television industry? What changes were imminent? To get the answers SPONSOR *has been at work for months, studying the two companies, the problems they face, and the lengthy record of their testimony before the FCC. Out of this study emerged a report which starts on the following pages. It is broken down under key topics and written in question-and-answer style. Though gathered without access to official statements from executives of the merged companies (because it was written before they were free to speak), it represents the best informed analysis possible till now of where AB-PT is headed. It covers topics which range from the broad significance of the merger to such specific matters as will the network launch production of its own TV films. It includes biographic sketches of five key AB-PT executives.*

SIGNIFICANCE

Q. *What will be the broad effects of the merger on the radio and television industry and on advertisers?*

A. Competition will be heightened. For the first time since its inception as a separate network in 1943, ABC will have the resources to play in the same league as NBC and CBS. United Paramount, with some $31 millions in working capital, is in a position to make substantial programing, personnel, and facilities investments.

The merged company will now be able to enter the market to buy name talent, including top comedians. It will use a strengthened program lineup as a lever in acquiring new affiliates. The network has been hampered to date because it trails NBC and CBS in number of affiliates having broad coverage. It will seek to attract major stations in both radio and television.

If the merged company succeeds in its objectives, present ABC advertisers will be the first to gain in terms of increased audience and coverage. All advertisers who are prospective network sponsors will gain since they will have a wider range of choice.

Short-range effects of the merger might include: (1) A change in the pattern of TV station clearance; ABC (as well as Du Mont) have been at a disadvantage in vying with NBC and CBS for clearance of programs in one, two, and three-station markets; with a stronger programing line-up, AB-PT may be able to wrest more clearances from its two chief competitors. (2) Keener competition from AB-PT will in turn stimulate the other TV networks, already beset by complaints about program clichés, to increased program efforts.

Radio, in particular, may gain strength from the merger. ABC has been a weak link in bargaining for billing, hovering close to the red as it has in the recent past. With fresh money to invest on programing and facilities, the network will be able to function as a rate-card operation, eliminating special deals with science.

BACKGROUND

Q. *What led up to the merger?*

A. ABC had long been looking for means of competing on the level of NBC and CBS. It realized television would add to its need for heavy capital, had been seeking a company to merge with since 1947. Over several years ABC entered discussions with two movie producers, a record company, an electronics firm, and with CBS. It was seeking primarily a company which had show-business experience and knowhow, a good earning record, and adequate capital.

Negotiations with CBS were abandoned when executives of both companies came to the conclusion that merger of the two networks would not be in the public interest. Other negotiations ended in disagreement over price. Finally, ABC approached United Paramount Theatres early in 1951.

UPT had been interested in broadcasting long before this point. It owned an outstanding TV station in Chicago, WBKB, through its subsidiary, Balaban & Katz. It was awaiting the end of the freeze to renew its application for channels in four other markets. The company was also familiar with radio operations through partial ownership of WSMB, New Orleans. Accordingly, the ABC proposal was received by UPT with high interest.

On 23 May 1951 agreement to merge the two companies was formalized, pending FCC approval. FCC hearings began in January 1951, lasted through April. Until a decision no steps could be taken to effect the merger other than policy discussions on top management level between the two companies. All direct steps were frozen.

PERSONNEL

Q. *Who are the key executives of the merged company?*

A. Leonard H. Goldenson, president of UPT, becomes president of the new company, to be known as American Broadcasting-Paramount Theatres. Edward J. Noble, chairman of the board and chief stockholder of ABC, remains active in the merged company as chairman of its finance committee. Robert E. Kintner, presently president of ABC, remains as president of the merged network, to be known as the American Broadcasting Division. The executive vice president of the network will come out of UPT. He is Robert H. O'Brien, secretary-treasurer and a director of UPT. He will serve as financial vice president and secretary of the merged companies, though turning over his duties as treasurer to another officer of the company.

Vice president in charge of programing at the network will be Robert M. Weitman, now vice president of UPT. Earl J. Hudson, president of United Detroit Theatres, Michigan subsidiary of UPT, will be vice president in charge of the West Coast operations of the network. John Mitchell, now operating head of WBKB, will manage the Chicago operations for the network.

Q. *What are the facts concerning trade speculation that Kintner's role is temporary?*

A. Throughout the lengthy FCC proceedings, Kintner was the chief witness for ABC. He pointed out to the FCC that the merger was undertaken with the desire that he and Edward Noble remain active in the new company. It is unlikely under the circumstances that his role is that of caretaker until UPT



AB-PT will make film shows for television to compete with other nets now that it has new financial resources. Production will probably take place at ABC-owned Vitagraph lot above

can familiarize itself with network operations. Kintner, it looks certain, will play the top roll at ABC during the period of adjustment and rebuilding.

Q. *What will happen to other executives of ABC?*

A. Probably most of them will remain in their posts. At least until the merged organization is running smoothly there will probably be no major changes. Any other comment now on executive additions and subtractions is in the realm of speculation. No one knows.

PHILOSOPHY

Q. *With what basic beliefs are the executives of UPT coming into the network operation?*

A. First, UPT executives have strong faith in radio. They feel that it has never reached its full potential as a medium and are confident that it will continue to play an important role in home entertainment. They see the radio audience not in terms of a mass but in terms of a series of minorities adding up to a mass audience. They will probably attempt to appeal to the minority audiences through specialized programing.

By minority audiences they mean housewives in the kitchen, people in automobiles, special-interest groups. When asked about his view of the future of radio before the FCC, Leonard Goldenson cited figures on the more than 20 million automobile radios and multiple radio sets as important factors in his faith in radio's future. He noted that radio set sales were running ahead of television sets and that the low cost of small radio sets had made it possible for radio to follow the listener as he moves around in his home.

UPT executives approach television from the point of view that more can come out of the tube than what we're seeing now. They hope to make the new ABC a mecca for creative talent interested in developing new programing forms and high-level entertainment of every type.

They don't mean to indicate by stating these objectives that they are planning to leave practical considerations behind. High on their list of programing objectives is acquisition of a line-up of top-rated comedy shows. But they will attempt to keep their programing line-up well balanced with emphasis on news and public-service.

Development of new talent for TV will probably get major attention from the AB-PT program planners. UPT's major outlet in New York, the Paramount Theatre, has long been known as the birth place of dozens of entertainment careers and its manager, Robert M. Weitman, will be vice president in charge of programing for AB-PT.



Robert M. Weitman,
Programing V.P.

As managing director of New York Paramount Theatre he is credited with developing many stars, including Frank Sinatra, Danny Kaye, Red Skelton. He entered Paramount's Manager's Training School in 1928 after graduating from Cornell Univ.



Earl J. Hudson,
V.P. Charge of West Coast

Now President and General Manager of UPT theatres in Detroit, he has had long experience on the Coast. Has been an MGM producer and written movies. Was publisher of Motion Picture News. Joined Detroit theatres division of UPT, 1934

PROGRAMING

Q. *What specific plans are there for bolstering ABC radio programing?*

A. Specific plans are being kept under cover for competitive reasons and because AB-PT is not yet ready to commit itself to a particular programing approach. It is possible that one of the important benefits to AB-PT radio programing will come through the network's hoped for acquisition of TV comedy stars. ABC was a leader in use of transcribed programing in radio. AB-PT might well follow suit with taped shows produced in conjunction with its prospective new television fare. This would give AB-PT radio programing a boost at low cost.

It's probable that intense effort will be expended in developing programing on the network designed to fit the needs of housewives and travelers in automobiles—in effect what independent stations have done, though not necessarily using the same d.j.-type format. Music, news will get emphasis.

Q. *What about television?*

A. AB-PT plans are probably not set as far as television is concerned. But it's apparent that acquiring top comedy stars gets first priority. From the importance attached to comedians it would appear that comics not signed up by the other networks will be the target for capital gains or other offers from AB-PT. Moreover, the network's top echelon is confident that it can develop its own comedy talent. Famous stage personalities who were developed under the direction of Robert Weitman

(*Please turn to page* 90)

This story based on months of analysis

This article is based on months of study of the FCC hearings record concerning the ABC-UPT merger, on exhaustive analysis of UPT and its key personnel. It was written last week when the official announcement of the merger seemed imminent. But because SPONSOR *went to press before the actual announcement, and both ABC and UPT wished to avoid anything prejudicial to the outcome of the hearing, the article was prepared without going to officials of either company for statements or comments. We believe this the most practical interpretation of what to expect from AB-PT that can be available at this time.*

Willys moves into high society

Reentering passenger-car field, 50-year-old auto firm, never a big air user, now spends $1,800,000 for prestige and culture on radio and TV

When Willys-Overland Motors reentered the passenger car market last year with a low-price economy car, the Aero-Willys, instead of trying to reach the mass market with popular air entertainment, it threw the classiest programing on radio and TV at its potential customers.

At first glance, this high-tone air strategy seemed like a wild pitch. Wasn't Willys-Overland taking a big chance? As it is, there is probably no greater gamble in the U. S. business world than the introduction of an automobile. A huge capital investment is required; existing auto firms with millions of cars on the road have a big edge in the all-important replacement market; competition for good dealers is keen; challenging the automotive goliaths, Chrysler, Ford, and General Motors, is considered nothing less than audacious. So an amateur might conclude that mass appeal is the answer.

But admen close to the auto business consider the cultural tone of Willys-Overland air advertising a smart move, feel that it is part of a carefully contrived sales plan. After all, it has been pointed out, it isn't likely that Willys-Overland moved hastily. The firm has been talking passenger cars ever since World War II ended.

What, then, is the thinking behind the programing which attempts to leave the impression that if you appreciate the finer things in life, you'll appreciate the Aero-Willys? Here is how Willys-Overland looks at the situation:

One of the biggest barriers to clear in introducing a new car is the consumer psychology hurdle. An automobile is the second largest investment made by families who don't buy yachts and mink coats—and that includes nearly all of them. The family, of course, thinks hard about substantial things like price, performance, and specifications. But precisely because the new car investment is so large, some of the more subtle factors of psychology loom importantly.

Briefly, this means that the family wants a car it can be proud of, a car that is regarded highly, a car its neighbors won't look down on. This approach, admen feel, pays off in the long haul as well as the short. Willys-Overland, which engineered and manufactured the never-to-be-forgotten jeep (and still is cashing in on it), will not have its pockets bulging with Government contracts indefinitely. Willys-Overland, in short, must accumulate good-will and a passenger car reputation for the future.

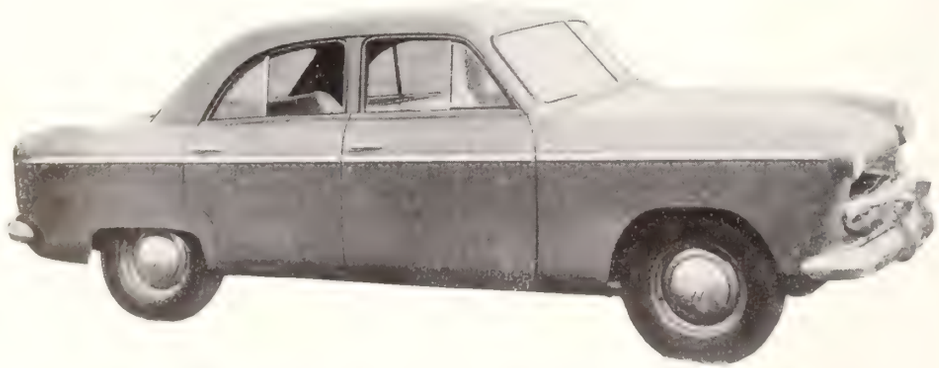
Some auto experts consider the very fact that Willys-Overland made its war and postwar reputation on jeeps and similar utility vehicles all the more

case history

PROBLEM: *To get consumer confidence in new, low-priced auto*

SOLUTION: *Willys-Overland bought*

Known primarily as maker of famous jeep and utility cars, Willys-Overland has to convince consumer it can make a good passenger car, too. New light Aero-Willys is aimed at most competitive auto field





SYMPHONY *Aero-Willys advertising bowed on air [illegible] CBS Radio's Philharmonic-Symphony sh[illegible]*

reason for its current air strategy. Families want a car to be more than an efficient mechanism. It must connote style and artistry. What better way, therefore, than to suggest culture, leisure, luxury.

The auto firm also is making a play for dealers with its programing. The importance of dealers in the auto business cannot be overestimated. They can make or break an automobile and not only are auto firms always scouting for aggressive, financially healthy dealers but dealers themselves often keep an eye peeled for opportunities to latch on to a car with good sales possibilities, high marketability.

Willys-Overland strategists kept this in mind when they made their decisions on air programing. And the firm reports that its prestige programing has been effective lure in attracting dealers. Apparently, hard-headed businessmen go for the educated accents of Willys-Overland's programing just as much as consumers do.

Adman heads Willys-Overland

Ward Canaday, Willys president and chairman of board, was with company during World War I, left to go into advertising, then came back in 30s

In pushing Willys' first passenger auto since pre-World War II days, Canaday is betting that a light economy car will appeal to consumer

Canaday is active in many fields. He qualifies as housing expert, served Federal Government in this capacity. His home is in the Virgin Islands



Willys' program buys: Willys-Overland whelped its new car early in 1952. It was a cautious delivery. There was no thunderous advertising explosion. A few sporadic radio spots were paid for by dealers, but the broadcast fanfare didn't start until the fall. For the '52-'53 broadcast season, Willys-Overland plunked down $1,800,000 on radio and TV. Here are the choices made by the firm and its agency, Ewell & Thurber Associates:

1. The Aero-Willys bowed gracefully to national air audiences on 19 October with sponsorship of the New York Philharmonic-Symphony concerts, a one-and-a-half hour Sunday afternoon program on CBS Radio. The concert series runs for 28 weeks on about 200 stations in the U.S.

The Philharmonic - Symphony purchase caused some eyebrow lifting in broadcast circles. The orchestra had been without a sponsor since 1949, when Standard Oil of New Jersey undertook sponsorship for a season. Previously, U. S. Rubber had paid for the concerts from 1943 to 1947. The orchestra has been broadcasting since 1930 but orchestra trustees rejected commercial sponsorship until the orchestra became hard-pressed for funds.

2. First sponsor to buy in, Willys-Overland also purchased CBS TV's great video experiment, *Omnibus*, another one-and-a-half hour Sunday afternoon show. Apparently getting into the habit of gambling, Willys-Overland signed up for the Ford Foun-

(*Please turn to page 77*)

shows, the strategy being to associate Aero-Willys with "finer" things in life, to arouse consumer pride in the car







OMNIBUS *Willys bought CBS' TV experiment sight unseen. Its rating now tops its competitors*

INAUGURATION *Willys joined GM and Packard in radio-TV coverage of news events*

GARROWAY *To push its '53 models, Willys is now on NBC TV's Today*



Typical new net business: *Milner Products, a non-user of net radio, recently signed for new Pine-Sol show with Robert Q. Lewis and Chordettes (center and back row). Seated, left, is Milner's H. S. Cohoon, executive v.p.; at right, CBS's John Karol*

Is net radio staging a comeback?

Network sales levels dropped 10% in '48-'51, but eased only 1% in '51-'52

Network radio's sales nosedive of 1948-1951 is beginning to level off. In some cases—particularly CBS Radio and Mutual—the number of sold quarter-hours of network time is heading into a climb from the nadir of 1951.

This slowing-down of the drop in network sales is reflected in the charts on these pages. These figures show that there were 82 fewer sponsored quarter-hours in network radio in December 1951, as compared with December 1948, last big sales peak for the major webs. The drop between December 1951 and the last month of 1952, however, was only 10 sponsored quarter-hour slots. Predictions are for a definite climb to near-1948 radio levels.

The slump hasn't been licked yet, but the brakes are on. Sales officials of the radio webs show a confidence and lack of apologetic selling today. Network program impressarios are coming up with new, low-priced ideas, often deliberately conceiving them as "something radio does better and cheaper than TV."

Nighttime network radio, as these special SPONSOR charts show, has suffered much more than daytime radio. But even nighttime radio, thanks to a good deal of repricing and revamping, is healthier than it has been in several years. ABC Radio has held most of its 1951 nighttime business and Mutual has made some nighttime gains. All networks are doing about as well, or better, in daytime radio today than they were five years ago.

Financially, too, the situation is brighter. Last year, ABC Radio billed about $700,000 more in gross time charges than in 1951; Mutual billed about $3,000,000 more (although new discount structures lower both net increases). Similarly, NBC and CBS are now running at a level about 10-15% higher than last year and are likely to continue the increase during 1953.

Many a non-user or new client has recently bought network radio. O-Cedar Corp., successful user of spot TV,

status report

now also sponsors a portion of ABC Radio's *Breakfast Club* to get the full impact of daytime network radio in TV and non-TV homes. J. R. Wood, maker of Artcarved Rings, recently signed for a Sunday quarter-hour show on Mutual, after years of being a print-media user (see story on network cut-ins, page 38 of this issue).

CBS Radio points proudly to those sponsors—Kingan Meats, Milner Products, I. J. Grass Noodle Co., and others who are now clients of Columbia's radio web and who were non-users of network radio in the past. NBC cites such major postwar advertisers as Reynolds Metals, a pioneer part-sponsor of NBC's *Big Show*, who recently signed for full sponsorship of the Tuesday-night *Fibber McGee* show.

Many old familiar faces are back in network line-ups, too. Appliance-making Admiral Corp., a big-time TV pioneer a few seasons ago and most recently a steady NBC TV advertiser with *Lights Out*, is back in the network radio fold, sponsoring a weekly 25-minute news show on CBS Radio. Libby-McNeill & Libby, and Johnson's Wax, famous names in network radio in the early 1940's who later dropped out, are back with *Nick Carter* and news shows respectively on Mutual.

On NBC, Miller Brewing—who had used network radio with little success in the past—is now back with the Tuesday-night *First Nighter* show. ABC Radio counts Gruen Watch Co., another big-time TV user in recent seasons, among its "revived" business, with Gruen sponsoring a radio-TV version of Walter Winchell.

These are just a few of the new clients in network radio, and a sampling of old clients who have been lured back. In the broad picture of network broadcasting, it is largely their advertising dollars which have helped pull radio networks out of the 1948-1951 slump into a general recovery during 1952 and the first month of 1953.

What has caused this "rediscovery" of network radio, and the parallel rises in both billings and sponsored time?

For one thing, the high costs of TV network broadcasting—and the attractive time-and-talent prices of radio—have brought many a TV-dazzled advertiser to an abrupt halt, and made him take a long look at network radio.

For another, the increased tempo of radio research—particularly the coverage studies of A. C. Nielsen and Dr. Ken Baker, the various studies of extra-set and out-of-home listening, and sales studies like NBC's "Radio Hofstra"—has tended to make radio, in close-up, look bigger and better.

The major radio networks, watching their net earnings on gross radio billings slide downward steadily after 1948, have contributed to the rediscovery. Radio webs, once the initial "buck fever" of television subsided, have come up with round after round of new price formulas, sales gimmicks, and added features. A few:

1. Participation plans: Each of the major webs has a short-term plan for network advertisers, such as ABC Ra-

(*Please turn to page 80*)

Such sponsors as these, new radio clients entering, old ones returning, spark network upbeat

abc

Durkee Famous Foods
Gruen Watch Co.
Hotpoint, Inc.
Lambert Pharmacal
O-Cedar Corp.
Seeman Bros. (Nylast)

mbc

Burlington Mills
Deepfreeze Products
Johnson's Wax
Libby, McNeill & Libby
G. M. Pfaff Sewing Mach.
J. R. Wood (Art. rings)

cbs

Admiral Corp.
American Bakers Assn.
Cannon Mills
I. J. Grass Noodles
Kingan & Co.
Milner Products Co.

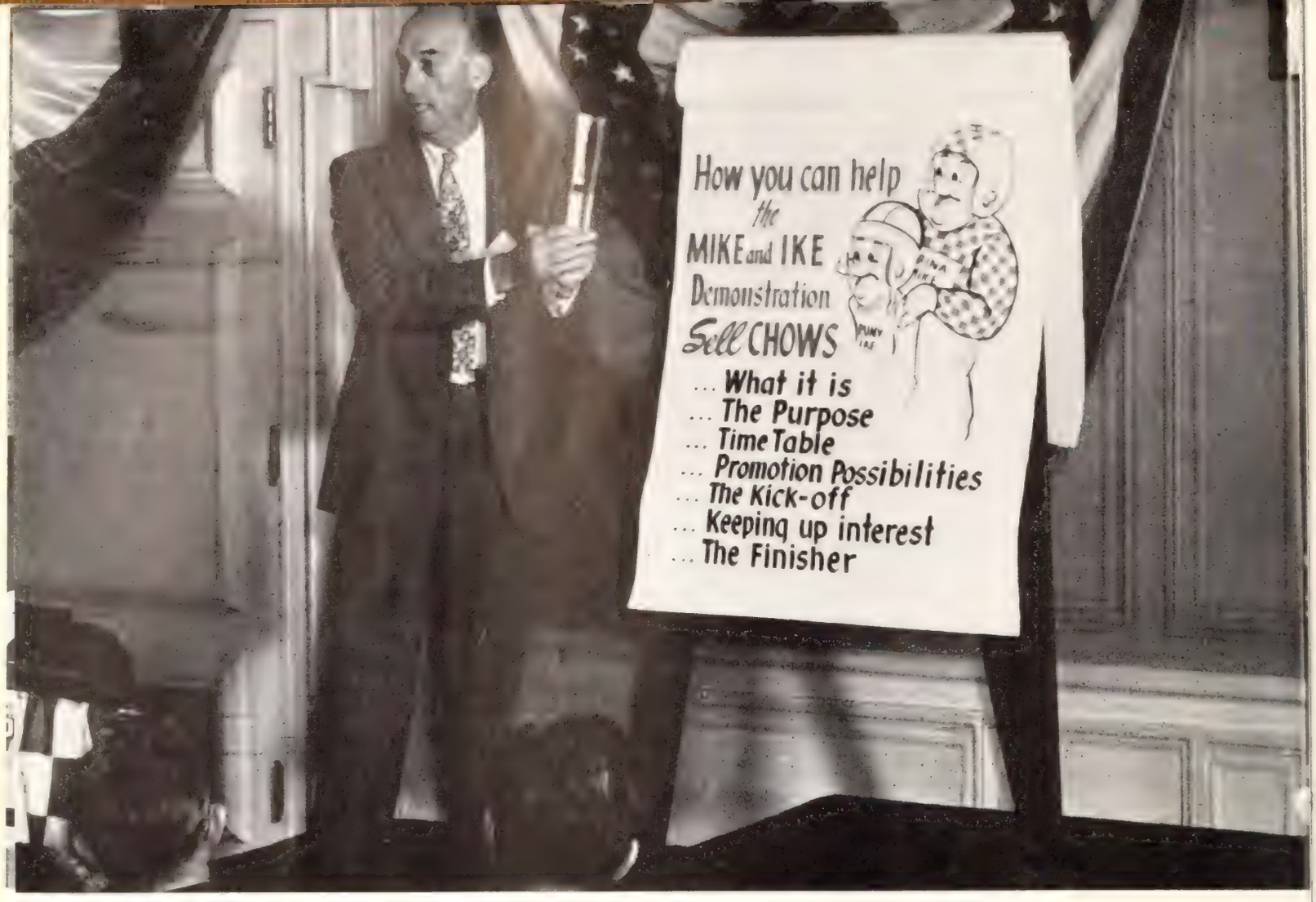
nbc

American Chicle Co.
Armour & Co.
Hazel Bishop, Inc.
Int'l Cellucotton, Kleenex
Miller Brewing Co.
Reynolds Metals

1948-1951 slump in sold network quarter-hours was leveling by end of 1952, may start upswing

	DAY	NIGHT	TOTAL
Total sponsored quarter-hours, 4 networks, first week of December 1948	535	339	874
Total sponsored quarter-hours, 4 networks, first week of December 1951	529	263	792
Total sponsored quarter-hours, 4 networks, first week of December 1952	543	239	782

Trends: *As figures above show, the drop in total sponsored quarter-hours on the four major radio networks—ABC, CBS, MBS, and NBC—between the end of 1948 and 1951 amounted to 82 time periods. However, the loss between the last months of 1951 and 1952 was only 10 quarter hours. By all indications, the curve is leveling. Biggest losses have been in night-time network radio, hardest-hit by TV. Biggest gains have been made in daytime network sales, where sponsored quarter-hours are now 1.5% higher than 1948 daytime level. Most active networks, saleswise, are CBS and MBS. CBS's total level is now 3.2% higher than in 1948; Mutual's is only 1.6% lower. Story starting at left explains how repriced, revamped networks have won back air clients who deserted radio, meanwhile landing new ones.*



PURINA SELLS ITS CONTEST: *G. M. Philpott, company advertising boss, talks to radio executives*

What 100 merchandising consultanti

Feed firm, staging promotion contest among farm-radio stations, g

demonstrated how careful planning down c

How would you go about hiring 100 merchandising consultants in as many markets?

Faced with this problem, the average adman might envision reams of correspondence, long-distance calls, and wild-goose chases by the dozen. But the Ralston Purina Co. in effect got the services of 100 local-level merchandising specialists this past fall without a frantic scramble. The company staged a farm-radio station promotion contest which provided it with merchandising ideas galore and plenty of lively sales-making promotion besides.

The Ralston contest is a model worthy of study by any advertiser—agricultural or otherwise—who sells his product through a far-flung group of independent local dealers. It demonstrates how careful planning, aggressive contest promotion, plus the personal touch can bring important results.

merchandising

The aggressive Purina admen and their agency, Brown Bros., St. Louis, not only laid out a complete promotion campaign for local-level radio advertising but also went to a great deal of effort to sell it to the stations. They followed this up by riding herd on their radio outlets during the contest. They checked progress carefully, kept punching with fresh jabs of enthusiasm and with additional radio purchases where

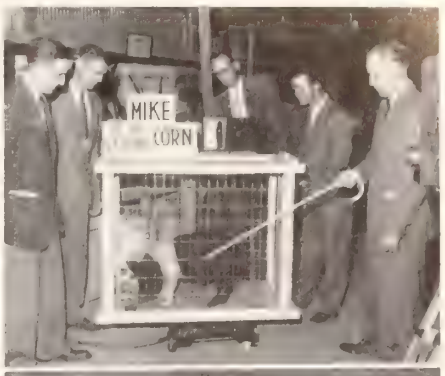
KLRA, which received prize for especially good tape recordings, "interviews" hog at mid-point of Purina dealer demonstration

WKOW holds meeting with Purina dealers, sales at kick-off of campaign. Station man covered 3,000 miles taping interviews

WMCT received special award for its TV coverage. Treatment of a sick pig is explained by Purina salesman Bob Trice, r.













WMT Farm Director Chuck Worcester records weight gains of Purina-fed hog during a live demonstration at dealer's store

KVOO had problem of supporting 23 dealers in campaign, discussed problem at a "get acquainted" dinner given by the station

WLAC puts on remote from Purina dealer's store. During campaign station held a 3½-hour broadcast in store with own stars

AMONG THE WINNERS: *Prizes were free tickets, transportation to New Year's Day football games*

id for Purina

rchandising ideas galore, eal level brings sales payoff

stations were especially live promoters.

Purina's immediate purposes in running the contest were these:

1. To test and choose promotion and merchandising ideas.

2. To encourage closer cooperation of radio stations, Purina salesmen, and Purina dealers.

3. To show Purina dealers what radio could do for them with hep promotion, and to prove Purina is on the ball promotionwise.

4. To point up to stations that Purina had faith in radio (Purina is said to be the nation's No. 1 farm-radio advertiser); to make stations feel that a successful Purina promotion was grist for the station's own sales pitches to other advertisers; to get firm station support for Purina's sales efforts.

5. To bring the attention of the farm audience to Purina feed products by blowing up its name via hard-hitting promotion and merchandising plans.

Stations entering the Purina contest had to follow a simple promotion pattern laid down by the company. They were asked to run a series of livestock-growing contests in which an animal fed with a Ralston product was matched with one given other feed. The Ralston-fed animal wins every time but how the station varied the atten-

How Purina got most out of farm-radio promotion contest

► ***Firm worked out complete outlines of promotion contest beforehand, was not content to merely ask stations for promotion help. During contest, Purina rode herd on stations, kept careful tabs on what they were doing to support campaign***

► ***Purina and agency, Brown Bros., sent out task force of executives to sell contest to stations. Group appeared at 11 regional meetings, pointed out that Purina would spend more on farm radio in 1952 than in all other media combined***

► ***Stations were advised by Purina on best promotion techniques, were urged to invite salesmen and dealers to meetings, to make recordings of interviews in dealers' stores. Purina bought additional time from stations doing good job***

► ***Campaign was built around two basic promotion gimmicks that had been tested for years by Purina. They were live demonstrations and were designed to show how pigs and hens flourished with Purina feeds, or "chows" as they are called on farms***

dant hoopla determined its standing in the competition.

Nearly 100 of 600 radio stations Purina buys responded to its promotion bugle with presentations and 23 were named winners. The winning stations along with local dealers who had worked with them received free tickets and transportation to New Year's Day football bowl games. (What each of the winners did is described in brief later in this report.)

The company is making no secret of its feeling that the contest was a big success. It ran ads in trade papers to say so and to salute the winning stations. Copy pointed out that radio had turned the promotion devices into "community projects known to every man, woman, and child. There were pig scrambles, parades, dances, entertainments, fund-raising devices, contests. . . . They built store traffic and increased sales and prestige for the Purina dealers. They put the radio stations in the community spotlight, too."

The contest bore the smooth, unmistakable imprint of a professional hand. This was due partly to Purina's long experience in radio and its ranking as a top farm-radio advertiser. But there were three factors in particular that had a lot to do with the final form of the contest. They were (1) the use of two well-tested promotional gimmicks, (2) the fact that Purina could pick the brains of those stations which stood out in a previous 1951 promotion contest, and (3) a small-scale promotion effort in the South, also held in 1951, which stressed station-dealer-salesman cooperation on the local level.

This experimental Southern campaign convinced the Purina-Brown strategy staff that more intensive local-level cooperation would pay off exceedingly well. As a result the '52 contest went far beyond the '51 contest in that respect. (For the story of the 1951 contest, see "How Purina profited by farm station contest," SPONSOR, 25 February 1952.)

Here are some details on the three factors mentioned above:

1. The two promotional gimmicks had been used in a number of Purina fall campaigns. They are known as "Mike and Ike" and "Lay and Pay" demonstrations. Here's how the "Mike and Ike" promotion works: The dealer gets a pair of young pigs from the same litter which weigh about the same. They are put in stalls in or right outside the store. "Mike" is fed Purina Chows and "Ike" is given a straight grain diet. The dealer keeps track of the weights of both animals and posts them. "Mike," of course, gains faster. The specific purpose is to show farmers how grain can be saved by feeding a good supplement and how fast hogs can be readied for the market on a Purina diet.

The "Lay and Pay" demonstration usually involves five or six hens kept in cages in the store. They are all fed Purina Layena and the dealer keeps daily records of the egg production of each hen. Results show how well hens lay and pay with good feed and proper management.

Both ideas are based on the sound advertising maxim that a buyer is more

(*Please turn to page* 74)

Purina shows stations faith in radio: *Maury Malin, top right, Purina's Chow Department ad manager, holds up, at Chicago regional meeting for station executives, dummy check dramatizing fact that Purina was spending* $1,450,000 *on farm radio in* 1952 *compared with* $1,290,000 *on all other media. This meeting was one of* 11 *in which the company sold promotion contest to stations*



These are 10 points to check before adding a market to your TV line-up, according to many leading timebuyers

- *Are there enough families in the area covered by the station whose potential purchase of the product will be large enough to justify the future cost of that market?*
- *Is the market already adequately covered by outside TV stations?*
- *What is the opening rate in regard to the market's sales potential? Overpriced? Or can you wait until the potential becomes more distinct?*
- *What other accounts are going into that market?*
- *Make sure to estimate what the rate will be in a year or two so that you are fairly confident that you are establishing a worthwhile franchise for your client.*
- *Make sure the percentage of TV penetration is high enough to make the market a good buy; that is, there will be an ample number of family sets.*
- *Will the product's ultimate budget be sufficient to keep the market on the list, or is it the type of market you will be inclined to drop so as to be able to meet rate increases in other markets?*
- *Even though the market is adequately covered by an outside station, will the addition of a local station in that market help the client's dealer relations to justify the additional payment?*
- *How important is the market to your client's product, in the event his major competition is already on a local station? Is the station rate out of line with the sales potential?*
- *If the market is being well covered by an outside station but at an unsatisfactory time, does the availability of a preferable spot on the local station in that market justify its addition?*

NOTE: The above is a distillation of the check points offered by timebuyers in 12 important New York ad agencies as the result of an inquiry conducted by SPONSOR.

TV puzzler: what new markets to buy

SPONSOR poll discloses admen less disposed to adding new markets: groping for formula that can be applied to coverage problems

Stations in some of the newly opened and upcoming TV markets are discovering that national advertisers may not provide them with the sort of Klondike rush they had anticipated.

These stations are finding, much to their dismay, that a freeze of sorts has set in on time buying. Advertisers and agencies—especially the big ones—for the first time since the lifting of the freeze are taking long looks at the newer secondary and tertiary markets. Another disquieting factor is the movement among several top agencies to reduce the business of selecting TV markets to a formula, or slide-rule basis.

SPONSOR has conducted an inquiry on these two trends by addressing the following two questions to ad managers, media directors, research directors, timebuyers, network station relation officials, and station reps:

1. To what do you attribute the marked slowdown in the adding of new markets to hookups of sponsored network programs?

2. Is it practical at the present stage of TV's development to determine the importance or value of a secondary market according to a specific set of rules?

controversy

The survey, in summary, disclosed that budget exhaustion was an important factor in the buying slowdown and that there exists among admen some disparity of opinion as to whether TV at this point lends itself to a regimented buying pattern.

(*Please turn to page* 83)

What a sponsor should know about network cut-ins

Some two dozen network clients today spend $1,000,000 annually for local, regional inserts

The map at right illustrates a dramatic fact: General Mills airs a single network radio show, ABC Radio's *Bill Ring*, to sell simultaneously at least five different GM products in as many regions of the U. S. Moreover, some of these brands are sold in distribution "islands" deep inside another GM brand's territory, and periodic rotations are made between entire regional brand promotions.

General Mills' secret: regional and local cut-ins made during the commercial portions of *Bill Ring*. No less than 27 cut-ins were involved during the typical mid-1952 week mapped here. Total cost, in addition to the usual time-and-talent charges varies between $350 and $600 per week. And GM operates similarly with many other radio and TV net shows it sponsors.

Such cut-ins on network shows—not counting the healthy annual business in network "co-op" programs—are big business today. As SPONSOR went to press, more than two dozen leading advertisers were using large-scale regional or local cut-ins in conjunction with their network radio and TV shows. Currently, these advertisers are spending money at a total annual rate of nearly $1,000,000 for radio and TV cut-in charges.

With "national" air planning giving way more and more to "market-by-market" planning, the total number of cut-in users at the network level—and the total amount of money they will shell out in service costs—will probably be anywhere from 20% to 50% higher by next year, network officials and sales executives predict.

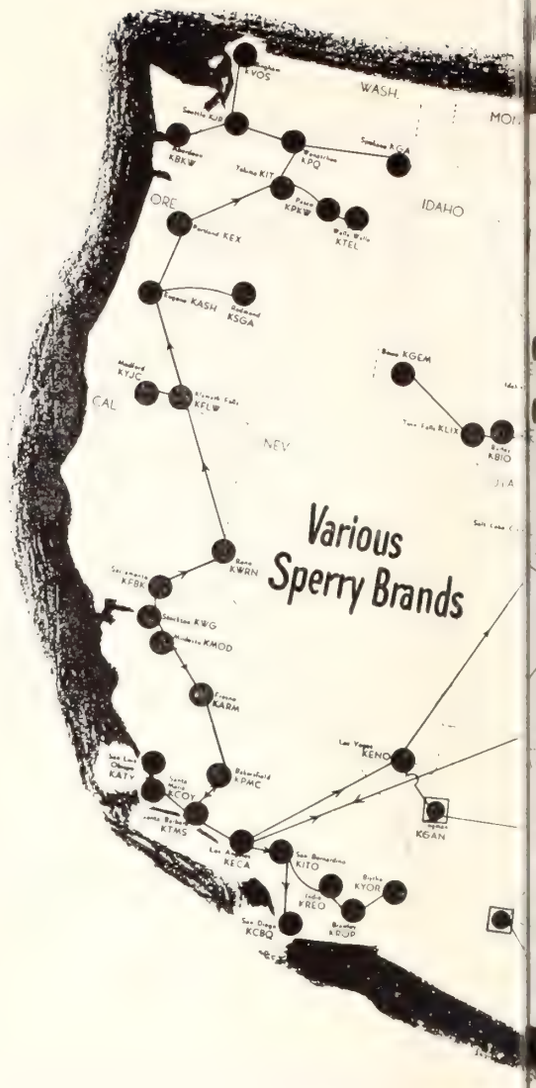
From the network point of view, the growing use of cut-ins along with network shows is another step forward in achieving increased flexibility. In the eyes of station reps, who feel that big cut-in operations like General Mills' *Bill Ring* are poaching on spot broadcasting, cut-ins seem to be an attempt by networks to do something which spot radio-TV does better.

Cut-ins are employed by many major-league advertisers. Current and near-future users of network cut-ins, radio and TV, include: P&G, General Mills, Philco, General Foods, Bristol-Myers, Johns-Manville, Quaker Oats, State Farm Insurance, Continental Baking, Cannon Mills, Manhattan Soap, Carter Products, Club Aluminum, and Gillette Safety Razor.

What's behind the increased use of network cut-ins, often in operations as large and as flexible as that typified by General Mills' *Bill Ring*? Are cut-ins useful? Do they work better for some advertisers than for others? Are they worth the trouble? Such questions are often being asked today by advertisers and agencies who have kept close tabs on the rapidly shifting trends of network broadcasting.

SPONSOR herewith presents a round-up of information on the subject of network cut-ins. Later in this report, new data on cut-in costs, policies, and cut-in problems will be discussed. The majority of the data were gathered by SPONSOR from interviews with network sales and operations officials, and by talks with several leading agencies who have cut-in-using clients.

Advertisers now using cut-ins fall roughly into two main categories. First, there are the advertisers who unhook one or more stations from their network radio or TV show in order to insert a local or regional commercial for another of their products. Secondly, another large group of advertisers blanket the nation with dealer and distributor cut-ins, unhooking every market on their network in order to



Symbols represent GM's cut-in brand

★ ***Red Star***

☆ ***Rex***

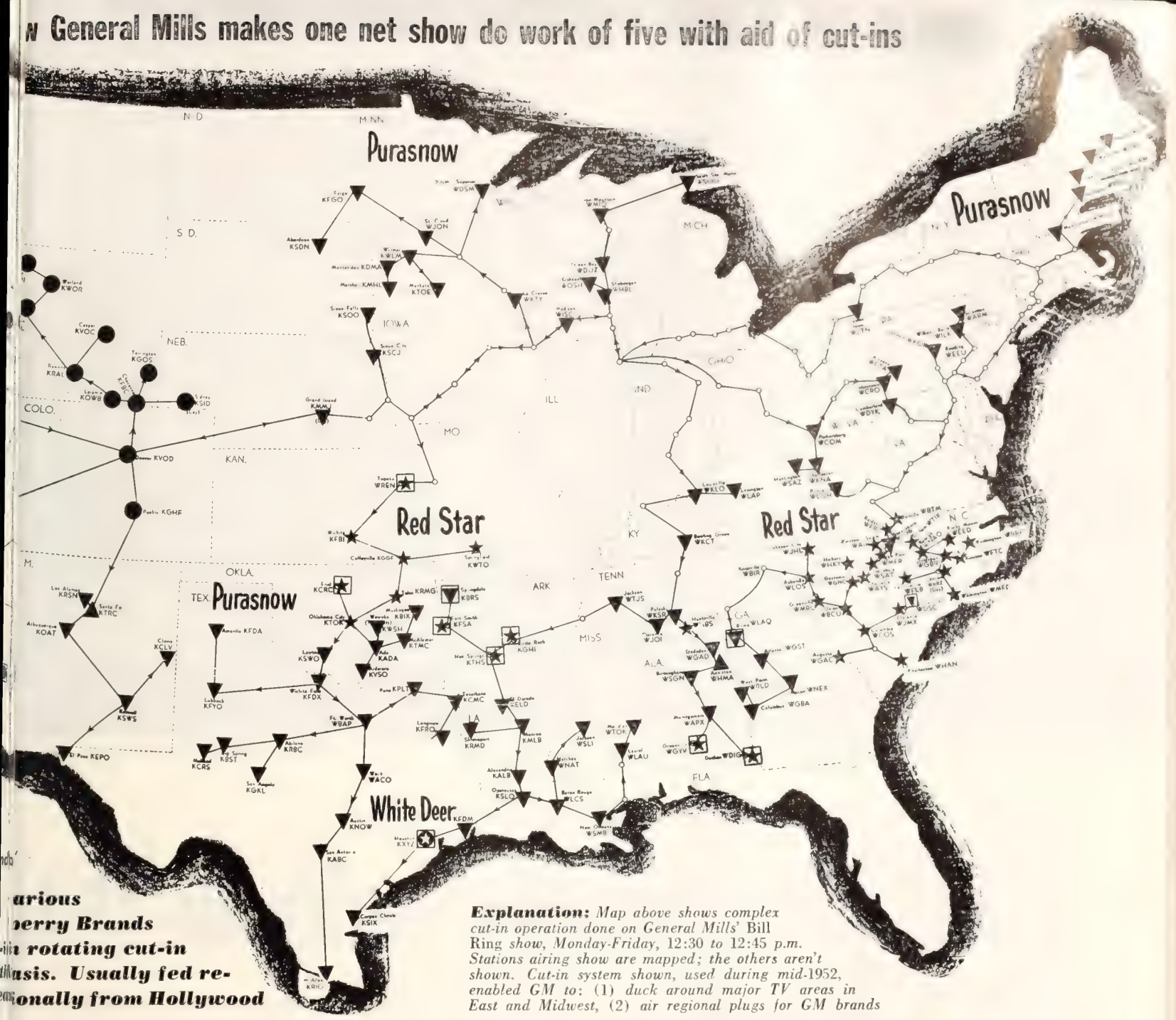
▼ ***Purasnow***

□ ***Local cut-i done in oth brand area***

✪ ***White Deer***

commercials

n General Mills makes one net show do work of five with aid of cut-ins



Explanation: *Map above shows complex cut-in operation done on General Mills' Bill Ring show, Monday-Friday, 12:30 to 12:45 p.m. Stations airing show are mapped; the others aren't shown. Cut-in system shown, used during mid-1952, enabled GM to: (1) duck around major TV areas in East and Midwest, (2) air regional plugs for GM brands*

arious
berry Brands
n rotating cut-in
asis. Usually fed re-
onally from Hollywood

insert 30-second (or less) local name plugs for their retailers.

Here are five examples of such cut-in usage, from both categories. They include: a soap manufacturer, a building materials firm, a baby food sponsor, a textile house, and a jewelry concern that makes diamond rings.

Procter & Gamble: P&G is probably the biggest buyer of cut-ins. P&G shows, particularly daytime serials on NBC and CBS Radio, are often only the framework for a series of local and regional airselling jobs. These shows are aired, of course, across the country under P&G's banner. But commercials often appear in a patchwork-quilt

(*Please turn to page* 70)

Four tips on using network radio-TV cut-ins

Applications: *Cut-ins on network shows, locally and regionally, have two basic uses for clients. (1) Cut-ins can "insert" a second air commercial in a local market or major region. (2) Dealer names can be tied to network plugs*

Service costs: *Station and/or network cut-in service charges are based on use of extra facilities, such as switching and extra lines, and must be estimated for each operation. They are small (5-10%) part of total show cost*

Talent costs: *Since cut-ins are usually done from transcriptions (radio) and films (TV), special commercials may be needed. Costs are similar to spot commercials. Also, local radio-TV announcers may get $2-30, if scales apply*

Net policies: *Mutual and ABC are generally more receptive to radio cut-in deals than are NBC and CBS. In TV, ABC and Du Mont are most likely to permit their use on large scale. Policies change; checking nets is a must*



INTERWOVEN INTO RECIPE CHATTER ON "ELECTRIC LIVING" SHOW ARE DEMONSTRATIONS OF MANY APPLIANCES. PICTURES AT RIGHT SHO

Can you use Boston Edison's low-cost formula?

Utility employees double on TV to

For under $1,000 a week, firm airs home economics show that sel

Many a local advertiser with a $60,000 TV budget in a 1,000,000-set market finds himself either splurging on a seasonal promotion or settling for a regular campaign of 10-second announcements. But neither of these courses appealed to the Boston Edison Co. and its advertising agency, John C. Dowd, Inc.

How this company developed an interesting, audience-attracting, 52-week-a-year program at a total cost of $1,000 a week might well be a model for other advertisers who have one eye on TV and the other on costs.

Many utility firms today concentrate on "public service" programing. Boston Edison's "Electric Living" program on WBZ-TV every Tuesday afternoon interlards recipes (using electric mixers, refrigerators, ranges, etc.) with commercials which swing from the friendly services supplied by the company's 3,500 employees to the benefits, convenience, and advantages of electric living. No specific manufacturer's line of appliances is plugged, but stress is often laid on a particular item such as an electric roaster.

Secret of the program's low cost is the fact that every performer on the show is a regular full-time Edison company employee whose TV activities are secondary to his other duties. Responsible for this unusual concept are Boston Edison's public relations V.P. Thomas H. Carens and TV Director Robert Cunningham working with Agencymen J. Norman McKenzie, account exec. and Radio-TV Director Ted Pitman.

case history

Contributing to the problem is the fact that the goal of most utilities is a twofold one: (1) creating and maintaining good public relations, and (2) load-building via increased sale and use of appliances. But both of these objectives must be pursued subtly. Boston Edison officials discovered that when they put radio station WEEI (for Edison Electrical Illuminating Co., but since purchased by CBS) on the



T ON TV AND AT REGULAR BOSTON EDISON JOBS

pare costs

ppliances and wins good will

air in 1924 and announced that the entertainment furnished "will engender a friendly feeling toward our company." The Massachusetts Department of Public Utilities promptly received a letter from one skeptic charging that "Radio Station WEEI is a bald-faced ruse to make people stay up late—and burn more electric lights!"

The thousands of warm letters received by the firm since the TV program started are evidence that today's good will efforts are better received by the public.

Now in its 70th week on the air, "Electric Living" reaches TV families at an annual cost of $.0715 per family, according to September 1952 estimates. ★ ★ ★

On the air and . . . on the job



Bill Syran acts as m.c. of "Electric Living" program, also delivers commercials for the electric appliances being featured



As a district manager, Bill finds his public relations work easier because of customers' familiarity with him through TV



Tricks such as broiling a turkey are demonstrated by Marion Taylor, whose warm approach draws many fan letters weekly



In the Boston Edison home service kitchen Marion devises and distributes many of the recipes which have won her fame



Kay Lynch, another home economist, makes appetizing salads and mouth-watering desserts seem simple using appliances



Purchasers of new electric ranges are often surprised when Kay turns up at their home to give demonstrations, hints



Boston Edison's answer to Betty Furness is Hazel White, whose friendly sales patter has hypoed sales of electric appliances



Complaining customers are easily mollified by a home visit from Hazel who often solves many kitchen problems



Key facts o

SPONSOR's special list

SPONSOR, starting with this issue, will regularly publish a chart listing newly opened and upcoming stations. The type of information given in the instance of each station reflects a poll made by SPONSOR among advertisers and agency people to find out what sort of material would be most useful to them in the matter of selecting markets, media planning, etc.

The charts carried on the adjoining and subsequent pages list the 209 CP's granted to television stations since the lifting of the freeze in April 1952. However, the listing as a regular feature will be limited to stations which have received their CP's but are not yet on the air along with stations which have but recently started operating.

Of the 209 post-freeze authorizations, 29 stations are on the air; added to the 108 pre-freeze stations the number of stations actively telecasting, as of SPONSOR's going to press, came to 137.

The number of stations affiliated with networks totals 118, which represents 74 markets, according to the A T & T's Long Lines Department.

*On 28 January eight more commercial grants were made: Fort Dodge, Ia. (Ch 21); Memphis, Tenn. (Ch 13); Johnson City, Tenn. (Ch 11); Roswell, N. M. (Ch 8); Salem, Ore. (Ch 24); Tyler, Tex. (Ch 19); Temple, Tex. (Ch 6); Charlottesville, Va. (Ch 64). Detailed listings on these stations will appear in a subsequent issue of SPONSOR.

Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 28 Jan.)	137
No. of markets covered	85
No. of new-station applications pending (approx.)	780
No. of CP's granted	209
No. of grantees not yet on air	180
No. of TV homes in U.S.	21,234,100
Per cent of all U.S. homes with TV sets	44.8%
Per cent of all homes in TV coverage areas	64.5%

Scenes like this one—construction of RCA Superstile antenna—can be seen all over U.S.A.

209* new and upcoming TV stations

ntains every station licensed since lifting of freeze

New and upcoming TV stations

(CP's granted since lifting of freeze on 14 April 1952 through 28 January 1953)

City and state	Market rank	Call letters & channel	On-air date*	Power (kw) Visual	Power (kw) Aural	Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
Alabama											
Birmingham	27	WJLN-TV(48)	nk	230	120		2	141,000	Johnston Bdcstg. Co.		
		WSGN-TV(42)	nk	1,000	500				Birmingham News Co.	Henry P. Johnston	Blair-TV
Gadsden	164	WTVS(21)	April '53	22	11		0		Jacob A. Newborn Jr.		
Mobile	85	WALA-TV(10)	14 Jan. '53*	316	235	NBC, ABC	2	17,000	Pape Bdcstg. Co.	Howard Martin	Headley-Reed
		WKAB-TV(48)	29 Dec. '52	22.5	12	DuM, CBS			Pursley Bdcstg. Serv.		Forjoe
Montgomery	127	WCOV-TV(20)	Mar. '53	88	44	CBS	0	4,000	Capital Bdcstg. Co. (WCOV)	Hugh M. Smith	Taylor
Arizona											
Tucson	124	KCNA-TV(9)	nk	25	12.5		0		Catalina Bdcstg. Co.		
		KOPO-TV(13)	1 Feb. 53	316	160				Old Pueblo Bdcstg. Co.		
		KVOA-TV(4)	Mar. '53	11	5.5	NBC			Arizona Bdcstg. Co. (KVOA)	R. B. Williams	Raymer
Arkansas											
Fort Smith	184	KFSA-TV(22)	May '53	265	145		0	1,500	Southwestern Publ. Co. (KFSA)	Weldon Stamps	Pearson
Little Rock	96	KETV(23)	nk	17.5	9.9		0	2,200	Great Plains TV Properties		
		KRTV(17)	15 Apr. '53	22	12.5				Little Rock Telecasters		Pearson
California											
Bakersfield		KAFY-TV(29)	Apr. '53	20.5	11	All four	0		Bakersfield Bdcstg. Co.		Forjoe
Fresno	71	KMJ-TV(24)	May '53	105	53		0		McClatchy Bdcstg. Co.		Raymer
Los Angeles	3	KPIK(22)	Sep. '53	540	320		7	1,375,000	John Poole Bdcstg. Co.		
		KUSC-TV(28)	nk	46	26				Univ. of Southern Cal.		
San Bernardino	68	KITO-TV(18)	Fall '53	87	49		0	51,188	KITO, Inc.		Hollingbery

nk Not known

* Most prospective starting dates have been obtained from the actual grantees, others from trade sources. Many must be deemed only approximations.

** The number of TV sets designated in each market are necessarily approximate. In most cities with stations already on the air, NBC TV Research figures are used, all others are estimates from various sources.

† Rankings so marked indicate that the city itself is actually only part of a market which has this rank (markets are classified according to Metropolitan Area population as defined by Sales Management). Cities so designated and the market city-group are here listed: New Britain, Conn.: Hartford-New Britain; Waterbury, Conn.: New Haven-Waterbury; St. Petersburg, Fla.: Tampa-St. Petersburg; Ashland, Ky.: Huntington-Ashland; Holyoke, Mass.: Springfield-Holyoke; New Bedford, Mass.: Fall River-New Bedford; Bethlehem & Easton, Pa.: Allentown-Bethlehem-Easton; Hazleton, Pa.: Wilkes Barre-Hazleton.

Blank spaces indicate information unavailable at press time.

City and state	Market rank	Call letters & channel	On-air date*	Power (kw)		Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
				Visual	Aural						
anta Barbara		KEY-T(3)	May '53	50	25	All four	0	40,000	Santa Barbara Bdestg. & TV Corp.	Colin M. Selph	Hollingbery
alinas		nk(28)	nk	105	60		0		Salinas-Monterey TV Co.		
tockton	91	KTVU(36)	nk	145	78		0		San Joaquin Telecasters		
olorado											
olo. Springs	179	KKTV(11)	7 Dec. '52	250	125	ABC, CBS, DuM	1	25,000	TV Colorado, Inc (KVOR, KGHF)	James D. Russell	Hollingbery
		KRDO-TV(13)	Apr. '53	240	120				Pikes Peak Bdestg. Co. (KRDO)	Joe Rohrer	McGillvra
enver	26	KBTV(9)	2 Oct. '52	240	120	CBS, ABC	2	85,000	Colorado TV Corp.	Joseph Herold	Free & Peters
		KFEL-TV(2)	11 Jul. '52	56	28.5	NBC, DuM			Eugene P. O'Fallon (KFEL)	Gene O'Fallon	Blair-TV
		KDEN(26)	Spring '53	110	55				Empire Coil Co.		
		KIRV(20)	Sep. '53	89	53				Mountain States TV Co.		
ueblo	167	KCSJ-TV(5)	Mar. '53	12	6		0	4,000	Star Bdestg. Co. (KCSJ)	Douglas D. Kahle	Avery-Knodel
		KDZA-TV(3)	Feb. '53	10.5	5.3				Pueblo Radio Co. (KDZA)	Dee B. Crouch	McGillvra
onnecticut											
ridgeport	35	WICC-TV(43)	Feb. '53	180	91	ABC	0	5,055	Southern Conn. & L. I. TV Co. (WICC)	Philip Merryman	Young
		WSJL(49)	nk	99	60				Harry L. Liftig		
ew Britain	32‡	WKNB-TV(30)	8 Feb. '53	205	105	CBS	0	300,000	New Britain Bdestg. Co. (WKNB)	Peter B. Kenney	Bolling
ew London		WNLC-TV(26)	Aug. '53	105	54		0	25,000	Thames Bdestg. Corp. (WNLC)	Gerald J. Morey	
aterbury	30‡	WATR-TV(53)	Mar. '53	245	125		0	345,000 Waterbury-New Haven	WATR, Inc.	Samuel R. Elman	Rambeau
lorida											
t. Lauderdale		WFTL-TV(23)	Mar. '53	100	56		1	50,000	Gore Publ. Co. (Ft. Lauderdale Daily News)	J. W. Dickey	Weed
		WITV(17)	nk	18.5	11		0		Gerico Investment Co. (WBRD)		
akeland		WONN-TV(16)	nk	85	43		0		WONN-TV, Inc.		
ensacola	143	WAFA-TV(15)	June '53	20	10		0	1,000	Southland Telecasters	C. W. Lamar Jr.	Young
t. Petersburg	45†	WSUN-TV(38)	May '53	83	42		0	8,000	City of St. Petersburg	George D. Robinson	Weed & Co
. Palm Beach	141	WIRK-TV(21)	June '53	22	11.5		0	3,500	WIRK-TV, Inc. (WIRK)	J. S. Field	
aho											
oise		KIDO-TV(7)	June '53	51	26		0		KIDO, Inc.		Blair TV
		nk(9)	nk	32	16				Idaho Bdestg. & TV Co.		

City and state	Market rank	Call letters & channel	On-air date*	Power (kw) Visual	Power (kw) Aural	Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
Illinois											
Belleville		WTVI(54)	May '53	220	120	CBS	0		Signal Hill Telecasting Corp.		Young
Chicago	2	WHFC-TV(26)	nk	217.45	108.75		4	1,360,000	WHFC, Inc.		
Danville		WDAN-TV(24)	nk	19	9.5		0	2,000	Northwestern Publ. Co. (WDAN)	Robert J. Burow	Everett-McKinney
Decatur	154	WTVP(17)	July '53	18	9.8		0	15,000	Prairie TV Co.	Harold G. Cowgill	
Peoria	78	WEEK-TV(43)	1 Feb. '53	175	88	NBC, CBS, DuM	0	16,000	West Central Bdestg. Co. (KRMG)	Fred C. Mueller	Headley-Reed
		WTVH-TV(19)	15 May '53	95	54	ABC, CBS, DuM			Hilltop Bdestg. Co. (KSTT)	Hugh R. Normar	Sears & Ayer
Rockford	116	WTVO(39)	Apr. '53	15.5	8.5	NBC	0	20,000	Winnebago TV Corp.	Harold Froelich	Weed TV
Indiana											
Lafayette		WFAM-TV(59)	May '53	20	10.5		0	30,000	WFAM, Inc. (WASK, WFAM-TV)	O. E. Richardson	Rambeau
Muncie	166	WLBC-TV(49)	8 Mar '53	16	8.1		0	18,393	Tri-City Radio Corp. (WLBC)		
South Bend	90	WSBT-TV(34)	21 Dec. '52	170	88	CBS, NBC DuM	1	35,000	South Bend Tribune (WSBT)	R. H. Swintz	Raymer
Iowa											
Sioux City	153	KWTV(36)	nk	18.5	10.5		0	20,095	Great Plains TV Properties		
		KVTV(9)	Apr. '53	29	15.5	CBS			Cowles Bdestg. Co. (WNAX, KRNT)	Bob Tincher	Katz
Kansas											
Manhattan		KSAC-TV(8)	nk	52	26		0		Kans. State Coll. of Agric.		
Hutchinson		nk(12)	nk	117	59		0		Hutchinson TV, Inc.		
Kentucky											
Ashland	81†	WPTV(59)	May '53	250	130		0	80,000	Polan Industries	Ted Nelson	
Henderson		WEHT(50)	May '53	26	13		0		Ohio Valley TV Co.		
Louisville	25	WKLO-TV(21)	July '53	200	100	ABC	2	178,000	Mid-America Bdestg. Corp.	Joe Eaton	Blair-TV
		nk(41)	nk	240	125				Robert W. Rounsaville		
Louisiana											
Baton Rouge	113	KHTV(40)	Fall '53	290	150		0	5,800	Capital TV & Bdestg. Co.		
		WAFB-TV(28)	Feb. '53	225	115	All four	0		Modern Bdestg. Co.	Tom E. Gibbens	Adam Young
Lake Charles		KTAG-TV(25)	June '53	20	10.5		0	500	Southland Telecasters	C. W. Lamar Jr.	Adam Young

City and state	Market rank	Call letters & channel	On-air date*	Power (kw)		Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
				Visual	Aural						
Monroe	180	KFAZ(43)	June '53	77	44		0		Delta TV, Inc.	Howard E. Griffith	
		KNOE-TV(8)	Apr. '53	170	88		0		James A. Noe (KNOE)	Paul H. Goldman	H-R Reps
Maine											
Bangor		WABI-TV(5)	31 Jan. '53	1.9	95	All four	0	10,000	Community Telecasting Serv. (WABI)	Murray Carpenter	Hollingbery; Kettell Carter
Maryland											
Baltimore	12	WITH-TV(60)	6 mos. to yr.	105	59		3	453,000	WITH-TV, Inc. (WITH)	Thomas G. Tinsley Jr.	
Frederick		WFMD-TV(62)	Late '53	105	54		0	15,000	Monocacy Bdcstg. Ca. (WFMD)	Allan W. Long	
Massachusetts											
Fall River	49	WSEE-TV(46)	May '53	19.5	9.8		0	80,483	New England TV Co.		
Holyoke	42†	WHYN-TV(55)	Mar. '53	65	35	CBS, DuM	0	55,000	Hampden-Hampshire Corp. (WHYN)	Charles N. DeRose	Branham
New Bedford	49†	WNBH-TV(28)	Early '53	200	100		0	(See Fall River)	E. Anthony & Sons (WNBH)		Walker
Northampton		nk(36)	nk	21.4	12.8		0		Regional TV Corp. (WACE)		
Springfield	42	WWLP(61)	1 Mar. '53	150	75	ABC, NBC	0	76,698	Springfield TV Bdcstg. Corp. (WSPR)	Alan C. Tindal	Hollingbery; Bannan
Michigan											
Ann Arbor		WPAG-TV(20)	Mar. '53	1.75	.93	DuM	0	14,000	Washtenaw Bdcstg. Co. (WPAG)	Edward F. Baughn	McGillvra
Battle Creek	138	WBCK-TV(58)	Summer '53	18.5	9.3		0		Michigan Bdcstg. Co. (WBCK)		
		WBKZ-TV(64)	May '53	24.5	14	ABC, DuM			Booth Radio & TV Stns., Inc.		
East Lansing		WKAR-TV(60)	Sep. '53	245	125		0		Mich. St. Bd. of Agric., Mich. St. College (WKAR)	Dr. Armand L. Hunter	
Flint	73	WCTV(28)	Late spring '53	17.5	8.7		0	44,719	Trans-American TV Corp.	James L. Rubenstone	
		WTAC-TV(16)	nk	59	29.5				Trendle-Campbell Bdcstg. Corp. (WTAC)		
Jackson	146	WIBM-TV(48)	Summer '53	225	115		0	14,736	WIBM, Inc. (WIBM)		
Kalamazoo	135	WKMI-TV(36)	Oct. '53	83	47		1	169,000	Steere Bdcstg. Corp. (WKMI)	Emil J. Popke Jr.	H-R Reps
Muskegon	137	WTVM(35)	Sep. '53	270	140		0		Versluis Radio & TV, Inc.		
Saginaw	115	WKNX-TV(57)	Mar. '53	19	10		0	21,000	Lake Huron Bdcstg. Corp. (WKNX)	William J. Edwards	Gill-Keefe & Perna

City and state	Market rank	Call letters & channel	On-air date*	Power (kw)		Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
				Visual	Aural						
Minnesota											
Duluth	77	WFTV(38)	Mar. '53	17	9.6		0	1,703	Great Plains TV Properties	James C. Cole	
Rochester		nk(10)	nk	105	54		0		Southern Minn. Bdcstg. Co		
St. Cloud		nk(7)	nk	23.5	12		0		Granite City Bdcstg Co. (WJON)		
Mississippi											
Jackson	125	WJTV(25)	20 Jan. '53	180	98	NBC, ABC, CBS, DuM	0	2,000	Mississippi Publishers Corp		Katz
Meridian		WCOC-TV(30)	nk	210	110	CBS	0		Mississippi Bdcstg. Co. (WCOC)		
Missouri											
Columbia		nk(8)	nk	205	105		0		Curator of U. of Mo.		
Festus		KACY(14)	July '53	170	89		0		Ozark TV Corp.		
Kansas City	17	nk(25)	nk	93	51		1	253,000	Empire Coil Co. (WXEL, KPTV)		
St. Joseph	165	KFEQ-TV(2)	May '53	52	26	CBS	1	237,108	KFEQ, Inc.	Barton Pitts	Headley-Reed
St. Louis	9	nk(36)	nk	275	145		1	468,000	Broadcast House, Inc.		
		nk(42)	nk	81.7	46.2				Missouri Bdcstg. Corp		
Springfield	148	KTTS-TV(10)	Mar. '53	12.5	6.4		0	11,000	Independent Bdcstg. Co. (KTTS)	Pearson Ward	Weed
		nk(3)	July '53	60.4	30.2				Springfield TV, Inc.	J. Gordon Wardell	
Montana											
Billings		nk(8)	nk	12	6.2		0		Rudman-Hayutin TV Co.		
Butte		nk(4)	nk	14.5	7.3		0		Copper Bdcstg. Co.		
Great Falls		nk(5)	nk	8.9	4.5		0		Buttrey Bdcstg. Inc.		
Nebraska											
Lincoln	139	KFOR-TV(10)	May '53	59	29.5	ABC	0	28,000	Cornbelt Bdcstg. Corp. (KFOR)	George Smith	Petry
		KOLN-TV(12)	Feb. '53	21.5	11	DuM	0		Cornhusker Radio & TV Corp. (KOLN)	Harold E. Anderson	Weed
Nevada											
Reno		KZTV(8)	Mar. '53	3	1.5		0		Nevada Radio-TV Corp. (KWRN)		
New Jersey											
Asbury Park		WCEE(58)	Late '53	100	50		0		Atlantic Video Corp.	Harold C. Burke	

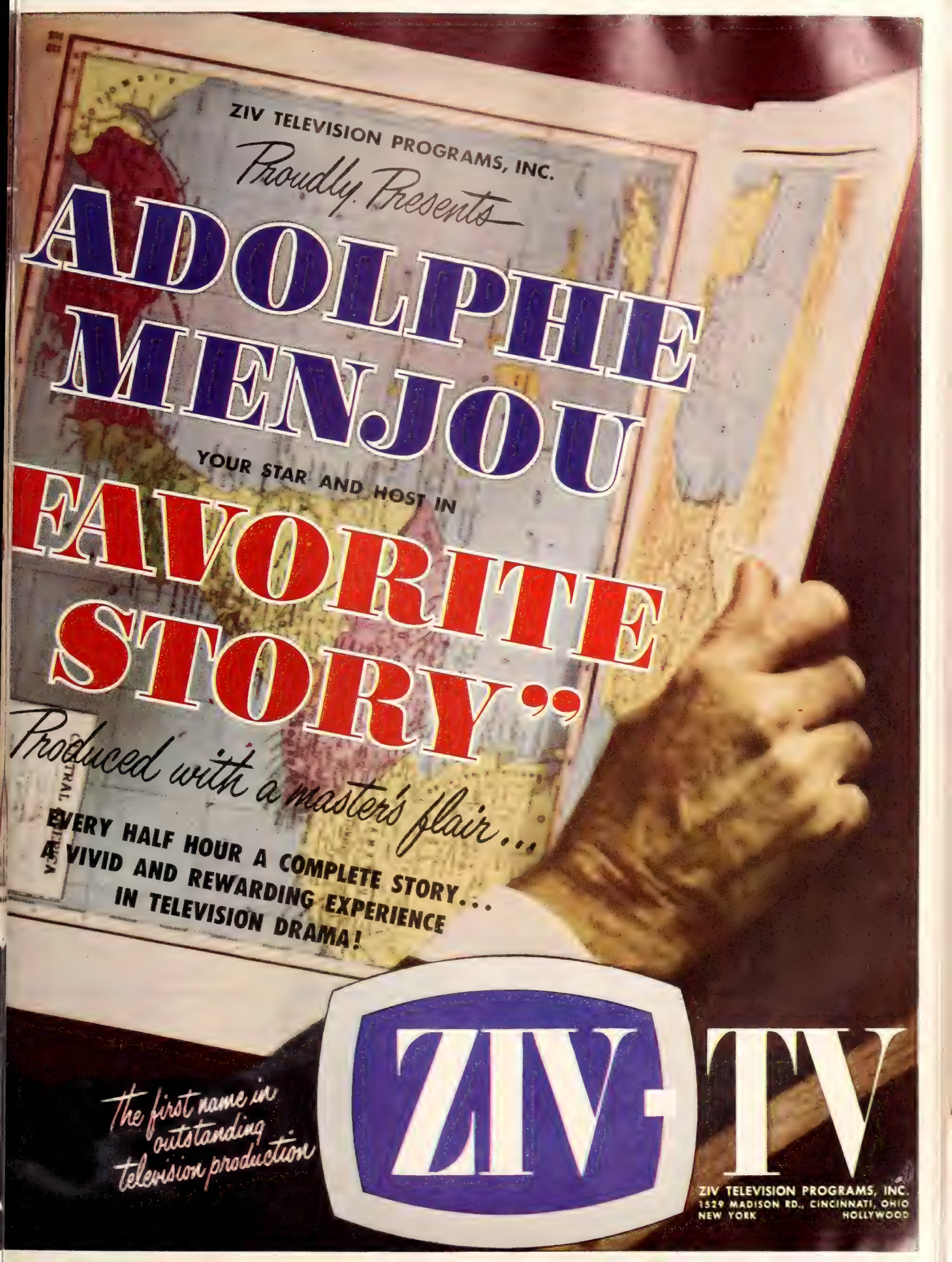


"FAVORITE STORY" WILL BE YOUR SUCCESS STORY!

Week after week, story after story, the most vivid and exciting dramas ever presented to any audience anywhere!

- **STORIES** that leave this week's audience eager for next week's show!
- **SCRIPTS** sparkling with the creative genius of Lawrence and Lee!
- **ACTORS** . . . always the perfect cast . . . a galaxy of headliners!
- **SETTINGS AND COSTUMES** an artistic triumph for each program!
- **MUSIC AND DIRECTION** fresh and vigorous that make each program come vibrantly alive!
- **PROMOTION** . . . finest array of merchandising aids in TV history!

NOT ANYWHERE, BY ANYONE, HAS TELEVISION BEEN SO HANDSOMELY AND LAVISHLY STA


ZIV TELEVISION PROGRAMS, INC.
Proudly Presents
ADOLPHE MENJOU
YOUR STAR AND HOST IN
"FAVORITE STORY"
Produced with a master's flair...
EVERY HALF HOUR A COMPLETE STORY...
A VIVID AND REWARDING EXPERIENCE
IN TELEVISION DRAMA!
The first name in outstanding television production
ZIV-TV
ZIV TELEVISION PROGRAMS, INC.
1529 MADISON RD., CINCINNATI, OHIO
NEW YORK
HOLLYWOOD

City and state	Market rank	Call letters & channel	On-air date*	Power (kw) Visual	Power (kw) Aural	Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
Atlantic City	131	WFPG-TV(46)	21 Dec. '53	18	9	All four	1	5,500	Neptune Bdcstg. Corp.	Blair K. Thron	Pearson
		nk(52)	nk	20.5	12.3				Matta Enterprises		
New Brunswick		WTLV(19)	Fall '53	105	53		0		Dept. of Educ., St. of N.J.		
New Mexico											
Santa Fe		nk(2)	nk	54	27		0		Greer & Greer		
New York											
Albany	34	WRTV(17)	nk	205	110		0	138,352	Univ. of State of N.Y.		
Binghamton	99	WQTV(46)	nk	200	105		1	95,000	Univ. of State of N.Y.		
Buffalo	14	WBUF(17)	Apr. '53	165	83		1	328,419	Chautauqua Bdcstg. Corp. (theatres)	Sherwin Grossman	H-R Reps
		WDDG(59)	Spring '53	91	51				Buffalo-Niagara TV Corp.		
		WTVF(23)	nk	205	105				Univ. of State of N.Y.		
Elmira	171	WTVE(24)	Mar. '53	58	29		0		Elmira TV		Forjoe
Ithaca		WHCU-TV(20)	15 Nov. '53	212.5	105.2		0	2,000	Cornell Univ.	M. R. Hanna	
Jamestown		nk(58)	nk	100	56		0		James Bdcstg. Co. (WJTN)		
Kingston		nk(66)	nk	25	13.5		0		Kingston Bdcstg. Corp. (WKNY)		
New York	1	WGTV(25)	nk	205	110		7	3,230,000	Univ. of State of N.Y.		
Poughkeepsie		WEOK-TV(21)	Oct. '53	105	60		0	50,000	Mid-Hudson Bdcstrs. (WEOK)	A. J. Barry	Everett-McKinney
Rochester	39	WROH(21)	nk	205	105		1	170,000	Univ. of State of N.Y.		
Syracuse	53	WHTV(43)	nk	200	105		2	180,000	Univ. of State of N.Y.		
Watertown		WWNY-TV(48)	nk	185	100		0		Brockway Co. (WWNY)		
North Carolina											
Asheville	136	WISE-TV(62)	1 June '53	23	13		0	10,000	WISE, Inc.	Harold Thoms	Bolling
Greensboro	97	WCOG-TV(57)	15 Aug. '53	115	59		1	105,000	Inter-City Adv. Co. of Greensboro		Bolling
Raleigh	128	WETV(28)	Apr. '53	280	145		0	5,015	Sir Walter TV & Bdcstg. Co. (WNAO)		Avery-Knodel
North Dakota											
Fargo		nk(6)	nk	70	35		0		WDAY, Inc.		
Ohio											
Akron	46	WAKR-TV(49)	Spring '53	145	73		0	99,455	Summit Radio Corp. (WAKR)		Weed
Dayton	41	WIFE(22)	July '53	210	105		2	216,000	Skyland Bdcstg. Corp. (WONE)		Headley-Reed
Lima	169	WIMA-TV(35)	Summer '53	91	50		0	10,000	N. W. Ohio Bdcstg. Corp. (WIMA)	Bob Mack	Weed
		WLOK-TV(73)	15 Mar. '53	20	11	NBC			WLOK, Inc.	Robert O. Runnerstrom	H-R Reps

City and state	Market rank	Call letters & channel	On-air date*	Power (kw) Visual	Power (kw) Aural	Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
ısilon		WMAC-TV(23)	1 May '53	99	50		0		Midwest TV Co.	Edward Lamb, pres.	
dusky		nk(42)	nk	18	9.1		0		Lake Erie Bdcstg. Corp. (WLEC)		
rren		WHHH-TV(67)	nk	80	43		0		Warren Tribune Radio Stn. (WHHH)	Carl J. Raymond	
ngstown	33	WFMJ-TV(73)	6 Feb. '53	175	89	NBC	1	90,189	Vindicator Printing Co.	Wm. F. Maag Jr.	Headley-Reed
		WKBN-TV(27)	5 Jan. '53	160	95	ABC, CBS, DuM			WKBN Bdcstg. Corp.	Warren Williamson Jr.	Raymer
		WUTV(21)	July '53	170	85				Polan Industries	Ted Nelson	
ıesville		WHIZ-TV(50)	Apr. '53	91	52		0		S. E. Ohio TV System (WHIZ)	Vernon A. Nolte	Pearson
ıhoma ***vton***		KSWO-TV(7)	1 Mar. '53	10	5		0	4,000	Oklahoma Quality Bdcstg. Co. (KSWO, KRHD)	Paul N. Goode	Taylor
gon ***·tland***	20	KPTV(27)	12 Oct. '52	88	44	NBC, ABC	1	53,000	Empire Coil Co.	Herbert Mayer	NBC
nsylvania ***oona***	126	WFBG-TV(10)	15 Feb. '53	316	160	NBC	0	18,820	Gable Bdcstg. Co. (WFBG)	Jack Snyder	H-R Reps
hlehem	43†	WLEV-TV(51)	Mar. '53	2.25	2.25	NBC	0	67,000	Assoc. Bdcstrs. (WEST)	Thomas Nunan	Meeker
ston	43†	WGLV(57)	Apr. '53	125	63		0	100,000	Easton Publ. Co. (WEEX-FM)	N. Z. Rounsley	Headley-Reed
rrisburg	61	WHP-TV(55)	1 Apr. '53	240	120	CBS	0	57,581	WHP, Inc.	A. K. Redmond	Bolling
		WTPA(51)	nk	220	110				Harrisburg Bdcstrs.		
zleton	48†	WAZL-TV(63)	Oct. '53	98	52		0	6,000	Hazleton Bdcstg. Co. (WAZL)	Vic Diehm	Meeker
nstown	64	WARD-TV(56)	nk	91	46		1	184,000	Rivoli Realty Co.		Weed
w Castle	151	WKST-TV(45)	Feb. '53	20.5	105		0		WKST, Inc. (WKST)		
iladelphia	4	WIP-TV(29)	nk	275	140		3	1,181,000	Pennsylvania Bdcstg. Co. (WIP)	Benedict Gimbel Jr.	
tsburgh	8	WTVQ(47)	Aug. '53	230	120		1	550,000	Gallaher, Berry & Woodyard		Headley-Reed
		WENS(16)	Summer '53	89	50				Telecasting Co. of Pittsb.		
		WKJF-TV(53)	May '53	258.1	130				Mrs. A. J. R. Greer (WAJR, WDNE, WJER)	F. G. Raese	
ading	76	WEEU-TV(33)	1 Mar '53	225	120	NBC	0	68,304	Hawley Bdcstg. Co. (WEEU)	Thomas E. Martin	Headley-Reed
		WHUM-TV(61)	8 Feb. '53	260	135	CBS			Eastern Radio Corp. (WHUM)	Humboldt J. Greig (pres.)	H-R Reps
ranton	75	WGBI-TV(22)	Apr. '53	290	150	CBS	0	30,000	Scranton Bdcstrs. (WGBI)	George D. Coleman	Blair-TV
		WTVU(73)	Apr. '53	11	5.9				Appalachian Co.	Jan King	Bolling
lkes-Barre	48	WBRE-TV(28)	1 Jan. '53	1,000	500	NBC, CBS	1	17,000	Louis G. Baltimore (WBRE)	Louis G. Baltimore	Headley-Reed
		WILK-TV(34)	Apr. '53	250	130	ABC, DuM			Wyoming Valley Bdcstg. Co. (WILK)	Roy E. Morgan	Avery-Knodel
lliamsport	158	WRAK-TV(36)	nk	21	10.5		0		WRAK, Inc.	G. E. Joy	McKinney

(Please turn to page 58)

HOME IMPROVEMENT

SPONSOR: Peter Peterson Co. AGENCY: Roy Garn

CAPSULE CASE HISTORY: *A station in a suburban area where there are plenty of private homes—like WHLI, Hempstead—was ideal for this home-improvement contractor (roofing, siding, installation). In the latter part of 1952, Peterson ran 14 one-minute announcements a week for four months on WHLI, pitching the company's services. As a result, Peterson was bombarded with so many leads that the firm could not handle all the business, was forced to go off the air for several months in order to catch up. The average lead amounted to $1,000 in business. Advertising cost: $10 an announcement.*

WHLI, Hempstead, L. I., N. Y. PROGRAM: Announcements

RADIO results

KITCHEN UNITS

SPONSOR: Leeke's AGENCY: Direct

CAPSULE CASE HISTORY: *One morning, on their early a.m.* (6:45 *to* 7:00 *a.m.*) *program,* Melody Farm Time, *Leeke's hardware advertised a special on Youngstown kitchens and cabinet sinks. They offered the cabinet sinks for $99.50 instead of the regular $129.95. No other advertising was used. By noon the same day, they had sold three cabinet sinks, plus one complete kitchen unit for $450. They also sold other items to people attracted to the store by the special. The total volume of business they had done by noon was $1,500. The advertising costs came to .012% of this amount excluding p.m. results.*

WKHM, Jackson, Mich. PROGRAM: Melody Farm Time

BAKERY

SPONSOR: Love's Bakery AGENCY: Direct

CAPSULE CASE HISTORY: *For nearly three years, Love's Bakery in Honolulu sponsored a Monday-through-Friday* (6:30 *to* 6:45 *p.m.*) *kids show,* Uncle Bob's Story Book Fair, *on KULA. In connection with the program, Love's ran an annual "free fair" at which the children turned in bread wrappers and other proofs of purchase for rides. At one fair, Love's had expected a potential attendance of 5,000 or 6,000 at a one-day event; but the unexpectedly heavy influx of children forced them to turn it into a three-day affair which attracted over 20,000 bread wrapper-bearing youngsters.*

KULA, Honolulu, Hawaii PROGRAM: Uncle Bob's Story Book Fair

FOOD FREEZERS

SPONSOR: Vrontikis Bros. AGENCY: Direct

CAPSULE CASE HISTORY: *Located outside the downtown business district, this Salt Lake City appliance dealer was selling about 12 freezers a month. Then he purchased a series of participating announcements—182 in all—to be aired on KDYL during the period of one month. During this month, he sold 60 food-plans-and-freezers. Since each sale averaged $675, Vrontikis' gross jumped from $8,100 to $40,500 that month. Sponsor was so impressed with this increase and with accelerated store traffic and phone inquiries, he has bought more announcements, also sponsors football games.*

KDYL, Salt Lake City PROGRAM: Participations

AUTO INSURANCE

SPONSOR: W. S. Hendrickson Insurance AGENCY: Direct

CAPSULE CASE HISTORY: *This insurance agency wanted to sell a monthly automobile insurance payment plan, to acquaint the public with its three locations, and to establish the firm name in Indianapolis and vicinity. To accomplish this, it bought a 15-minute transcribed music program, Sundays at 12:45 p.m. The sponsor, W. S. Hendrickson, feels it is sufficient commentary on the success of the station to state that in the past 12 months his business has doubled; firm name is established.*

WXLW, Indianapolis PROGRAM: Transcribed music

LABOR PROBLEM

SPONSOR: Erwin Mills AGENCY: Direct

CAPSULE CASE HISTORY: *Each spring and fall, this manufacturer of denim fabrics had from 50 to 300 machines idle because employees—who were also farm people—were taking time off to do planting or harvesting. In June 1952 the company launched a weekly Sunday gospel-singing program on WCKB. "Commercials" reported the advantages of working at the mill including higher pay. Within three days after the first broadcast, 200 job applicants swarmed in. The fall of '52 showed no seasonal labor shortage for the first time in the firm's history—they now have a labor backlog. Cost: $30 a week.*

WCKB, Dunn, N. C. PROGRAM: The Erwin Mills Program

COSMETIC OFFER

SPONSOR: Hazel Bishop, Inc. AGENCY: Raymond Spector

CAPSULE CASE HISTORY: *To give Hazel Bishop's Complexion Glow (cheek color) a new sales impetus, Raymond Spector selected two afternoon NBC Radio network programs aimed at women:* Lorenzo Jones, *a Monday-Wednesday-Friday serial* (5:30 *to* 5:45 *p.m.*); *and* Inside News from Hollywood, *daily,* 2:55 *to* 3:00 *p.m.* (*covering a total of some 166 stations*). *On the shows they offered a 10¢ trial package of Complexion Glow. Within the first four days, an avalanche of over 100,000 dimes poured in. The offer pulled a total of more than 156,000 dimes—and this during August "slump" time.*

NBC Radio network PROGRAM: Lorenzo Jones; Inside News from Hollywood

What's "Countrypolitan"?

ANS.: Big Aggie Land—the market put together by WNAX ✻ *How big?* One million radio families with annual effective buying income of $4.2 billion. Only metropolitan NYC and Chicago are bigger. *Where?* In Minnesota, the Dakotas, Nebraska and Iowa. *How much?* One Class A Chainbreak (one-time rate) is $20.00



✻ **WNAX-570**
Yanktown-Sioux City
A Cowles Station
Represented by The Katz Agency
CBS Radio

WANT MORE PHILADELPHIA "FEATURE FOODS"



1 EFFECTIVE WOMEN'S SHOWS

On each station, an established radio personality conducts a daily women's program packed tight with gaiety, fun, music, helpful hints and hard selling for your products — with assists by top-notch male announcers and popular keyboard wizards.



2 GUARANTEED DISTRIBUTION

In each territory, trained merchandising field-women make dozens of daily calls on important chain and independent outlets — guarantee distribution for your products because grocers know that "Feature Foods" creates heavy consumer demand.

Stations KYW in Philadelphia and WHO in Des Moines now offer a few more participations in their amazing "Feature Foods" programs — the most effective, *integrated* advertising-and-merchandising service ever conceived in the grocery-store field.

Dozens of national food-products manufacturers have proved that this plan *works*, and works at *lowest overall costs*.

Free & Peters, Inc., have all the facts — all the proof — all the cost data. Telephone any F & P office, or mail the coupon. No obligation — but if you are interested, *we urgently advise prompt action*.



FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

SALES IN AND IOWA?

ROMOTION DOES IT

3 GUARANTEED PRODUCT DISPLAY

In each area, the field workers see that your product is prominently displayed—install "Feature Foods" shelf talkers, put up display material, install and service special store-promotion booths where products are displayed, couponed and sampled, if desired.



4 GUARANTEED MERCHANDISING REPORTS

In each area, progress reports are given you twice each month, covering all merchandising work done, giving you a check on distribution and exposure in each store, plus details on competitive activity and comments of grocers. Net result — greater promotion, greater control, greater sales!



WRITE R PHONE FOR THESE BOOKS— NOW!



FREE & PETERS, INC.

NEW YORK	CHICAGO	DETROIT
444 Madison Ave.	*230 N. Michigan Ave.*	*Penobscot Bldg.*
Plaza 1-2700	Franklin 2-6373	Woodward 1-4255

ATLANTA	FT. WORTH	HOLLYWOOD	SAN FRANCISCO
Palmer Bldg.	*406 W. Seventh St.*	*6331 Hollywood Blvd.*	*Russ Bldg.*
Main 5667	Fortune 3349	Hollywood 9-2151	Sutter 1-3798

GENTLEMEN:

Without obligation, please *rush* me my free copies of KYW's and WHO's Fact Books on "Feature Foods".

NAME_____

COMPANY_____

CITY_____

STATE_____

TV film shows recently made available for syndication

The chart below was gathered through a survey of 150 *syndicators who were asked to list shows recently made available (in the past three months) for syndication.*

It is designed as a quick reference for buyers interested in following new product as it comes to market. This film chart will be a regular SPONSOR *feature in alternate issues.*

Show name	Syndicator	Producer	Length	Price Range*	No. in series
ANIMATED					
Jim & Judy in Tele-land	Tele. Screen Prod.	Tele. Screen Prod.	5 min.	50% of 1-time station rate	39
AUDIENCE PARTICIPATION QUIZ					
View the Club	United Artists	Goldstone Prod.	12½ min.	$40-255	13
CHILDREN'S					
Betsy and the Magic Key	Jamieson TV Prod.	Jamieson Film Co.	12 min.		39
King Calico	Goodman	CNC Prod.	15 min.		65
Magic Lady	Official	Telemount	8½ min.		13
COMEDY					
Fearless Fosdick	Sterling TV		30 min.		13
Life of Riley	NBC TV Film Sales	Tom McKnight	30 min.		26
Paul Killiam Show	Sterling TV	Saul J. Turell	15 min.		26
Studs Place	Goodman	Biggie Levin	30 min.		65
DRAMA					
American Wit and Humor	March of Time	March of Time	30 min.		13
Douglas Fairbanks Presents	NBC TV Film Sales	Doug Fair Corp	30 min.		39
Favorite Story	Ziv	Ziv	30 min.	$115-3,000	39
Into the Night	Sterling TV	Saul J. Turell	30 min.		26
Little Theatre	Teevee Co.	Teevee Co.	15 min.		52
Night Editor	Goodman	Mansfield Enterprises	15 min.		26
Orient Express	PSI-TV, Inc.	John Nasht	26½ min.		26
Our Living Language	March of Time	March of Time	15 min.		26
Play of the Week	PSI-TV, Inc.	Edward Lewis	26½ min.		26
Sovereign Theatre	Stuart Reynolds	Gil Ralston Arthur Ripley	26 min.	100% Class A	13
INTERVIEW					
Lilli Palmer	NBC TV Film Sales	Chuck Kebbe	15 min.		26
MUSICAL					
Foy Willing and the Riders of the Purple Sage	RCA Recorded Program Services	Foy Willing TV Prod.	15 min.		260
MYSTERY					
Capsule Mysteries	Charles Michelson, Inc.	Charles Michelson, Inc.	5 min.	$25-185	26
NEWS					
Daily News	INS	Telenews	12 min.		Mon-F
Daily News	NBC TV Film Sales	NBC	5 min.		Daily
Telenews Weekly	INS	Telenews	12½ min.		One we
Weekly News	NBC TV Film Sales	NBC	15 min.		Weekl
United Press Movietone	United Press	UP-20th Cent. Fox	10-20 min.		Mon-F
SPORTS					
American Sports	PSI-TV, Inc.	Robert Sheets	13½ min.		13
Beat the Experts (variety)	Sterling TV	Telenews Prod., Inc.	15 min.	$45-150	65
Beat the Experts (quiz)	Sterling TV	Telenews Prod., Inc.	3¼ min.	$15-50	65
Daily Sports	INS	Telenews Prod., Inc.	3½ min.		Mon-F
Famous Fights from Madison Sq. Garden	Du Mont Film Sales	Winik Films	12 min.	$50-500	26
Madison Square Garden	Du Mont Film Sales	Winik Films	12 min.	$50-400	26
Madison Square Garden	Du Mont Film Sales	Winik Films	26 min.	$80-750	26
This Week in Sports	INS	Telenews	12½ min.		One we
WESTERN					
Annie Oakley	Gene Autry Flying A Pictures	CBS TV Film Sales	30 min.		26 plan
Cowboy "G"	U.A.T.V.	Henry B. Donovan	26½ min.	$100-1,500	13
WOMAN'S NEWS					
For Women Only	Telenews	Telenews	12½ min.		One we

Where price range is not given it has not yet been fixed; or syndicator prefers to give price only on request

Want to sample thrills thousands of miles away—
make back-at-home armchair viewers pick up and GO? Want to do all this effectively and at low cost? Yes? Then . . . **USE FILM.**



For complete information write to: Motion Picture Film Department, *Eastman Kodak Company*, Rochester 4, N. Y. *East Coast Division*, 342 Madison Avenue, New York 17, N. Y. *Midwest Division*, 137 North Wabash Avenue, Chicago 2, Illinois. *West Coast Division*, 6706 Santa Monica Blvd., Hollywood 38, California.

City and state	Market rank	Call letters & channel	On-air date*	Power (kw) Visual	Power (kw) Aural	Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
Pa. (cont'd)											
York	92	WNOW-TV(49)	Apr. '53	96	54	DuM	1	20,000	Helm Coal Co. (WNOW)	Lowell Williams	Hollingbery
		WSBA-TV(43)	21 Dec. '52	170	86	ABC			Susquehanna Bdcstg. (WSBA)	Walter J. Rothensies	Radio & TV Reps
South Carolina											
Charleston	111	WCSC-TV(5)	Apr. '53	100	50		0		WCSC, Inc.		Free & Peters
Columbia	123	WCOS-TV(25)	Apr. '53	89	45	ABC, NBC	0	8,000	Radio Columbia (WCOS)	Chas. W. Pittman	Headley-Reed
		WNOK-TV(67)	Apr. '53	780	390	CBS, DuM			Palmetto Radio Corp. (WNOK)		Raymer
Greenville	106	nk(23)	nk	22	11		0		Greenville TV Co.		
South Dakota											
Sioux Falls	181	KELO-TV(11)	1 Apr. '53	57	29		0	20,000	Midcontinent Bdcstg. Co. (KELO)	E. Nord	Taylor
Tennessee											
Chattanooga	80	WOUC(49)	nk	20	10		0	7,915	Chattanooga T-V, Inc.		McGillvra
		WTVT(43)	nk	275	140				Tom Potter		
Texas											
Amarillo	170	KFDA-TV(10)	Mar. '53	56	30		0	7,800	Amarillo Bdcstg. Corp. (KFDA)		Branham
		KGNC-TV(4)	1 May '53	100	50	NBC, DuM			Plains Radio Bdcstg. Co. (KGNC, KFYO)	Tom Kritser	Taylor
Austin	110	KCTV(18)	nk	210	105		1	18,180	Capital City TV Co.		
		KTBC-TV(7)	27 Nov. '52	100	51	All four			Texas Bdcstg. Corp. (KTBC)	J. C. Kellam	Taylor
		KTVA(24)	nk	280	145				Tom Potter		
Beaumont	95	KBMT(31)	May '53	14	7.1		0	7,029	Television Bdcstrs.		
Dallas	24	nk(23)	nk	220	116		3	225,000 (Dallas-Ft. W.)	UHF Television Co.		
El Paso	93	KEPO-TV(13)	Apr. '53	120	60	ABC	2	11,693	KEPO, Inc.	Miller C. Robertson	Avery-Knodel
		KROD-TV(4)	14 Dec. '52	56	28	CBS, DuM			Roderick Bdcstg. Corp. (KROD)	Val Lawrence	Taylor
		KTSM-TV(9)	4 Jan. '53	58	29	NBC			Tri-State Bdcstg. Co. (KTSM)	Karl O. Wyler	Hollingbery
Galveston	142	KGUL-TV(11)	Mar. '53	59	30		0	12,781	Gulf TV Co.		
		KTVR(41)	nk	230	120				Rudman TV Co.	M. B. Rudman	
Houston	18	KUHT(8)	Apr. '53	30.2	15.4		1	221,000	Univ. of Houston	J. C. Shwarzwalder	
		KNUZ-TV(39)	June '53	100	50				KNUZ TV Co.	Dave Morris	Forjoe
		nk(23)	nk	176	88				UHF Television Co.		
Lubbock	156	KCBD-TV(11)	Mar. '53	92	46	NBC, ABC	1	8,700	Bryant Radio & TV, Inc. (KCBD)	Joe H. Bryant	Pearson
		KDUB-TV(13)	13 Nov. '52	31	15.5	CBS, DuM			Texas Telecasting, Inc.	W. D. Rogers Jr.	Avery-Knodel
San Angelo	186	KGKL-TV(3)	nk	6.4	3.2		0		KGKL, Inc.		
		KTXL-TV(8)	Mar. '53	11	5.5				Westex TV Co. (KTXL)		
Waco	134	KANG-TV(34)	June '53	5	3		0		Central Texas TV Co.		

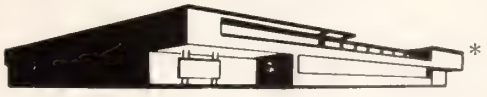
(Please turn to page 78)



For an NBC documentary . . .
the production excellence of a

TV Film a la Kling

Kling studios



*CHICAGO • 601 North Fairbanks Court
HOLLYWOOD • 6650 Sunset Boulevard
NEW YORK • affiliated with Thompson Associates
40 East 51st Street
DETROIT • 1928 Guardian Building

WHEN the National Broadcasting Company undertakes a filmed television documentary series, you can be sure it will be done *right*. NBC made sure by assigning the production of its current half-hour film on Frank Lloyd Wright to Kling Studios.

Kling set designers recreated the architect's study on the sound stage in Kling's Chicago studio, using a photomural made by Kling's technicians at Wright's Taliesin home. While interior shooting was in progress, other Kling crews were filming location shots in Wisconsin and Arizona. Assignments were timetable-controlled so that all processing, cutting and editing of film could be accomplished in quick order at Kling's Chicago studio.

Why not insure the success of *your* television show the way NBC does? Kling serves many of the country's outstanding advertisers with TV film shows and commercials . . . economically produced in our Chicago and Hollywood studios with the modern multi-camera technique.

Kling in Hollywood offers you the artistry, star casting, sets and unlimited facilities of the world's film center, including award-winning animation by our new division, Ray Patin Productions.

Add to this, a highly skilled permanent staff of writers, directors and technicians, and you see why Kling gives you the best in *advertising knowmanship plus Hollywood showmanship.*

Your only single source for

TELEVISION • MOTION PICTURES • SLIDE FILMS • PHOTOGRAPHY • ADVERTISING AND EDITORIAL ART DISPLAYS



ITS POWER IS NOW
50,000 WATTS.

IT HAS A NEW TOWER
1914 FT. ABOVE SEA LEVEL.

IT IS CENTRAL NEW YORK'S
MOST POWERFUL TV STATION.

IT IS LOCATED IN THE
HEART OF AN
INDUSTRIAL AREA.

SEE YOUR NEAREST
KATZ AGENCY

WHEN
TELEVISION
SYRACUSE

CBS • ABC • DUMONT
A MEREDITH STATION



agency profile

Bob Dailey

V.P. and general manager
McCann-Erickson, Inc., Cleveland

Robert Winston Dailey has a facility for cracking hard nuts.

Item: Fresh out of the University of Toledo, a cub reporter on *The Toledo Blade*, he dictated a blow-by-blow account of a strike from under a desk in the riot-bound Electric Auto-Lite plant. For this he won a by-line, a raise, and an *Editor & Publisher* write-up.

Item: After four years at the *Blade* and eight with NBC's WTAM in Cleveland, he accepted the challenge of an agency executive, wrote 50 commercials at home, and was hired by McCann-Erickson.

Item: During eight years as radio-TV director and later as an account executive, Bob supervised *The Sohio Reporter's* rise to Ohio's best-known and most widely listened to radio news program. Recently, *The Sohio Reporter* has also become a TV news program and has won several polls and awards in its category.

Item: Of many TV successes, Bob's establishment of a top-flight first-run feature film program opposite highly rated *Show of Shows* resulted in the *Leisy Premiere Theatre* acquiring the dominant share of Saturday night viewing. His latest TV venture is helping create and produce a half-hour Sunday public service program *Prescription for Living* for Standard Oil of Ohio over an Ohio network. It has been called by critics "Cleveland's finest program effort to date."

Item: Early in his career at McCann-Erickson, Bob helped create *The Ohio Story* on radio for the Ohio Bell Telephone Co. It won 12 awards or citations, was credited with directly producing revenue three times the cost of the program. Then, under TV's impact, the listeners dropped from over a million per program to 610,000.

Bob's solution: (1) Make the show a story-teller's instead of a dramatic program and tape it, thus cutting $50,000 on production and talent costs; (2) cut the show from 15 minutes to 10 three times a week and use the savings to add more stations; (3) put the show on in the morning in major TV towns; (4) expand evening radio coverage in non-TV towns.

Result: Since its new format last June, *The Ohio Story* maintained its same high share of audience in all cities yet the cost-per-1,000 listeners decreased 14%—this despite serious losses in radio sets-in-use in most markets. The $50,000 which the sponsor saved, went into TV announcements.

Today, Bob Dailey tackles even greater challenges in his new role as general manager of the Cleveland office of McCann-Erickson. Marion Harper Jr., Bob's boss in New York, commented to SPONSOR. "Bob is not only an able operator, he's a resourceful one." ★ ★ ★



PLUS

The highest Television Station in the Pacific Northwest

KXLY-TV

Atop Mt. Spokane

Elevation 6018 ft.



Mr. Sponsor asks...

How can TV develop enough new talent to supply its urgent need for a greater variety of faces?

Homer H. Evans, Jr. Director of Advertising and Promotion
James Lees & Sons
Bridgeport, Pa.

The picked panel answers Mr. Evans



Mr. Barnum

To me, the question is best answered by telling what *is* being done to supply new faces for TV. In our organization there are two men who do virtually nothing but audition new talent. This is a continuing operation.

It is practically a tradition that everyone has "written a book," "written a play," or "written a song." They are also convinced that they can perform on television. You'd be amazed at the number of auditions I've had when a taxi driver is told to drop me off at NBC. This also held for one particular singing elevator operator who used to trap me regularly alone on a 55-floor ascent.

But no matter where they come from, whether it is a sponsor's niece or a man off the street, they're all given a chance for two reasons: first, as a matter of courtesy, and second, we are always sincerely looking for new talent.

After the screening, the performers showing dramatic talent are brought to the attention of producers and directors of dramatic shows, and as many of them as possible are used.

As far as comedy and vocal talent is concerned, under the Comedy Development Plan we set up hour auditions in front of a studio audience for the Program Department. As you know, it has been our practice to hire writers to provide material for some of the more promising of these youngsters.

After the act is well broken in, they are re-auditioned and next moved into any available spots on variety shows.

So much for young untried talent. Beyond that, we are constantly searching for new faces in clubs, presentation houses, resorts, Broadway shows.

"How can TV develop enough new talent to supply its urgent need for a greater variety of faces?" The answer in brief is: by the conscientious effort of the personnel involved in the medium to make an endless search for fresh, new talent. This we do.

PETE BARNUM
Manager of New Program Development
NBC
New York



Mr. Bealle

Why strive deliberately, for new faces when we see at every turn that it is the familiar face that pulls television's biggest audiences. Look at the top 20 or 30—there is a familiar face in each.

Suppose we consider television as, for example, a small town. People who live in small towns do not complain about seeing the same old faces over and over, but, instead, grow to like them. The *familiar* face is the heart of a village and will be the heart of TV.

But, if it does become necessary to expand television's gallery of faces, there will not be too much difficulty. Already we have more good actors and actresses than we have roles, more singers than we have songs to be sung, more announcers than commercials, and as many comedians as material.

Fitting the right performer to the right spot is more complex, however. Most producers I know carry around in their heads two or three promising pieces of talent they would like to try, but they have no place to try them. The right combination is hard both to find and to put to use.

If we assume we have to have new faces, the first step lies in educating people who have a voice in talent selection. Names which are as big as a wall to the average high school kid or grocery clerk are totally unknown to many of the people who sit in meetings, putting shows together. If worse comes to worst, we can always copy baseball's scouting and farm system. It is pretty expensive. Chances are we'll never need it.

JIM BEALLE
Head of Talent Department
BBDO
New York



Mr. Frankel

TV program echelons haven't, as yet, developed a single stellar performer of its own medium, and having just about exhausted the top-level talent potential with the rapid dissipation of names, it looks like the talent procurement boys will really have to go to work.

The great TV standards, as established by the stars of the theatre and

variety fields, have set a phenomenal pace in TV entertainment—and the replacements must come from the same sources. Just as happened in the past, they'll spring from cafes, or theatres, or even walkathons.

However, that new talent isn't going to walk in and hit the program exec on the chin. People who want new faces are going to have to go out and dig them up. I see the pattern this way:

1. The talent is on the vine, but the vine can be a nightclub, vaudeville, or minor TV station.

2. This in turn requires someone to do the searching who will recognize the quality and potential of talent.

3. And, most important of all, that someone must also know how to ease the new talent along in its development from, let's say, radio to TV. Only the great personalities are able to overcome inept direction and production and move from one medium to another with a minimum of transitional chaos.

All of which means: Sure, the talent is there *but* you have to know where to get it, how to recognize it, and finally, just how to handle it.

HENRY FRANKEL
Director, New Programing & Talent Development
Ruthrauff & Ryan
New York



Mr. Wight

From where will television get its talent for the many, many hours of TV over the years to come? We all ask it. And the answer is easy.

Television will grow talent as any new industry grows the people in it. Thirty years ago in the horse age, people talked of air travel in just this way. "Who is going to be good enough to fly those big planes of the future?" Remember? The future was almost too fantastic to imagine. And yet today horses are largely relegated to films and to the category of playthings, while kids talk of "supersonic sciences" and "jet propulsion" as we used to talk of "mile-a-minute" speed.

To begin with, TV utilized the radio people. Then they tapped the film

(*Please turn to page* 90)



McCALL'S National Award to WOMEN in RADIO and TELEVISION FOR OUTSTANDING PUBLIC SERVICE

won by

CKLW'S MARY MORGAN





This important award was presented to Miss Morgan for her outstanding radio series in a fight against narcotics. Further proof of the fine type programming that has made CKLW a favorite in the Detroit area.

For The Greatest Sales Push in The Detroit Area It's

CKLW

Guardian Bldg., Detroit 26

Adam J. Young, Jr., Inc.
National Representatives

J. E. Campeau
President

Radio

...and now a message from our sponsor

TV

by Bob Foreman

I was riffling through my morning's mail recently and found, reposing among the communiques from tailors, stockbrokers, and time salesmen, a letter which went thus and so:

"Dear Mr. Foreman:

"I am a successful advertisement writer (print). I should like to become a successful advertisement writer (TV).

"What methods would you suggest to speed this transition?

Sincerely,
An Interested Reader from the Midwest"

Since Interested Reader has stated that he does not mind receiving an answer in the form of a public notice, I'll try to put my ideas on the subject down here. But before doing so, let me preface my remarks with this thought: Mr. I.R., you are very fortunate indeed that your background is print advertising. In fact, no experience—whether it be in film work or in live television production or an animation studio — is better than yours.

There are two reasons for this. One important. The other a wee bit unfortunate. First, television copy is advertising. At least, it's intended to be. As such it is directed at the same creatures who read and react to print advertising. The only difference in them is that they possess a simulated-mahogany box, fronted with glass, and clogged with wires, from which come noises and pictures in varying degrees of clarity.

Therefore, it is safe to assume that these creatures react the same way to the same stimuli. Tell them via television that they will become more lovely, more successful, more comfortable by using certain products and you are talking their language—for these appeals are just as basic and effective in TV as they are in magazine or newspaper advertising.

It's the technique—the mechanics—of the media that vary. Appeals never do. So as a print writer you know what works appealwise. You've seen scores of headlines that pull and body copy that gathers in the returns and price ads that unload counters the very next morning. You've seen long-term series that have changed the attitude of millions toward a company. That's old hat to you and feel good that it is!

So, Mr. I.R., consider yourself way ahead . . . ahead of many now getting into this business from fields that may seem much more closely allied to television (such as the film business, animation, Little Theatre movements, etc.).

What to do first? Well, since experience has always been the best teacher, the best way to learn to write television copy is to start writing it. When you do, you'll have to get mixed up with film folks if your copy is going onto film. You'll have to get mixed up with camera men and directors and audio men, if it's intended as a live presentation. By discussing your efforts with these, by seeing what mechanical as well as creative problems your words and pictures present to the other people involved, you'll learn a lot.

I just glanced at the dateline on your letter and find that it reads "Kansas City." So television is familiar to you as a viewer as well as an advertising man. This means, I'm sure, that you've seen a lot of copy televised. Unless you are different from every other advertising person I've ever met, you've formed a lot of opinions as to what is good TV advertising and what seems to create an unsavory aroma. I'd say they are pretty valid opinions. You are no neophyte in advertising copy.

Now, I mentioned there was a second and "unfortunate" reason that a print background was highly desirable for a TV copywriter. This reason is simply the historical fact that most of the advertisers and most of the agency people, especially account men, with whom you will deal as a TV-copy man are old hands at print advertising. When they learn that you too came from this solid realm and not from movieland or summer stock, they are far more likely to listen to you and accept what you write. I called

Bob Foreman's advice to aspiring TV copywriters:

1. If you had print media experience, use it—don't be ashamed of it. Most advertisers and agencymen are old hands at print media advertising themselves

2. Watch a good sampling of TV commercials daily. You'll develop a taste for the type of copy that comes across to viewers; apply taste to your copy

3. Visit studios to study the techniques of translating copy into live or film commercials. Get to know directors, camera and audio men, as well as admen

4. Plunge in and write some unsolicited TV copy, make stick figures to illustrate action, correlate audio to individual frames, give camera, audio directions

5. Act out your copy with stop watch in hand, following stick figure instructions, allowing for transitions; then discuss your efforts with directors, camera men, agency people. Let them check your timing, give suggestions

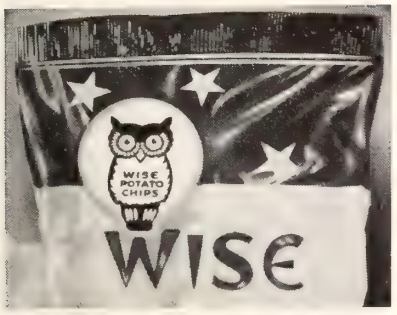
Advertisement

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



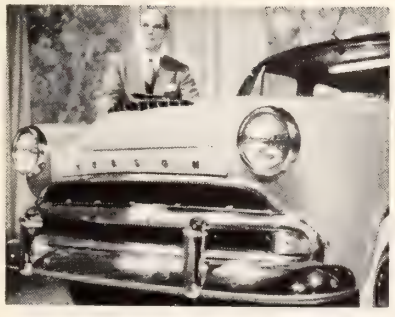
Wise's trade-mark, the wise old owl, is deftly exploited for maximum product identification in this effective TV spot. "Hoots" of praise, against a chorus of voices, carol the catchy theme song that precedes the "straight" sales story given by the Wise home economist. This merges into live action home and party scenes climaxed by a reprise of the owl animation and theme song. Created by SARRA for Wise Potato Chip Company through Lynn-Fieldhouse.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A minute of stop-motion magic—that's the newest of many TV commercials made by SARRA for Pet Milk Company. A chair pulls itself up to the table; a cup fills with coffee; a can pours the milk; the cup empties itself; a can hops from the shelf to the carriage. It's amazing, it's entertaining, it's product identification, it's *pure sell.* Used by Pet as a spot and on the All Star Revue . . . with brilliant reproduction assured by SARRA'S *Vide-o-riginal* prints. Produced through Gardner Advertising Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Again SARRA has been chosen by Cecil & Presbrey, Inc. to produce Electric Auto-Lite's series saluting automobile manufacturers of America in 2-minute TV commercials used on *Suspense.* In this spot, the New Hudson Jet is shown and discussed by Mr. N. K. Van Derzee, Hudson's Vice President in Charge of Sales. Other cars, all Auto-Lite users, to be similarly featured are Chrysler, De Soto, Dodge, Kaiser-Frazer, Nash, Plymouth, Studebaker and Willys.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

they came! they saw! they BOUGHT!

harry m. miller, inc. advertising.. merchandising

595 E BROAD ST COLUMBUS 15, OHIO Adams 7243

November 14, 1952

Mr. Frank Jones
WBNS-TV
495 Olentangy River Road
Columbus, Ohio

Dear Mr. Jones:

I thought you would be interested to know the affect of the advertising schedule for our client, Pickerington Creamery, on WBNS-TV's "Aunt Fran and her Playmates" series.

The reaction from the trade has been highly satisfactory. Pickerington's powdered milk, comparatively unknown before this recent TV campaign, has gained distribution in many new outlets, and repeat orders for the product are high. Your station merchandising department outdid itself in preparing the point-of-sale material which called attention to our television schedule. Despite the fact that a 70¢ purchase is required to secure Aunt Fran's Fingertip Puppet premium, including box top and 25¢, the returns have been most gratifying.

Very truly yours,
HARRY M. MILLER, INC.
John W Corbett Jr
John W. Corbett, Jr.
Account Executive.



Indicative of all WBNS-TV's product promotion, both Pickerington Creamery's product and an appealing premium were cleverly integrated into the top-rated Aunt Fran show . . . resulting in a gratifying sales increase for the client.

WBNS-TV, the Nation's Number 1 Test Market Station.

wbns-tv
COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street
REPRESENTED BY BLAIR TV

this "unfortunate" because it is irrelevant. Copy should be judged on its own merit, not on the writer's. But since this is the case, lean heavily, Mr. I.R., on your print background in your copy meetings. Use a great many print phrases. Make with the space-ad allegories when you are defending a TV approach you have taken.

Next in this subject of transition from print to TV copy and second only in importance to doing actual TV writing is hanging around the studios, both film and live. You can't get enough of this. Better spend some time in a film lab, too. Opticals become more quickly apparent as to value and how-to when you've done this.

And, if you find it difficult to get started on actually needed TV copy, work your space stuff into TV *before* anyone asks that you do. Get yourself a couple of pads of copy paper with oblong frames running down the left hand side. Start translating your most recent space efforts into the new medium. But make yourself do the picture side first (using stick drawings or whatever you're capable of) including all the camera action *before* putting a word in audio.

Following this effort take out a stop watch and act your brainstorm. Play the lead in each scene. Count the time necessary for each transition by actually going through the motion with your hand whether it's a dissolve or a flip wipe or a roll-title.

Then go over your results with a film director or a director of live TV. Or both! Let them check your timing, suggest simplifications.

You'll find the whole thing enjoyable. More important, in short order you'll find the technique, the mechanics of the job, become second nature to you at which point you will have completed your transition to TV copywriter. Then you will be relying on your imagination and your knowledge of advertising psychology . . . and once you've arrived here, all you'll have to worry about is when they will throw color TV at you! ★ ★ ★

KVOO

Lowest Cost

Per Thousand

That's right!

Take a slide rule . . . or

A calculator . . . or

Your pencil.

Then

The November Pulse Report for Tulsa . . . and

The 1952 NCS Market Area Figures for KVOO . . . and

Our rate card.

Figure any angle you like . . .

You'll find that

Per thousand families

KVOO is by far the

GREATEST ADVERTISING BUY IN

OKLAHOMA'S NO. 1 MARKET!

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS — OKLAHOMA'S GREATEST STATION — TULSA, OKLA.

round-up

Photo-on-cloth makes realistic backdrop

Many TV shows are making use of a new "photograph-on-cloth" scenic backdrop which not only projects scenes with three-dimensional quality to the TV camera, but helps solve light-



Phila. scene is one of many in Backdrops library

ing, storage, and trucking problems.

Produced by Backdrops, Inc., the new drop is actually a photomural, contact printed directly on a specially prepared, heavy cloth. It can be made from any size photograph or artwork, which is blown up to specified size.

The backdrops can either be made to order and bought outright or rented from one of the firm's two libraries, one in New York, one in Los Angeles. Company's executive v.p. is Stephen B. Joseph, formerly with J. Walter Thompson and McCann-Erickson.

Among TV shows using the photo backdrops have been: *Gulf Playhouse* (NBC TV) which backgrounded its commercials with a drop of a Gulf gas station and used scenes such as a Western prairie and a New England street in the show itself. In the commercials for General Electric Co. on the *Fred Waring Show* (CBS TV), Backdrops, Inc. supplies industrial building and factory shots. Comedian Red Buttons (CBS TV) used a New York skyline view, among others. The news strip, *Camel News Caravan* (NBC TV), Garry Moore's variety show (CBS TV), and drama programs *The Web*, *Danger*, and *Lux Video Theatre* (all CBS TV) also utilized the photo backdrop.

Says Backdrops, Inc.: "It has a three-dimensional quality not to be found in painted flats, photo-murals on paper, or rear projection. It is completely light-absorbent, does not reflect light from even the whitest areas, which greatly reduces the time needed for lighting arrangements. It can be folded to a size that anyone can carry under his arm; thus reduces storage and trucking cost to a minimum." ★ ★ ★

TV Guide to be national mag, says Triangle

Triangle Publications, Inc., which just purchased *TV Guide* magazine, considers this purchase a natural step, according to Walter H. Annenberg, Triangle president, since the company used to publish *Radio Guide* (suspended in 1943 due to paper shortages).

Triangle plans to use *TV Guide* as the nucleus of a new national publication with regional editions. Says Annenberg: "It will contain not only the most complete television listings in each area, but also articles, reviews, feature stories, a host of photographs, and special service features for readers. It will serve a threefold purpose: (1) a day-to-day reference book for



Roger Clipp, WFIL mgr. (l.) negotiated with TV Guide; Lee Wagner (r.) still heads mag

the TV viewer; (2) an avenue for promotion of all phases of telecasting; and (3) an important new medium for the national advertiser."

Triangle interests include (besides *Seventeen* and *Official Detective* magazines) stations WFIL and WFIL-TV, Philadelphia, owned and operated by Triangle's *Philadelphia Inquirer*. ★ ★★

KXOK wins praise with sports promotion

During both the football and basketball seasons, sponsors on KXOK, St. Louis, bask in the intensified attention the station attracts by its popularity contests for high school sports stars.

Just how big a stir the station creates with its "Prep-Player-of-the-Week" promotion, as it's called, was illustrated during the recent football contest when KXOK was snowed under with 114,032 cards, letters, and ballots



Players were guests on France Laux sports show

in a single week. This was the tenth week of an 11-week football contest promotion, which pulled a total of 214,609 pieces of mail.

This contest is the only areawide selection of outstanding high school football—and later basketball—players in the St. Louis area. It covers St. Louis County schools, as well as nearby schools in southern Illinois. Each week the students vote via mail to KXOK for the "Prep-Player-of-the-Week." Each week, two players, one from Missouri and one from Illinois, receive this title. KXOK Sports Director France Laux airs details of the contest and daily progress reports on his *Sports Gallery* program, Monday through Saturday, 6:00 to 6:15 p.m.

★ ★ ★

Briefly . . .

When WJR, Detroit, reviewed its 1952 operations at a special conference on 19 January, John F. Patt, president of the station, announced that its $3,383,292.55 in sales last year represented an increase of $90,479.77 over the previous year. Said Patt: "There has been a renewed appreciation among advertisers of the unsurpassed flexibility and universality of radio. The increase in WJR revenue is particularly significant in that WJR rejected more than $250,000 worth of business in 1952 that did not meet its broadcast standards. In the past, radio sold itself well, but perhaps not too

wisely. We are more interested in high standards than in sales increases."

* * *

Around Christmas 1951, when Edgar Bergen and Charlie McCarthy asked for gifts for hospitalized veterans in their "Operation Santa Claus," their CBS Radio drive produced 32,000 pounds of presents. This past holiday season, still on the same radio network, Bergen and Charlie succeeded in rounding up 45,000 pounds of gifts—an increase of 40% over the previous year. Edward F. Lethen, CBS director of sales extension, points out that in this exclusively radio drive, the great bulk of the response came from strong television cities; in fact, he says, 60% came from the top 10 TV cities. A clue to why: CBS Radio has found that in the 18 top TV cities, nighttime radio listening in TV homes has increased 17% in the last year. The network presents details in "Radio in TV-land."

* * *

Here are the winners in the Annual Retail Radio Contest, cosponsored by the BAB and the NRDGA. Awards were presented on 13 January at the NRDGA Convention at the Hotel Statler, N. Y.:

Programs beamed to a general family audience: Large stores—Joske's, KTSA, San Antonio, *Classics in Jazz;* small stores—Bigelow's, WJTN, Jamestown, N. Y., *Breakfast with Bigelow's.*

Programs beamed to a woman's audience: Large stores—Sibley, Lindsay & Curr, WHAM, Rochester, N. Y., *Tower Clock Time;* Small stores—Linn & Scruggs, WDZ, Decatur, Ill., *Something to Talk About.*

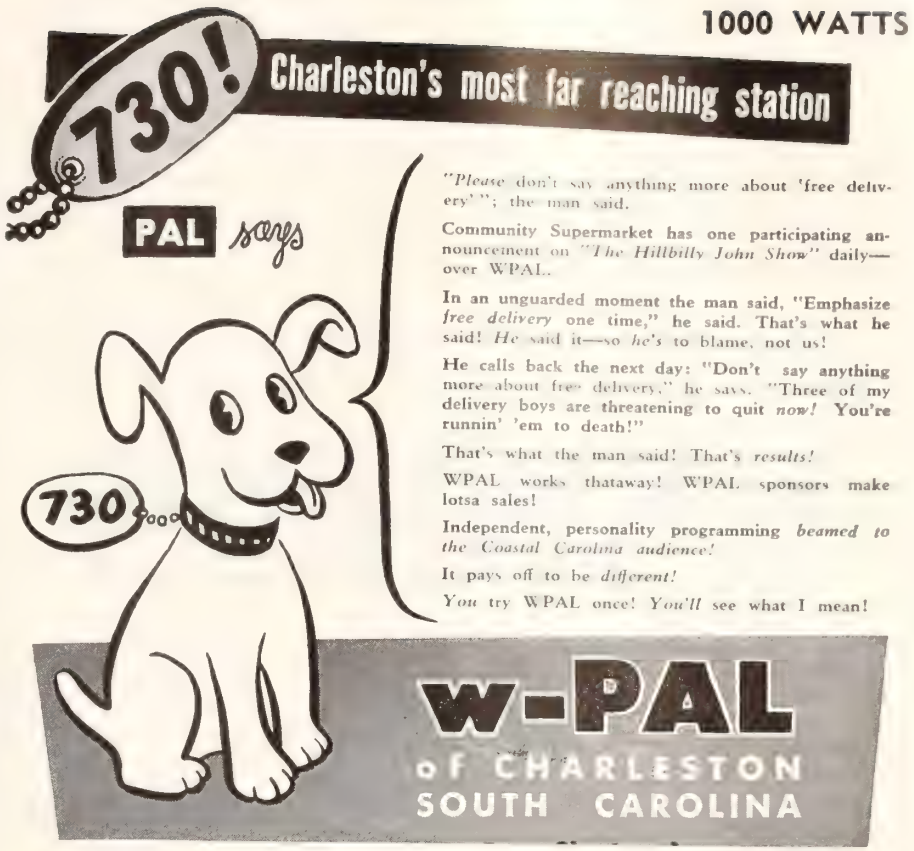
Programs beamed to a teen-age audience: Small stores—Yards, WTTM, Trenton, N. J., *School Scoops.*

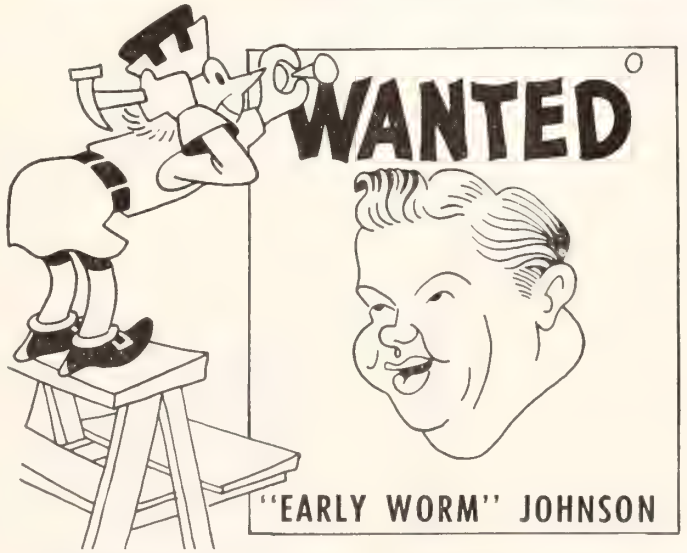
Spot saturation campaign: Large stores—Joske's, San Antonio, KTSA, KITE, KONO, KIWW, KCOR; Small stores—Betty Lee, Warren, Pa., WNAE.

Special award for outstanding use of saturation coverage technique: Wolf & Dessauer, Fort Wayne, Ind., WOWO, WANE, WGL, WKJG. **Special award for comprehensive use of radio:** Rosenbaum Brothers, Cumberland, Md., WTBO. **Special award for outstanding radio coordination with other media:** Robert Simpson Montreal Ltd., Montreal, Canada, CJAD.

* * *

Quick estimates on the cost of almost any type of spot radio campaign can be made from the new Spot Radio Estimator recently issued by the Station Representatives Association to advertisers and agencies. The 24-page compilation (1) divides costs in accordance with population groups; (2) divides costs by population and geography; (3) shows costs in 186 major markets. ★ ★ ★





The "Early Worm" never gets the bird from sponsors who want results. Irwin Johnson's "Early Worm" program has top listenership throughout the 24-county, Central Ohio area reached by WBNS . . . starts the day right for loyal WBNS listeners. They stay with WBNS to hear top local and CBS network shows . . . including *all* the top 20-rated programs!

ASK JOHN BLAIR

WBNS RADIO

POWER
WBNS — 5,000
WELD-FM—53,000
COLUMBUS, OHIO

CENTRAL OHIO'S ONLY CBS RADIO OUTLET

RADIO NET CUT-INS

(*Continued from page 39*)

pattern of coverage, with several different products being sold simultaneously in several different areas. These might be "test campaign" cut-ins in a single market. (Example: A local TV commercial for a new P&G shortening, Fluffo, on WBEN-TV, Buffalo, during *Welcome Travelers.*) Just as easily, it can be a cut-in P&G commercial which reaches audiences in an entire region of the U. S. (Example: A sectional cut-in on a CBS Radio soaper at Tulsa for White Cheer and Blue Cheer, with some 11 stations then airing the cut-in for the Southwest.)

Johns-Manville: Sponsor of one of radio's oldest five-minute network shows, *Bill Henry and the News* (MBS), Johns-Manville uses a nationwide series of local dealer cut-ins on its nightly newscasts. "Johns-Manville doesn't feel their sales message is complete until the name and address of a J-M dealer or distributor in a community has been given. For years, this has been a J-M policy," a Mutual executive told SPONSOR, adding, "Printed media at the national level just can't provide this service—one of the reasons why J-M spends most of its budget on the air."

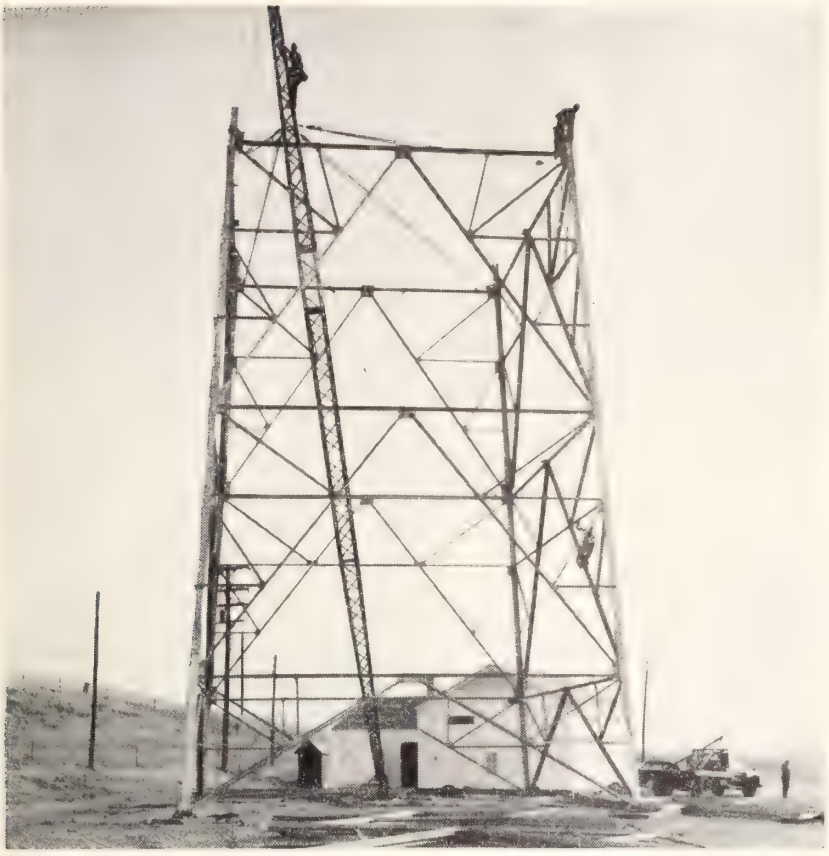
Gerber Products: Largest factor in the growing baby-food boom, Gerber is using cut-ins on its segment of NBC TV's *Kate Smith Show* to solve a visual marketing problem. Gerber's baby-food line is sold in tins, from Chicago westward; in the East the same products are packaged in glass jars. To avoid obvious confusion among viewers, Gerbers uses two sets of film commercials, one featuring the tins, and the other the glass containers. "Tin" commercials are cut in at Chicago, and feed TV areas in the West and Midwest. "Glass" commercials are in the original show out of New York. Costs of the films, plus the switching charges in Chicago (around $50 more per program), are Gerber's only extras.

Cannon Mills: Another air client with regional marketing problems, Cannon has worked out a cut-in system on its Saturday-morning *Give and Take* show on CBS Radio to help plug local sales, seasonal specials, and store names. About 25 or 30 stations make a 30-second cut-in toward the end of the show (on New York's cue) to add this local-level "sell" to the main Cannon messages. Result: Housewives in each of these areas know just where to go to buy the Cannon sheets, towels, and other items they have heard advertised elsewhere in the show.

J. R. Wood: This famous jewelry house, makers of Artcarved rings, was until recently a non-user of broadcast advertising, prefering to put ad dollars into newspapers and magazines. A pitch in which MBS pointed out that Wood could have 30-second dealer identifications cut locally into a network show at no extra charge, changed all that. Now, Wood is sponsoring a weekly quarter-hour program of romantic songs, with Lanny Ross, on Mutual, and is tying the name of retailer outlets to its commercials in the show. The J. R. Wood operation is especially interesting since it reflects the fact that networks now use cut-in operations as extra inducements when approaching clients.

That's a brief run-down on some of the current cut-in users. There are, of

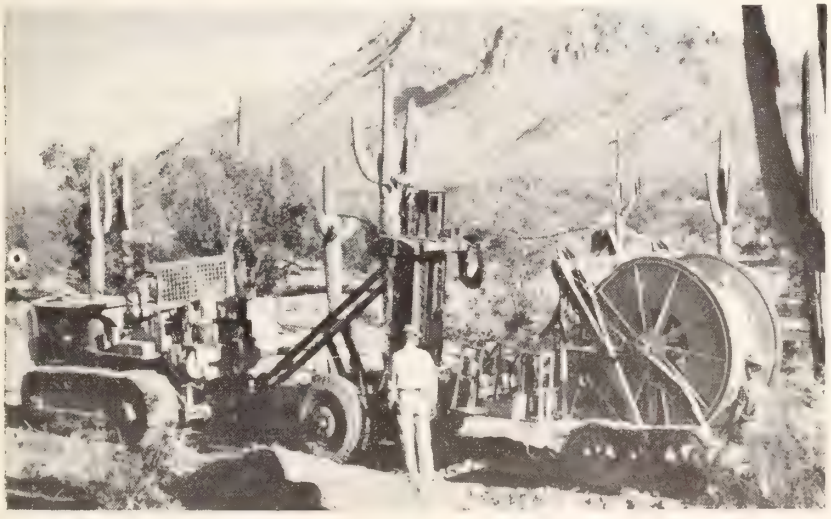




A radio relay tower in process of construction

OPENING NEW FRONTIERS FOR TELEVISION

Cable plow train laying coaxial cable in difficult territory



In one era of history the prairie schooner made the roads to new frontiers. Now it's radio relay and coaxial cable that cross our mountains and plains to develop new territories for television.

Intercity television transmission is not very far in time from its pioneering days. Yet its progress has been great. In 1946 less than 500 channel miles of intercity television network facilities existed. By the end of 1952 this had grown to 31,500 channel miles . . . enough to reach an audience of about 92,000,000 people.

These are big figures. But they can't tell the whole story of the big job being done. Behind them are many special projects, each costly in time and money.

Yet the cost of the service, furnished by the Long Lines Department of the American Telephone and Telegraph Company and the Bell Telephone Companies, is low. Bell System charges, for the use of its intercity television facilities, average about ten cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM

Providing transmission channels for intercity radio and television today and tomorrow

course, many others. Generally, they duplicate some form of the above plans.

So recent has the upswing in cut-in business been that the major radio and video webs have few formal presentations, rate cards, or official plans to pitch at interested advertisers and agencies. The whole process is still on a very informal basis. Usually, an advertiser with a marketing problem comparable to those above makes the first move by approaching the network. With network officials, he then works out the details and costs of a cut-in operation—if it seems that cut-ins will serve a useful function.

However, there are some basic similarities—as well as some interesting differences—between the methods used by the leading radio and TV webs to handle cut-ins. Also, many agencies have varying views of the value of cut-ins. SPONSOR herewith passes on some of its key findings:

Are cut-ins useful? Not every advertiser on the air has need for cut-ins. A cigarette brand sold nationally, for instance, usually has no regional product problems, and has too many dealers to make cut-ins worthwhile. However, if the same tobacco firm were to bring out a new cigarette brand, and introduce it in a series of regional expansions, network cut-ins would team well with other regional and local-level advertising such as spot radio and TV, newspapers, billboards. Cost-per-cut-in could range from $2 to $90 locally in radio and TV. Sectional cut-ins would run from $15 up.

Sponsors with a small group of dealers in almost any community (autos, appliances, auto parts, insurance companies, building materials) and public utility groups (like the cut-in-using Electric Companies of America) may find cut-ins useful. In this case, the value of the cut-in lies less in the ability of a network show to sell different products in different parts of the U. S. Rather, the cut-ins can be a 30-second-or-less dealer identification.

Incidentally, these dealer breakaways are generally done without extra cost in radio, and at very nominal facilities costs by TV stations.

Several agencymen suggested this useful yardstick for advertisers to use in judging whether or not network radio-TV plus a dealer cut-in could be of value. Advertisers who now use, or could use, the Western Union "Operator 25" gimmick in their print media or air advertising may find that cut-ins can serve the same purpose.

(Note: the WU service mentioned here is a familiar advertising tool. You read an ad that has an "Operator 25" credit line at the bottom. Then, you phone her; she names the local dealer. It is, in effect, a print media attempt to duplicate the "localizing" possible with network air advertising.)

Costs: Accurate figures on cut-in costs are easy to obtain from networks—if you call them with a specific proposal. However, it's hard to pull together a series of "average costs," the networks insist, since no two sponsors seem to be doing exactly the same thing when it comes to cut-in deals.

However, here are some pertinent facts about cut-in costs uncovered by SPONSOR editors:

1. "Station cut-in charges are based on what a station actually does for you," is how a sales service executive of ABC Radio explained the basic element of cut-in costs. In other words,



Most everyone knows Atlanta as the home of "Coke." To the time buyer, it's that, and more. To him it's an important Southern market and one of the nation's top sixty. But after Altanta, and the others, comes the choice of productive secondary markets.

We suggest, "after Atlanta, comes Yakima." While many a good secondary market is adequately covered by key city media, such is *not* the case with the 200 million dollar Yakima package. Here is a virtually isolated trading center in the heart of Washington State's atomic and electrical power industry and one of the country's leading agricultural regions. All of which makes it an increasingly valuable secondary market of *first* importance.



KIT NBC · ABC
THE BRANHAM COMPANY

KYAK MBS
GEORGE W. CLARK

KIMA CBS
WEED AND COMPANY

the advertiser who wants a "sectional" cut-in pays the service charges of the station that inserts the sectional commercial. Since the other stations receiving the sectional insert down the line have nothing to do but sit and listen to it, there are no further charges. A series of special local inserts, where no network lines can relay a cut-in, costs the sum of local station charges, on the other hand.

2. Talent charges are made for radio and TV cut-ins in the dozen or so cities where radio and TV talent union shops have contracts covering "talent fees." Even so, they're not high. In radio, they run as low as $2 and don't often run more than $15 at the station level. These apply only to stations actually doing a cut-in, not stations receiving a prior cut-in as part of a network show being fed. Thirty-second dealer identifications are usually given gratis to network clients. In TV, rates are higher, but even in New York—where the talent gets top scale—they don't add much more than $25 or $30 on top of the facilities charges.

3. Extra line charges can occur if an advertiser wants something extra-fancy in the way of cut-ins. Then, a network or station must order extra lines from AT&T, and often these can be sizable "double track" networks to feed different groups of stations two different sets of commercials from a feeding point. Such costs vary all over the lot. Essentially, they are charged for on the basis of frequency of use, amount of lines involved, and the amount of AT&T switching that is required.

4. Extra commercial costs are nearly always involved in cut-ins. Most radio cut-ins (exception: dealer identifications) are made from transcriptions prepared by the client's ad agency, which involve the costs of talent, music, recording, shipping, as in spot campaigns. TV cut-ins, such as those of P&G, Gerber, Borden's Instant Coffee, Continental Baking, and others, are usually done from film commercials—particularly if they are regional cut-ins. Again, these costs can vary widely, but are comparable to the costs of preparing spot announcements. Incidentally, many of the radio and TV cut-ins used today are actually spot recordings or films doing double duty, where the show's commercial lengths can be adjusted to such standard time slots as one-minute or 30-seconds.

Network policies: Although all of the major radio and TV webs air shows on which there are commercial cut-ins of one sort or another, management policies vary somewhat from one network to the next.

ABC and Mutual, for example, welcome the concept of radio cut-ins with open arms, and even use them occasionally in sales pitches to prospective clients. Mutual, particularly, promotes their use, since the MBS network line-up (some big, many small stations) makes it easy for advertisers to pinpoint a particular market or bounded sales area with cut-ins.

NBC and CBS Radio are less prone to urge cut-in operations. NBC controls its cut-ins, handling the planning, copy and film routing, billing, and other problems. CBS does not, handling only the authorizations and planning, and letting the agency, stations, and reps handle the business details.

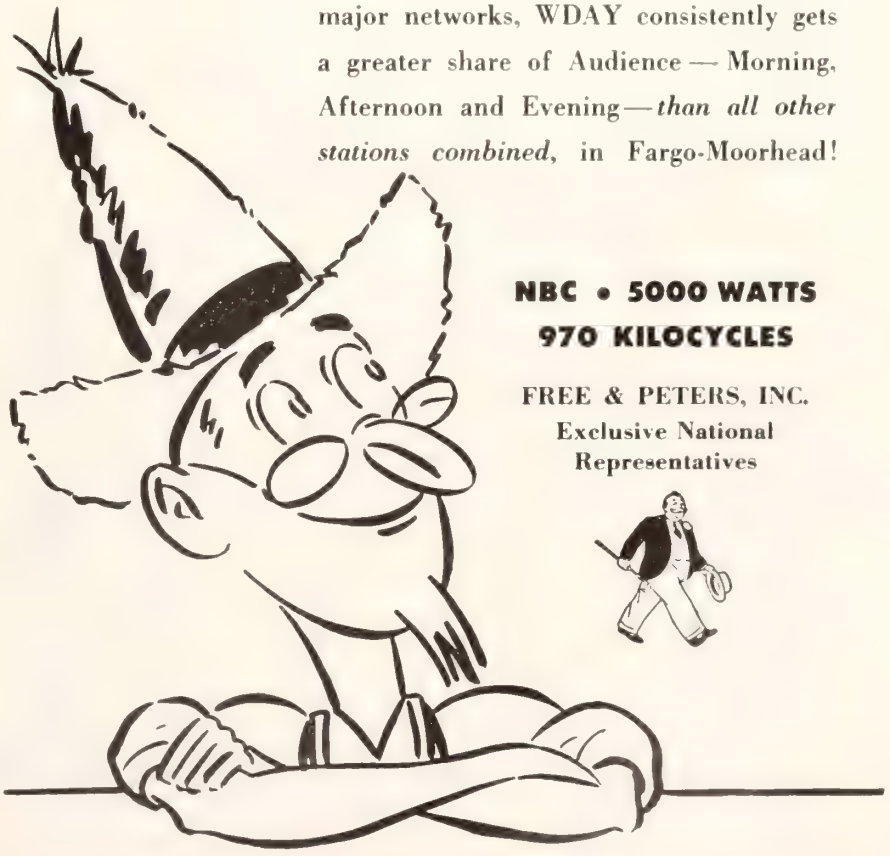
The TV webs of ABC, NBC, and CBS have cut-in policies which are a

WDAY

(FARGO, N. D.)

IS ONE OF THE NATION'S MOST POPULAR STATIONS!

Despite local competition from three other major networks, WDAY consistently gets a greater share of Audience — Morning, Afternoon and Evening—*than all other stations combined*, in Fargo-Moorhead!



NBC • 5000 WATTS
970 KILOCYCLES

FREE & PETERS, INC.
Exclusive National Representatives

direct reflection of their radio networks as outlined above. DuMont, generally, has a cut-in policy like that of ABC TV.

Future plans: With the use of cut-ins definitely on the increase, there are now some network plans afoot to put cut-ins on a more organized basis.

Some networks feel that cut-ins can be put up in packages, or at least reduced to a series of sample maps and rate cards in order for agencies and clients to realize the potentials of the cut-in method. Already, as in the case of ABC and Mutual radio nets, business pitches are being made which involve cut-ins. Such clients as J. R. Wood, Philco, General Mills, Gillette, Johnson's Wax, Deepfreeze Products, and others have signed for network shows largely due to cut-in plans.

Cut-ins can be combined with the "package announcement" plans so that different areas of the country can receive different commercials from the same sponsor. Thus, in the future, cut-ins are likely to become a growing factor in such short-term or long-term operations as Pyramid Plan and Multi-Message Plan, and in network TV participation programs like *Kate Smith Show* and *Show of Shows.* ★★★

PURINA MERCHANDISING

(*Continued from page* 36)

convinced by seeing what a product will do than by verbal sales points.

2. As for the 1951 promotion contest, the company extracted two things of value from it. It learned that radio stations could turn up a remarkable and useful variety of promotional ideas. And it learned four basic lessons about radio promotion and merchandising:

a. Effective promotion does not have to be elaborate or costly.

b. A radio station does not need a large promotion and merchandising staff to do a good job.

c. A good promotion campaign does not have to be tricky, clever, or full of gimmicks to catch attention.

d. The best promotion and merchandising for the farm audience is simple, sincere, and consistent.

3. The final factor that determined the nature and extent of the '52 contest was this: The Chow Department advertising manager, Maury Malin, took $30,000 out of Purina's magazine budget in 1951 and gave it to Brown Bros. for a radio campaign on Dog Chow in the South. One of the features of the campaign was a pet dog parade. The youngsters bringing dogs to the store competed for prizes for the dog with the longest tail, the dog with the most spots, etc. It went over big. Purina got more dog parades in '51 than during the previous three years put together. It showed Purina the possibilities of having stations, dealers, and Purina salesmen working together.

Both the agency and the company realized that the new intensive promotion plan had to be presented in the right way. S. W. "Bill" Brown of the agency made trips through the South and West, sounding out stations and crystalizing his ideas.

Brown's impression was that stations felt the need for stronger promotion and merchandising but, "didn't know where to start . . . how far to go . . . and when to shut it off."

How company pushed contest: To steer stations in the right direction and boost enthusiasm for the new contest, Purina invited about 600 stations carrying programs for the company or dealers to a series of regional meetings. They were held in Seattle, San Francisco, Denver, Omaha, Chicago, Fort Worth, Memphis, Nashville, Charlotte, and Pittsburgh. A company-agency task force did the contest selling job. It consisted of G. M. Philpott, Purina vice president in charge of advertising Malin, and Brown.

The stations were reminded first that sales opportunities were vast and that Purina was able and anxious to take advantage of them. The population increase in the U. S. was running at the rate of 200,000 a month and that meant 200,000 more mouths to feed, prosperity for the farmer.

The task force pointed out that Purina was growing faster than the industry. Chow plants were up from 20 to 34 in 10 years. The same decade also saw an increase in chow tonnage from 1,055,000 to 3,700,000 while, at the same time, company sales figures jumped from $61,578,000 to $375,000,000. The immediate target was five million tons, more than Purina sold during the first 46 years of its history in the feed business.

Some of the problems of Purina's salesmen were laid before the stations. It was pointed out that the station could help the salesman find good dealers; that the salesman in addition to his regular selling chores, must also



help the dealer in promoting traffic and reaching more farmers; that the salesmen, as a result, were very busy men and could use station help.

Then Purina nailed down its point: Purina believes in advertising. It uses many media, but spends most on radio. It is examining television but for the years immediately ahead believes that radio will continue to be the better of the two for reaching the farmer.

As proof of its faith in radio, the task force pointed to Purina's past use of radio, its increasing radio budget during the past 10 years, and its current media allocations. The 1952 ad budget was underscored dramatically by large cardboard checks held up in front of the audience. The checks paid a total of $2,740,000 to the various media, with radio getting $1,450,000—more than all the others combined. The others were farm magazines, $900,000; small-town newspapers, $250,000; minute movies, $58,000; billboards, $47,000; direct mail, $35,000.

Then Purina unveiled the details of its contest. Purina offered a prize to the dealer in each sales division who does the best job of promoting, merchandising, and selling with special live demonstrations between 1 August and 1 December. The prize: a free seat and transportation for himself and his wife to a New Year's bowl game. In addition, the radio station backing up the winning dealer would also win two bowl game trips.

The stations were assured that the contest was not a plea for free time. But they were pointedly reminded that "activity on your part will keep your Purina dealer and salesman sold. And when they are sold on a station, the station usually stays on the schedule."

How company backed contest: The Purina-Brown promotion team didn't let the subject of the contest drop once it had gotten its ideas off its chest. It realized it could get even more out of the stations by sparking enthusiasm and channeling promotion efforts. For this job, it drew generously from its experience in the '51 contest.

Stations were urged to invite salesmen and dealers to meetings (there was an excellent response to this). The importance of keeping after dealers was stressed to stations. It was particularly important that as many dealers as possible set up the "Mike and Ike" and "Lay and Pay" demonstrations. To push dealers into action and get reports from the demonstrations, Purina provided the stations with double postcards to be mailed.

Stations were urged to make tape recordings in which the live demonstrations were discussed at the stores. Since "proof" advertising is one of Purina's best sales themes, the stations were also urged to make tape interviews with satisfied Purina feeders. In some areas, Purina bought additional time where the stations were doing an outstanding job of promoting the live demonstrations. During the contest period, Purina sent regular bulletins to the stations talking up the contest. The company also provided samples of newspaper promotion from which, if the station wished, it could copy and fill in with the appropriate names and statistics of Purina feeders.

Contest results: Out of the scores of entries, Purina judges picked the following stations as winners. They are listed along with examples of what they did to come out in front of the mike:

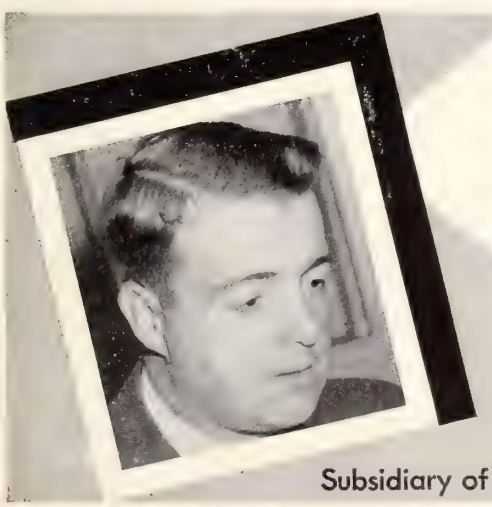
WPLH, Huntington, W. Va.: Visited winning store, taped interviews with poultry and hog raisers on three specific occasions: (1) beginning of the live demonstrations, (2) half-time weighing, and (3) wind-up party.

KDRS, Paragould, Ark.: Taking its "Roving Mike," station taped interviews with owners of hens and pigs used in the live demonstrations and with other poultry and livestock feeders. Interviews also taped with dealer, employees, and customers at "kick-off" and half-time weighing parties. Regular progress reports. After "Mike" was sold, station reminded listeners to watch "Ike" grow on Purina Hog Chow from then on.

WEKR, Fayetteville, Tenn.: Broadcast a total of 18 taped interviews, varying in length from five to 30 minutes. Tape recordings and movies were made at the beginning of the demonstrations.

WFLO, Farmville, Va.: Station got elephant from circus to carry sign promoting "Mike and Ike" in the parade and later in the big top. Station helped dealer conduct weight judging contest on two pigs every Saturday. Person judging nearest correct weight received 100-pound bag of Purina Chow. Taped interviews with winners were broadcast the following week.

WRHI, Rock Hill, S. C.: Conducted a "trial" in which "Ike" brought suit against the dealer charging him with cruel and inhuman treatment because he was denied Purina Hog Chow. The "trial" was broadcast direct from the corridor of the County Courthouse and created a lot of comment among station's listeners. The dealer, of course, was found guilty and sentenced to a life of telling farmers the value of proper nutrition for hogs. During the contest period, the store sold nearly 1,000



This is WHDH's John Day!

Outstanding News Editor, Analyst, Announcer

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man



Every year since 1936, the powerful Independent Retail Grocers Association of Baltimore has turned to Baltimore's promotion-minded, know-how station, WFBR, to make sure their Annual Food Show, held at the Fifth Regiment Armory in Baltimore, goes over with a bang.

Every year WFBR has thrown the full weight of its promotion, programming, merchandising and production departments behind this great food event.

The result? Every year, bigger crowds, more exhibitors, better displays—and firmer loyalties, friendship and cooperation between the 2765 members of the Independent Retail Grocers Association and WFBR.

For real showmanship, solid merchandising and active, day-in, day-out promotion, ask your John Blair man or write, wire or phone...



more bags of laying rations and nearly 350 more bags of hog rations than during the corresponding period of 1952.

WKRT, Cortland, N. Y.: Station helped dealer tie-in with a 4-H Club Achievement Night where "Mike and Ike" were featured in a prize-fight ring. Taped interviews were made there as well as at the store and farms in the area. Regular "Mike and Ike" progress reports.

KVOO, Tulsa, Okla.: Station had a large number of dealers (23) in its coverage area and faced problem of giving adequate promotional support to all. Taped interviews were made at many stores and used regularly along with progress reports.

KTRE, Lufkin, Tex.: Made total of 45 tape interviews. A microphone at "Lay and Pay" booth was set up during Texas Fall Festival and broadcasts made direct from booth. Recorded pig squeals used as introduction for weight reports broadcast regularly.

KFTM, Ft. Morgan, Colo.: Station put 126 egg reports and 133 weight reports on air. Ballyhoo of wind-up party attracted 350 people, each of whom paid $1 and braved snow and sub-zero cold to attend. Hog give-away ceremonies broadcast.

KFRE, Fresno, Cal.: Also faced problem of promoting large number of dealers. Paul Nelson, station farm director, interviewed dealers and 15 of these interviews were aired as commercials on regular Purina program. Also, six interviews taped with owners of hogs and hens.

KNBC, San Francisco, Cal.: Station plugged new Purina dealers, taped interviews with them, made 280 reports on 20 dealers' demonstrations. Winning dealer's "Lay and Pay" contest got an early start by being placed in the Placer County Fair during early part of August. Proceeds of "Mike and Ike" give-away went to Roseville Hospital Association.

WFRX, West Frankfort, Ill.: Used taped interviews and progress reports five days a week. County Farm Agents, 4-H advisors, others appeared for live interviews. Telephone interviews also used. Store owner brought "Mike and Ike" to 15 group meetings on hogs.

WFBM, Indianapolis, Ind.: Campaign received double-barreled promotion through radio and TV. Harry Martin, farm director of WFBM and WFBM-TV, encouraged dealers to send in reports and reported on several dealers during each broadcast. Winning dealer recorded 200-bag sales increase during October.

KRIB, Mason City, Iowa: Dealer bought a separate program for the campaign, a six-day 15-minute show at noon. Reported: "This program was almost as good a salesman as our live demonstrations." Station helped dealer attract sizable crowd to wind-up party at which dealer sold $4,936 worth of Purina Chows and booked 62 additional tons for future delivery.

WKOW, Madison, Wis.: Ray Streeter of station news staff made daily telephone calls to dealers in six-county area to get progress reports on live demonstrations. Followed up with taped interviews with dealers and feeders. Travelled over 3,000 miles promoting campaign.

KFEQ, St. Joseph, Mo.: Broadcast reports from several dealers on a rotating basis. Made 133 progress reports. H. J. Schmitz of station traveled 1,300 miles making tape interviews. Winning dealer sent out 1,700 mailings, used weekly column in local newspaper for reports. Station circulated advance news on time of interviews.

★ ★

What's

Countrypolitan?

SEE

PAGE

53

★ ★

KWRC, Pendleton, Ore.: Station got an early start, recording interviews with owners of "Lay and Pay" hens before demonstration was set up in winning dealer's store.

KDSH, Boise, Idaho: High point of campaign was first anniversary of winning dealer's store opening. Day also marked end of "Lay and Pay" contest, "Mike and Ike's" half-time party and award of two runt pigs dealer had been raising. Station made tapes all day.

Special awards: Four special awards were given to stations:

WMT, Cedar Rapids, Iowa: For an excellent job done by a station with a large coverage area. Farm Service Director Chuck Worcester made tape interviews with dealers, attended several half-time and award parties to get more tapes and led crowds to a "Mike's Victory Celebration." Worcester started a "Mike" on his own farm and challenged all dealers in his coverage area to get their "Mikes" to beat his "Mike."

WLAC, Nashville, Tenn.: For an excellent job done by a station with a large coverage area. Stars from station's *Saturday Frolic* appeared at winning dealer's half-time weighing party for a three-and-a-half hour broadcast.

KLRA, Little Rock, Ark.: For especially good tape recordings. Spot announcements were used prior to start of demonstrations. Interviews with "special" feeders aired. Entire "Mike and Ike" give-away party was taped.

WMCT, Memphis, Tenn.: For TV coverage. Station telecast interviews with dealers, films of demonstrations, progress reports, "Mike and Ike" leaving for slaughter house and a "Mike and Ike" give-away party.

WVOP, Vidalia, Ga.: No details given on this station. ★ ★ ★

WILLYS-OVERLAND

(*Continued from page* 31)

dation productions sight unseen. Hindsight shows it wasn't much of a gamble for the latest available Nielsen rating, covering 14 and 21 December telecasts, is 27.2.

The Nielsen figure is one showing the number of homes viewing the program for six minutes or more. The homes figure is 3,866,000, which means that possibly 10,000,000 viewers tuned in to the show and should do something to spike theories that entertainment must be aimed at the 12-year-old mentality level to be successful. And, not so incidentally, the rating topped for the first time all competing TV shows, including the previous leader on ABC, *Super Circus,* as well as NBC's *Zoo Parade.*

Omnibus is the great white hope of the intellectuals, so far as TV goes. It minimizes the advertisers' control, although the literary and art crowd are undoubtedly happy about the fact that there are five *Omnibus* sponsors and that this will permit the Ford Foundation to spend most of the $2 million it was betting on *Omnibus* on other things. It will cost each sponsor $700,000 for 26 weeks of *Omnibus.*

3. On 20 January, Willys-Overland sponsored the radio and TV coverage of President Eisenhower's inauguration on ABC. It cost about $110,000. As sponsor, the firm was traveling in distinguished company, an association Willys-Overland hoped wouldn't be missed by the public at large—or prospective dealers, either, for that matter. This distinguished company included General Motors, which paid for NBC coverage, and Packard, which bought CBS.

Ewell & Thurber pulled off something of a coup in buying the inauguration, for, in addition, it bought every local TV and radio spot for its dealers. Thus the firm was able to get continuous and complete ad penetration. This maneuver may have had something to do with the fact that Ewell & Thurber's new vice president in charge of its New York office, Steve Mudge, is a veteran in the spot sales field. The company itself had not been buying any radio or TV spots, leaving that job to the dealers as a matter of policy.

4. Carrying out the strategy implicit in its sponsorship of the inauguration, Willys-Overland has allocated $225,000 for CBS's radio and TV coverage of the coronation of Queen Elizabeth II this coming June. The association of the Aero-Willys with the pomp and circumstance, the ancient traditions and the stately mood of the coronation is further grist for the firm's ad mill.

5. Though not part of its prestige and culture approach, Willys-Overland is now on NBC's early-morning video show, *Today.* The firm bought five minutes a day for two weeks to push its 1953 models. The campaign started 26 January.

Willys' commercials: Willys-Overland realizes that while prestige can make a car attractive, consumers want the facts about a car, too. In its air commercials, the agency gets down to earth and cites these facts.

Right now the commercials are bearing down hard on price. The new year shapes up as one of the most competitive since World War II. And the Aero-Willys is in the toughest battle in the auto business.

(*Please turn to page* 79)



This is WHDH's Curt Gowdy!

The Voice of the Boston Red Sox — Top Sports Personality

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

City and state	Market rank	Call letters & channel	On-air date*	Power (kw) Visual	Power (kw) Aural	Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
Texas (cont'd)											
Wichita Falls	161	KFDX-TV(3)	1 Apr. '53	60	36		0	12,000	Wichtex Radio & TV Corp. (KFDX)	Howard Fry	
		KTVW(22)	May '53	18.5	9.3				White TV Co.		
		KWFT(6)	nk	22.5	11.5				Wichita Falls TV Co.		
Virginia											
Danville		WBTM-TV(24)	Oct. '53	225	120		0	Over 40,000 in "B" area	Piedmont Bdcstg. Corp. (WBTM)	Edward G. Gardner	Hollingbery
Lynchburg	177	WLVA-TV(13)	8 Feb. '53	28	14	CBS, DuM	0	35,000	Lynchburg Bdcstg. Corp. (WLVA)	Philip P. Allen	Hollingbery
		WWOD-TV(16)	nk	100	57				Old Dominion Bdcstg. Corp. (WWOD)	William T. Howard Jr.	
Roanoke	130	WROV-TV(27)	15 Feb. '53	105	62	ABC	1	39,800	Radio Roanoke (WROV)	Frank E. Koehler	Burn-Smith
		WSLS-TV(10)	11 Dec. '52	250	125	NBC, CBS			Shenandoah Life Stns (WSLS)	James Moore	Avery-Knodel
Washington											
Bellingham		KVOS-TV(12)	nk	16	8		0		KVOS, Inc.		
Spokane	87	KHQ-TV(6)	8 Dec. '52	100	55	NBC, ABC	2	14,535	KHQ, Inc.	R. O. Dunning	Katz
		KXLY-TV(4)	1 Feb. '53	48	28.5	CBS, DuM			Symons Bdcstg. Co. (KXLY)	Norman Hawkins	Walker (E.); Pa N.W. Bdcstrs. (W
Tacoma	70	KMO-TV(13)	June '53	115	58		0	214,000	KMO, Inc.	Jerry Geehan	Branham
		KTNT-TV(11)	nk	29.5	15				Tribune Publ. Co. (KTNT)	Leonard H. Higgins	Weed
Yakima		KIMA-TV(29)	July '53	55	27.5		0		Cascade Bdcstg. Co. (KIMA)	R. Lee Black	Weed
		KIT-TV(23)	Fall '53	22	11				KIT, Inc.		
Wisconsin											
Green Bay	162	WBAY-TV(2)	Mar. '53	100	50		0		Norbertine Fathers (WBAY)		Weed
Madison	105	WKOW-TV(27)	July '53	85	42.5		0		Monona Bdcstg. Co. (WKOW)		Headley-Reed
		nk(33)	nk	17.8	10.7				Bartell TV Corp.		
Neenah		WNAM-TV(42)	Fall '53	15.5	8.3		0	25,000	Neenah-Menasha Bdcstg. Co. (WNAM)	Don C. Wirth	Clark
Oshkosh		WOSH-TV(48)	Apr. '53	1.31	.7		0	5,000	Oshkosh Bdcstg. Co. (WOSH)	Wm. F. Johns Jr.	
Wyoming											
Cheyenne		KFBC-TV(5)	nk	5.2	2.65		0		Frontier Bdcstg. Co. (KFBC)		
Hawaii											
Honolulu		KGMB-TV(9)	1 Dec. '52	35	17.5	CBS, NBC, ABC	2	12,383	Hawaiian Bdcstg. System (KGMB, KHBC)	C. Richard Evans	Free & Peters
		KONA(11)	22 Nov. '52	125	74	DuM			Radio Honolulu, Ltd.	Geo. H. Bowles	Forjoe
Puerto Rico											
San Juan		WKAQ-TV(2)	End of '53	100	50				El Mundo Bdcstg. Corp.		Inter-American

nk: Not known.

* Many prospective starting dates have been obtained from the actual grantees; others from trade sources. Many must be deemed only approximations.

** The number of TV sets estimated in each market are necessarily approximate. In most cities with stations already on the air, NBC TV Research figures are used; all others are estimates from various sources.

† Readers are warned not to assume that the city itself is actually only part of a market which has this rank. (markets are classified according to Metropolitan Area population as defined by Sales Management). Cities in the market city group are here listed: New Britain, Conn.: Hartford-New Britain; Waterbury, Conn.: New Haven-Waterbury; St. Petersburg, Fla.: Tampa-St. Petersburg; Ashland, Ky.: Huntington-Ashland; Hartford, Mass.: Springfield-Holyoke; New Bedford, Mass.: Fall River-New Bedford; Bethlehem & Easton, Pa.: Allentown-Bethlehem-Easton; Hazleton, Pa.: Wilkes-Barre-Hazleton.

Blank spaces indicate information unavailable at press time.

The Aero-Willys is competing against the leading seller, Chevrolet, which has also reduced its prices, and Ford, which is battling mightily to overtake the Chevvy.

Here are some recent commercials on the price theme:

After summing up the features of the Aero-Willys, a radio pitch continues: "They told us we couldn't turn out a car like this at a price competitive with ordinary cars. But we did. The 1953 Aero Lark two-door sedan actually lists at $1,499.50 F.O.B. Toledo, plus only taxes and other usual charges. This makes it one of the lowest-priced six-passenger cars in the world."

Another radio commercial says: "Now you will be glad to know that our various models—the Aero Lark, the Aero Falcon, and the Aero Ace—all come in both two-door and four-door models. And I think you will be interested in this—the new 1953 four-door models actually sell for less than the comparable two-door models did last year."

And another: "During the past month, the big news in the automobile business has been the sensational price reduction in the Aero-Willys. Going contrary to postwar trend, Willys-Overland actually reduced automobile prices. . . . These price reductions were made possible because increased Government allocations and a constantly increasing volume of sales, now enable us to more than double our production."

One of the basic ad themes, and understandably so, has been the idea that the firm which built the famous jeep knows how to make cars. The Aero-Willys, commercials say over and over again, "combines the ruggedness of the jeep with the comfort and luxury of an airliner." The Aero-Willys "is made by people who know how to build ruggedness into an automobile—for where in the world can you go and not find the reputation of the mighty jeep?" Tied in with this is a frequent reminder that Willys-Overland spent 10 years and $10 million in perfecting its new car, drawing on its experience with the jeep.

The commercials also punch home the following features: (1) the fact that the Aero-Willys is one of the few passenger cars with a unit frame and body, (2) the fact that the driver can see all four fenders. (3) a low center of gravity which minimizes roll and sway when the car goes around corners, and (4) economy in gas mileage.

In both print and air copy, Willys-Overland is currently making hay out of an auto magazine article in the February issue of *Motor Trend* magazine, which ranks all the American-made passenger cars according to performance, handling, safety, economy, and maintenance. The Aero-Willys was second only to Cadillac.

In a shrewd copy twist, Willys-Overland took its "hat off to Cadillac" and stated that the Aero-Willys "is proud to stand next to the "Standard of the World." The association of the Aero Willys with the upper-class Cadillac is an extension of its prestige programing and is further evidence of the basic thinking going on at Willys-Overland and Ewell & Thurber.

Willys past and future: In bucking the established auto industry, Willys-Overland has cut a whale of a job out for itself. The auto landscape is strewn with the graves of independents who attempted to carve out places for themselves with cars both good and bad but who failed for a variety of reasons.

Not that Willys-Overland is small potatoes in the auto business. It has had 50 years of experience under its belt, having manufactured such models as the Willys-Overland, the Willys-Knight, and the Whippet. Furthermore, the firm is now fifth in the auto business in terms of over-all production and is third among auto exporters.

In addition to its long experience, it has had more than a peek into the inside workings of the Big Three. After its reorganization in the '30s, Willys-Overland fought its way to solvency with a succession of presidents lured away from its top competitors. There was Joseph Frazer, a Chrysler sales executive; then Charles Sorensen from Ford, and then James Mooney from General Motors, who brought with him to Willys-Overland his extensive knowledge of GM's export business.

Its present chief is Ward Canaday, who is now both president and chairman of the board. He has been holding both positions since Mooney left in 1949. Canaday is, significantly, an advertising man, although he has been linked with Willys-Overland's destiny for a good part of his business life and that certainly qualifies him as an auto man, too. In addition to his current reign, Canaday has filled in as chief executive during the interregnum between the succession of presidents since the reorganization. It would not be too much to say that the recent history of Willy-Overland is the history of the stewardship of Canaday.

Canaday's new plunge into the passenger car business constitutes, among other things, a conviction that a light (2,500 pounds) car that can run economically will have more appeal than the heavier, and, hence, more power-



This is WHDH's Bob Clayton!

Famous for his Nationally Known "Boston Ballroom"

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

fully motored, low-price jobs put out by the Big Three. By this strategy, Willys-Overland removes itself, for the time being, at least, from the horsepower race, which nobody admits to, but which is evident even to the consumer's naked eye. At the same time, Willys-Overland is hedging with a 90 horsepower (its basic motor is 75 hp.)

F-head engine, the only one of its type being built for American passenger cars. Finally, Canaday is also betting that Americans will go for a car that is stylish without sporting a toothy, chromium grille. The Aero-Willys will probably get for itself a nice chunk of the 5,000,000 cars expected to be sold this year. ★ ★ ★



Your Pre-Publication Offer

"22 TELEVISION TALKS"

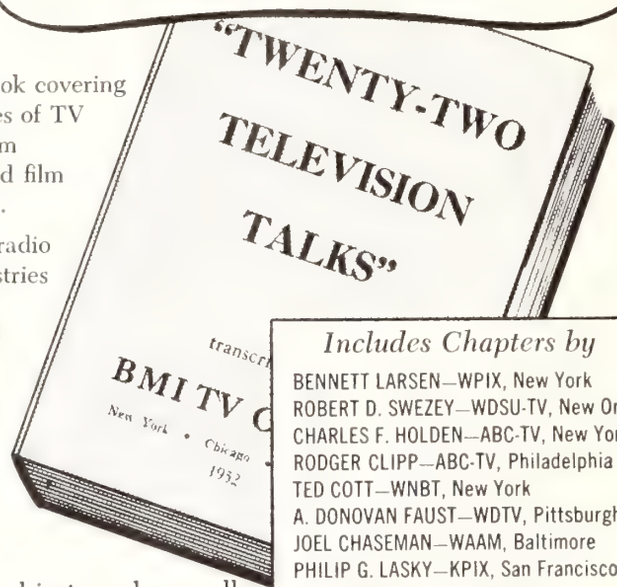
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BMI TV CLINICS

An important book covering many vital phases of TV "know-how," from programming and film use to operations.

Offered to TV, radio and allied industries at the cost of transcribing and printing.

Pre-publication price: $3.60 postpaid



Includes Chapters by

BENNETT LARSEN—WPIX, New York
ROBERT D. SWEZEY—WDSU-TV, New Orleans
CHARLES F. HOLDEN—ABC-TV, New York
RODGER CLIPP—ABC-TV, Philadelphia
TED COTT—WNBT, New York
A. DONOVAN FAUST—WDTV, Pittsburgh
JOEL CHASEMAN—WAAM, Baltimore
PHILIP G. LASKY—KPIX, San Francisco
PAUL ADANTI—WHEN, Syracuse
RALPH BURGIN—WNBW, Washington
A. A. SCHECTER—NBC-TV, New York
GEORGE HEINEMANN—WNBQ-TV—NBC
BRUCE WALLACE—WTMJ, Milwaukee
WALTER PRESTON—WBKB, Chicago
JAY FARAGHAN—WGN-TV, Chicago
HAROLD LUND—WDTV, Pittsburgh
WALT EMERSON—WENR-TV, Chicago
KLAUS LANSBERG—KTLA, Hollywood
ROBERT PURCELL—KTTV, Hollywood
GEORGE MOSCOVICS—KNXT, Hollywood
DONN TATUM—ABC-TV, Hollywood
JOE COFFIN—KLAC-TV, Hollywood
Foreword by
PAUL A. WALKER, FCC Chairman
Luncheon talk
by GOVERNOR EARL WARREN
of California

The twenty-two subjects embrace all important aspects of television programming. The book is a practical symposium of TV data by men of wide experience and recognized pioneers in television.

In addition, a good portion of its more than 250 pages is devoted to condensed transcripts of the QUESTION and ANSWER sessions of the Clinics. These intense general discussions by the broadcasters attending the Clinics raised such TV topics as *how to make use of films . . . how to cut costs . . . how to build or remodel a plant . . . how to maintain public service . . . how to hold an audience . . . and how to direct the other TV operations.*

To make sure you receive your copy of "Twenty-Two Television Talks" immediately after publication, place your order now.

BMI

BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 36, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

RADIO BILLINGS

(*Continued from page* 33)

dio's Pyramid, NBC's Tandem, MBS's Multi-Message, and CBS's Power. Operating more on an insertion basis than on the long-term contracts of the 1940's, they have attracted many non-broadcast-users plus many advertising clients who are regular users of spot radio. As SPONSOR went to press, CBS was putting the final touches on yet another of the participation deals, called Checkerboard Plan. In this plan, rotating advertisers will skip around between three network shows on a full-sponsorship basis on any one night.

2. Pricing changes: Although many a station has cried a vehement "foul!" (particularly radio outlets in non-TV or new TV markets) radio networks since 1948 have faced the practical fact that their average ratings and audiences have dropped off at night. Reason: the influx of television. Proof: A. C. Nielsen figures, which show the average nighttime rating in late November 1949 to be 9.8 and in late November 1952 to be 5.4. In terms of homes (due to growth of U.S. radio homes, the drop is less abrupt in actuality) that's about 3,849,000 homes in 1949 vs. 2,368,000 for the 1952 period. Daytime is off much less—but it is off. Result: Last season, NBC and CBS cut their radio rates, with the nighttime cuts being about 20%. MBS and ABC, while leaving the rate cards alone, juggled the discount structures so that advertisers get about the same reduction.

Latest move in this area is being made currently by Mutual. The net has just worked out a discount deal whereby nighttime network advertisers will get 50% off the rates in areas where Mutual net stations compete with TV.

3. Added features: In addition to the new sales formulas and lower prices, many other network innovations or gimmicks have boosted advertisers interest in radio. Three of the major radio networks are engaged, in varying degrees, in merchandising plans, which tie the network advertising messages to point-of-purchase. All of the big radio webs are accepting more extensive cut-in arrangements, more regional-only network shows, and are selling junior-sized networks to advertisers with special marketing problems. The plans don't end here. Every network has a series of new tricks up its sleeve,

RADIO RESULTS

1953 EDITION

Published by
SPONSOR SERVICES Inc.

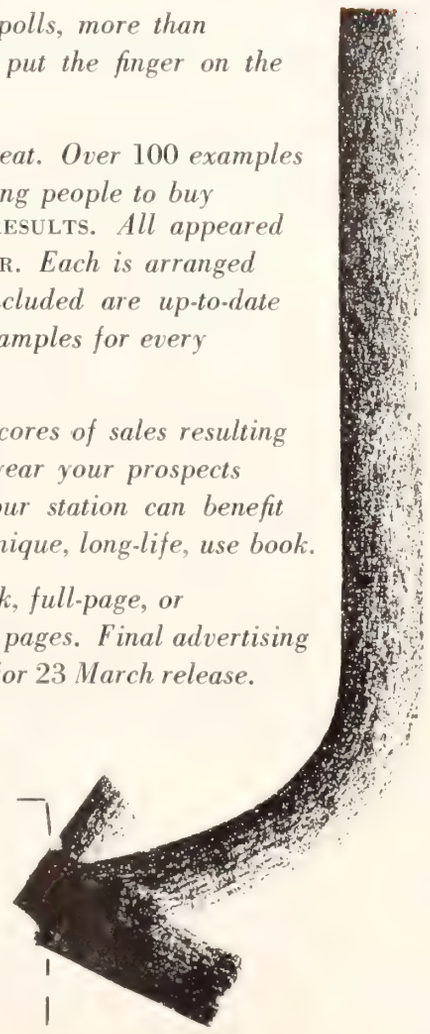
114 Case Histories

More than ratings, more than popularity polls, more than coverage analyses—actual advertising results put the finger on the true value of an advertising medium.

Radio is great because radio proves out great. Over 100 examples (114 to be exact) of radio's greatness in moving people to buy are contained in the 1953 Edition of RADIO RESULTS. *All appeared during 1952 in the bi-weekly issues of* SPONSOR. *Each is arranged by category, boiled down to the essence. Included are up-to-date national, regional, and local case histories—examples for every prospect you might hope to get in 1953.*

Station salesmen and reps have reported scores of sales resulting directly from previous RADIO RESULTS. *This year your prospects need* RADIO RESULTS *more than ever, and your station can benefit by tying-in with a positive ad message in this unique, long-life, use book.*

The coupon below will reserve double-truck, full-page, or half-page for you. Advertising is limited to 50 pages. Final advertising forms close 2 March. Publication is scheduled for 23 March release.



PARTIAL CATEGORIES

- Automotive
- Banks
- Beauty Shop
- Books
- Clothing
- Dairy Products
- Department Stores
- Drugstore Products
- Farm Machinery
- Food
- Furniture
- Gas & Oil
- Home Appliances
- Insecticides
- Insurance
- Magazine—Newspaper
- Public Service
- Real Estate
- Sewing Machines
- Soap
- Watches & Jewelry

To SPONSOR SERVICES Inc. 510 Madison Ave., N. Y. C. 22

Please reserve space indicated below. I will expect copy call from you in sufficient time to prepare my message.

- ☐ *double-truck @ $780 (one-insertion rate)*
- ☐ *full-page @ $390 (one-insertion rate)*
- ☐ *half-page @ $220 (one-insertion rate)*

frequency discounts apply

Firm _____

City _____ State _____

Name _____

Final advertising forms close 2 March

Each RADIO RESULTS *advertiser will receive 25 copies of the 1953 Edition*



Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent audience rating leader since 1943.

WHEC CBS

ROCHESTER, N.Y.
5,000 WATTS

Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE P. O'CONNELL CO., Los Angeles, San Francisco

South Georgia?

We've Got Our Vicinity

Covered like a Blanket

5,000 WATTS • VALDOSTA, GA.
A "Dee" Rivers Station
Call Forjoe or Stars, Inc., Atlanta

including new rate combinations of radio and video, special merchandising and promotion plans, and more extensive radio research.

4. Program improvements: Contrary to some expectations, radio networks have not gone along a program path which would result in WNEW-like music-and-news network programs. Executives of the four major webs told SPONSOR that radio networks have the best chance of holding audiences and clients if they continue to maintain the same old relative balance between such basic program types as drama, music, news, sports, comedy, forum panels, and the like.

"What we're actually doing is repricing and revising the radio network formulas of the 1940's," Charles "Bud" Barry, NBC v.p., told SPONSOR in a comment typical of network attitude. "It's true we have more capsule shows and programs designed to be part of a participating sales operation, but we're concentrating on squeezing all the water we can out of network radio program costs, not merely bowing to TV."

Many backstage innovations have been used to chop costs in network radio, however. Eddie Cantor, for example, is heard on NBC Radio in a low-cost disk jockey show, instead of being surrounded with a huge live variety cast. Tape recorders make possible everything from lowered rehearsal time to a new bag of tricks in radio sound effects. Stars used to having their own way—and their own price—have learned to get in step with the changing economy. New personalities, from Martin & Lewis to Robert Q. Lewis, are being given big build-ups in network radio.

5. Bigger networks: One of the big alterations in the network radio picture is due to a post-1948 influx of new radio stations. Some 400 outlets have gone on the air, the majority network.

This situation prevails particularly at ABC and Mutual. The average network line-up for ABC advertisers in 1948 was around 183 stations; today the figure stands at 244. Mutual's jump is even higher. In 1948, the average Mutual sponsored network line-up was 254 outlets; today the figure is around 400. Since the percentages represented by these increases are higher than the percentage of total growth of each networks, the answer is obvious: Sponsors are interested in network radio. ★ ★ ★

CLEVELAND'S *Chief* STATION

WJW

5,000 WATTS—850 K.C.
BASIC ABC NETWORK
REPRESENTED
BY
H-R REPRESENTATIVES



Pity the poor film that is UNTREATED!

Our new folder, "Peerless Pointers," tells you tersely and factually about preventable damages that frequently happen to film . . . and how Peerless Treatment guards against such damage at a cost measured in pennies.

Write for your copy now

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Protective and preservative treatments . . .
Rejuvenation Treatments

NEW TV MARKETS

(*Continued from page 37*)

Here is a sampling of comment on the slowdown question, with descriptive intimation of the sources:

Ad manager for a drug firm: "The time had to come when we would stop to evaluate TV market needs and values, to see where we're going and, before we go ahead, to map out some idea of where we want to go. When budgets for time facilities go awry, as they have with us, it's imperative that you go back and find out what is essential and what is surplus. We've stopped adding new secondary markets until our agencies can prepare a diagram upon which we can intelligently base our future selection of markets."

Timebuyer for agency in the $25 million class: "Several of our important accounts are working on next year's budget. This has given us an opportunity to pause and reappraise the coverage pattern as a whole and decide what our recommended policy will be toward markets that have duplicate coverage and stations in non-duplicated markets that have worthwhile circulation. The economics of duplicated coverage presented an extremely different problem in TV as compared to radio: The margin of price is anywhere from 50 to 300%."

Head timebuyer for one of the big 10: "The advertiser can't go on doing a piecemeal buying job. For instance, our soap account is waiting for us to complete an over-all analysis on the relative franchise value of various markets and the degree of actual or potential coverage duplication in secondary markets before resolving its 1953-54 policy on network buying. We can't continue to go to our clients with loosely contrived data on what markets to add. We must from here on in base our recommendations on concrete information, even if it is necessary that our research department develop its own 'BMB.'

"This may sound too harsh, but many of the newer TV stations have been deploringly remiss in furnishing us with the kind of data from which we could form an intelligent recommendation for our clients."

Media director for major agency heavy in cigarette and soap business: "We're taking a close look before adding any more stations in any type of market because we find that in the rush to add markets as they became available we overlooked cardinal fundamentals in media buying. The important questions of market coverage should be answered now.

"We can't afford to slip into the bad habit of steering a client into a market only to discover many months later that he shouldn't have gone into that market in the first place. The selection of a TV market, networkwise, should be in terms of a franchise: Is the market important enough, in light of family-set and sales-potential projections, for the advertiser to make an investment? There's probably nothing as uneconomic in media buying as hopping in and out of a market."

Network station relations official: "The super-cautious attitude that our sales department is beginning to encounter from buyers doesn't exactly surprise me. Agencies have been picking up stations like crazy since the end of the freeze. Hence we have expected that sooner or later advertisers treat the question of duplicate coverage more diligently. In anticipation of a sudden

KBTV

Transmitting Denver's Most Powerful Signal from Atop Lookout Mountain

CBS ABC Affiliate

KBTV CHANNEL 9 DENVER

To reach the rich, expanding Denver and Colorado market, specify KBTV . . . for sales *results!* Check these facts and figures. Write for complete details on this productive, fast-growing market.

THE GREAT COLORADO MARKET

Population	1,325,089
% Increase over 1940	18.0
Total Retail Sales	$1,257,095,000
Total Urban Population	831,318
Total Rural Population	493 771
TV Sets in Area	117,299

(Rocky Mtn. Elec. League—Jan. 1)

KBTV

CHANNEL 9 DENVER

1100 CALIFORNIA • TAbor 6386

Contact Your Nearest Free & Peters Representative

NATIONAL ADVERTISERS ACCLAIM

KFVD's

5,000,000—plus

COVERAGE

at the most reasonable comparative

RATES

THIS TIME Check KFVD

LOS ANGELES

Represented by

Joseph Hershey McGillvra, Inc.

KWJJ Brings You a 1 1/2 Billion Dollar MARKET

The KWJJ market is booming! Latest figures show that population in the KWJJ listening area has increased to 1,287,700 and annual retail sales figures have risen to 1½ billion dollars. Spot your sales message to this growing area, on the station that is beamed to local interests and local demands.



KWJJ

Studios and Offices

1011 S.W. 6th Ave.

PORTLAND

OREGON

Nat'l Reps. — WEED & COMPANY

check on the reins on the buying front, we have made it a policy to avoid affiliating ourselves with stations that present, or will in time present, a too flagrant problem of overlapping. However, we feel confident that there are quite a number of secondary markets which are covered from outside—take Hartford, Conn., as a case in point—that advertisers will readily include on their network lists."

Station rep: "This business of selling stations in secondary markets already getting service from outside has become a headache of headaches; especially if the newcomer has UHF. We have one of those problem stations in our office right now. Like many others, this station operator can't understand why network advertisers aren't rushing in to buy his station. We tell him that the agencies have become hesitant about adding markets that are already serviced from outside and that they're demanding specific data about set conversion if the station is UHF. But it's like talking to a man who dreamt about a bonanza and wakened to find it wasn't there."

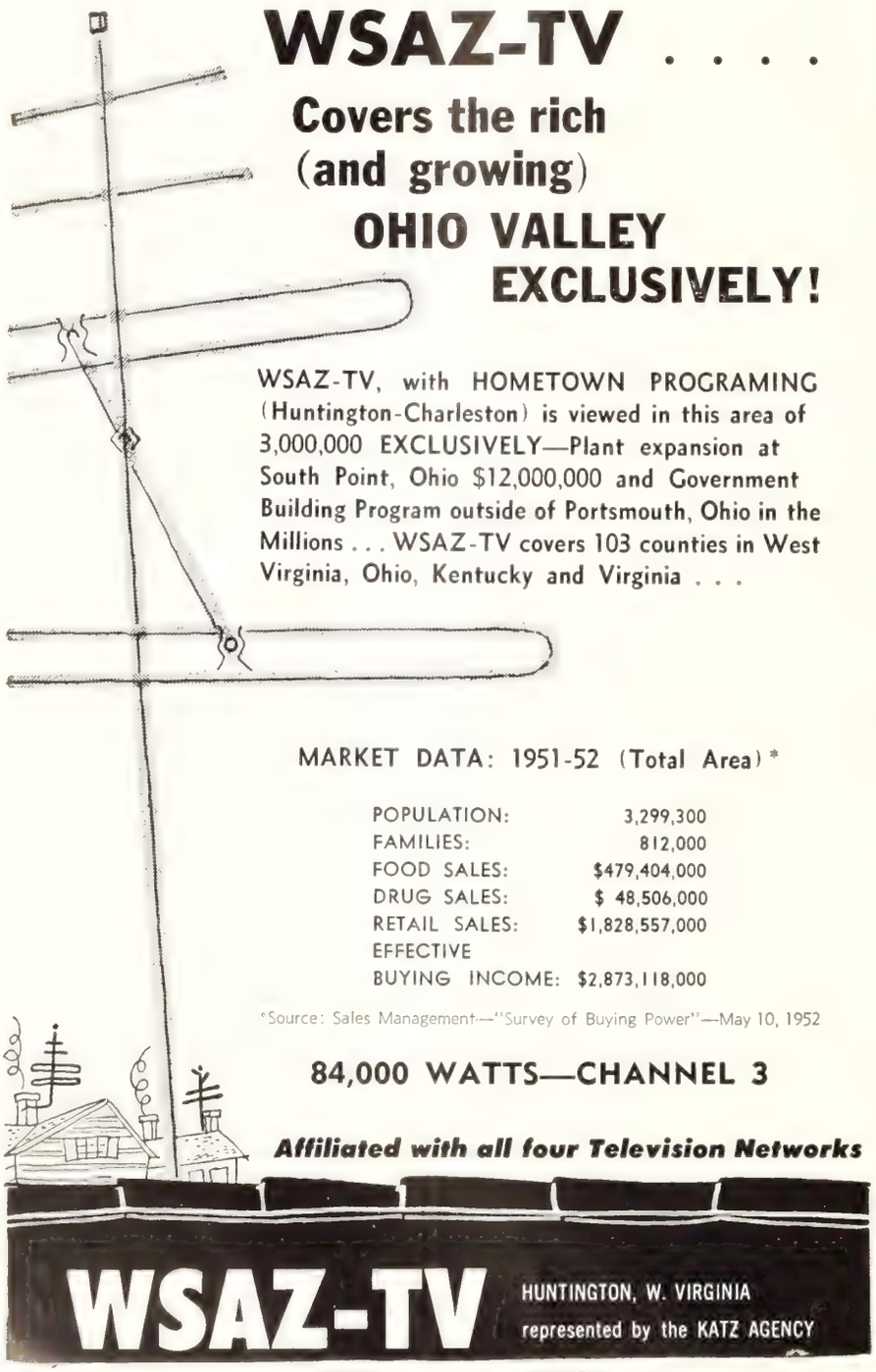
SPONSOR's poll of views on the feasibility of adopting a formula for TV market buying at this stage of the medium's development brought to light the fact that many top bracket agencies were working hard at the project. (An amalgam of key ideas for such a formula, as collected by SPONSOR in the course of the survey, is contained in the check list on page 37.) However, a goodly number of those queried thought that the coverage situation was not yet such as to make any formula dependable or worthy of serious application.

Following is a cross-section of opinion on the formula question:

Research director for an agency among biggest net TV users: "The idea that you must wait until a medium has reached a very high point of market coverage before trying to reduce buying methodology to certain principles is absurd. The time to do your charting of market evaluation is before the problem of where to put your money gets out of hand. We're constantly learning new things about the varied complexions of TV markets. Today we think we have enough information at hand to evolve a practical formula for picking markets. Of course, the formula will have to be modified from time to time, but the basic principles can be set up right now."

Timebuyer for an agency active in TV via automotive, paper products, food accounts: "Buying according to a formula would make life very easy but the chances are that a buyer of TV markets will have to go on using more of training and feel for the task than rule-of-thumb. You can draw up a check list for your guidance, but the buyer should resist any tendency to let the check list become a hard and fast formula. After all, every market should be treated as a separate problem and each market should be decided on its own merits."

Ad manager for a tobacco company: "Television has become the dynamo of advertising media. Every advertiser and every product, practically, has a different approach in market or media selection but that shouldn't prevent the adoption of a basic formula for assessing market values. What's the difference if in projecting



TV RESULTS

1953 EDITION

Published by
SPONSOR SERVICES Inc.

- Automotive
- Banks
- Beauty Salon
- Beverages
- Cameras
- Cigarettes—Accessories
- Clothing
- Confectionery
- Cosmetics
- Dairy Products
- Department Stores
- Drugstore Products
- Electrical Appliances
- Floor Coverings
- Food
- Homes—Furnishings
- Life Insurance
- Radio & Television
- Restaurants
- Toys
- Watches & Jewelry

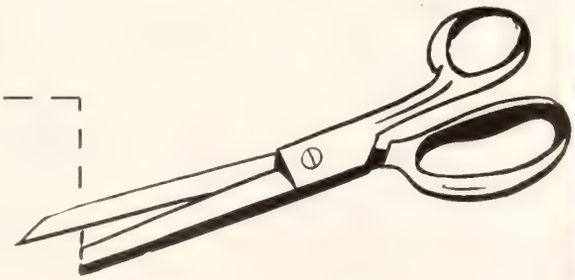
RESULTS *are better than ratings*

In 1952 TV Results *was a constant source of inspiration and service to advertisers, agencies, and stations who wanted to know how TV worked, how to make it sell best, how to reduce TV costs, how it was being used in varied fields.*

The 1953 Edition of TV Results, *with its* 107 *practical case histories, is the answer to a big need right now. Culled and condensed from the recent pages of* SPONSOR, *these examples of TV advertising on national, regional, and local levels will interest the station sponsor and prospect, whoever he may be.*

Your advertising message *in the* 1953 *TV Results will pinpoint your station as a resultful medium that appreciates the importance of the cash-register payoff on advertising. Advertisers and agencies will appreciate your point of view—increasingly they comprehend and appreciate results far more than ratings.*

Final advertising deadline is 2 March. *We can accept only* 40 *pages of advertising in this issue. Use coupon below to guarantee your participation.*



To SPONSOR SERVICES Inc. 510 Madison Ave., N. Y. C. 22

Please reserve space indicated below. I will expect copy call from you in sufficient time to prepare my message.

☐	double-truck @	$780	(one-insertion rate)	frequency
☐	full-page @	$390	(one-insertion rate)	discounts
☐	half-page @	$220	(one-insertion rate)	apply

Firm .....

City ..... State .....

Name .....

Final advertising forms close 2 March

Each TV RESULTS *advertiser will receive 25 copies of the 1953 Edition*

your data you find later on that you were slightly off; at least your calculations keep you from going astray."

Network station relations official: "The puzzles are going to mount faster than ever in the next year or two. Nobody knows what TV is worth in any great concentration of population. Until certain fundamentals of evaluation have been established in TV, it might be a good idea to keep away the slide-rule boys." ★ ★ ★

MEN, MONEY

(*Continued from page* 10)

who now operate by rule and rote and accumulated precedent (and Excess Profit Taxation!) could have gone over the trial and error bumps the way Doug did.

* * *

Not the least fantastic facet of Coulter's duties as a radio pioneer was this: He was thrust into social contact with many of the great and highest-paid of his time. Your 1953 agency vice president buying TV packages from outside producers or networks is exposed very little to the blandishments, the hokum of stars. It took a lot of *savoir-faire* to stand up to the ruthless realities of a show business, organized on a much more personalized basis than today. Oldtimers recall one jolt that the essentially guileless Coulter got on a visit to Hollywood when a comedian, he thought his buddy-chum, maneuvered him into the middle in a quarrel with another comedian. It was a grim struggle for laugh lines and friendship had nothing to do with it. Coulter came back to New York a trifle disenchanted.

* * *

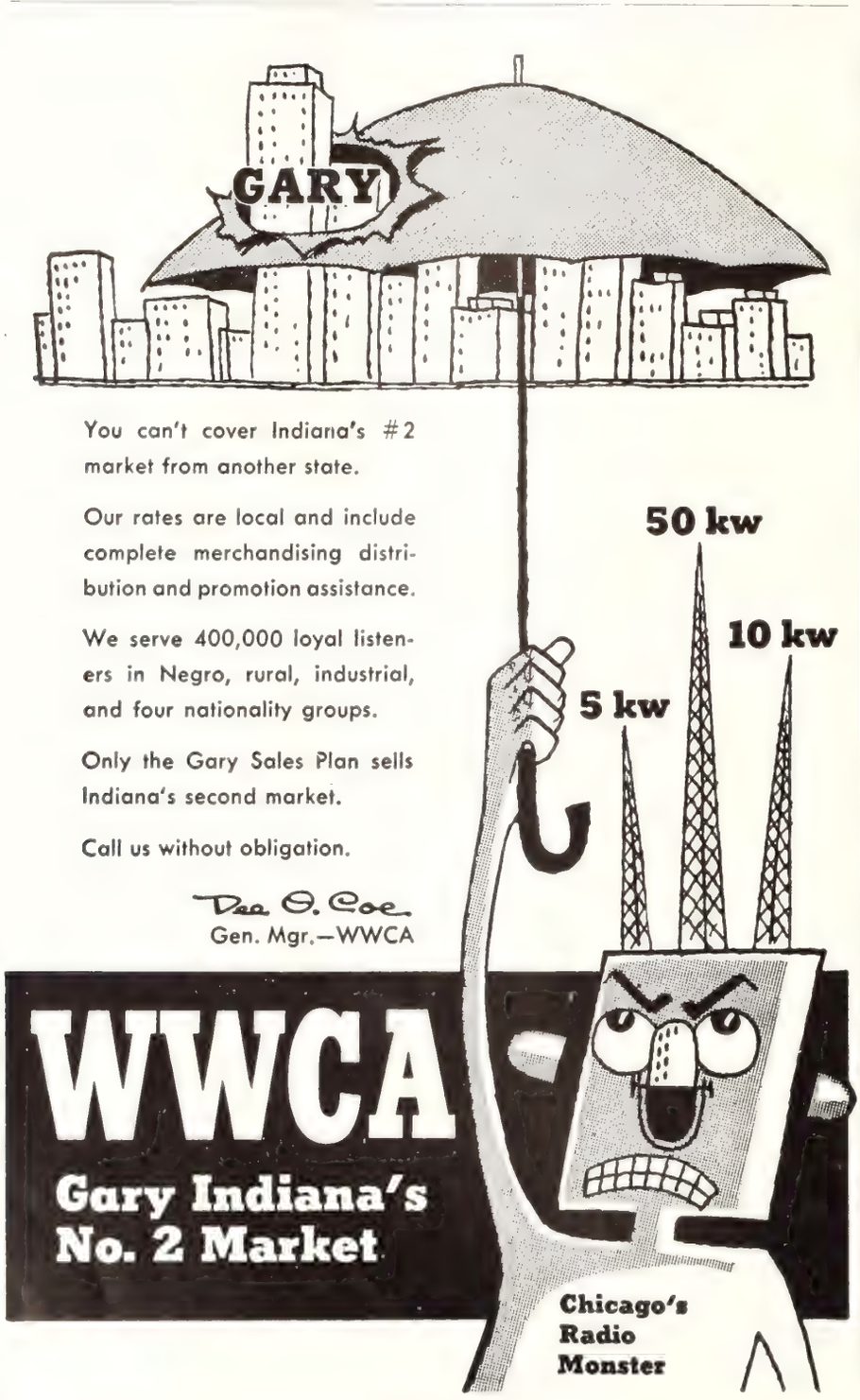
Probably the first regular whodunit series, the *Eno Crime Club*, was Coulter-produced. His *Everready Hour*, *Camel Pleasure Hour*, and other programs provided the frame for debut after debut. Eddie Cantor, Maurice Chevalier, Will Rogers, the Mills Brothers, Ben Bernie, Belle Baker, Joe Cook, Weber & Fields, Fred Waring, Jascha Heifetz were all Coulter radio "firsts." He had the then-stupendous George Olsen-Ethel Shutta pair on the air and as an added starter threw in a promising monologist from B. F. Keith's Palace, by name Jack Benny. The sponsor: Canada Dry.

* * *

During the 1940's and 1950's Doug Coulter was a high-salaried radio/TV man at CBS, then at Foote, Cone & Belding, and latterly at NBC. It is only part of the pioneer saga to reveal that in 1936 when he left N. W. Ayer, after what now seems, in the telling, a long record of high-powered creativity, his starting salary as second in command of programs at CBS was $11,000. That figure may serve to provide the perspective of time. Compare what Coulter accomplished with the records of some present-day agency veeps and compare the salaries.

* * *

Yes, the story of Douglas Coulter is a little sad, very fascinating, more than a little educational. Doug wept on his own time so we only have the external evidence of what the pace, the frustrations, the ego-drive, the two-faced talent, and all the rest did to his insides. Knowing the kind of situations he had to deal with, and some of the people, as nice a tribute as any paid him in the days after his sudden death was this: "Doug didn't know how to be a hypocrite." ★ ★ ★



A message to advertisers

and agency executives

Will you help SPONSOR evaluate all ad media?

> ***"I filled out SPONSOR'S media questionnaire. The results will be a great help to advertisers, especially with respect to media evaluation."***
>
> **ELLIOTT PLOWE,** *Advertising Manager*
> **Peter Paul, Inc.**

Turn page for ad media evaluation questionnaire

SPONSOR'S AD MEDIA EVALUATION QUESTIONNAIRE

Dear ADVERTISER and AGENCY EXECUTIVE:

How do you buy advertising?

What determines your choice?

How do you check results?

What are the facts about each of the important media?

These are only a few of the facts behind media selection which SPONSOR is seeking to uncover in an exhaustive media evaluation study.

One of our approaches is this pre-tested questionnaire. Won't you please fill it out as best you can and return it to us as soon as possible? It will wind up an extensive project that has included months of personal interviews, analysis of hundreds of media reports, comparison and accumulation of much statistical data and many case histories.

This project has taken SPONSOR to the advertising centers of the United States and Canada in order to make it representative of all areas and insure that it will be the most intensive study of media evaluation that has yet been undertaken.

An impartial board of the nation's outstanding advertising authorities will validate the findings. Included are agency presidents, leading advertisers, the country's top researchers—all selected for their wide range of advertising media activity.

Your answers will be kept entirely confidential. So feel free to be frank and thorough. The result will be a more intelligent, a more penetrating study. And in return we'll see that you get a copy of it just as soon as published.

Additional comments are welcome. Our deadline is Monday, 23 February. So please return the questionnaire today!

Ray Lapica, Special Projects Editor, SPONSOR

What was YOUR background before you got into advertising?

( ) Newspaper ( ) Radio ( ) Other

( ) Magazine ( ) Television

( ) Check here if you want a copy of this survey.

Name: ***Title:***

Company:

Address:

City, Zone, State

Please mail to Ray Lapica, Special Projects Editor, SPONSOR
510 Madison Ave., New York 22

1. Who determines what medium or combination of media to be used in a campaign?

AT THE CLIENT	AT THE AGENCY
( ) Board of Directors	( ) Plans Board
( ) President	( ) President
( ) Sales Manager	( ) Account Executive
( ) Advertising Mgr.	( ) Media Director
( ) Regional or District Sales Mgr.	( ) Research Director
( ) Sales Staff	( ) Other:
( ) Other:	

2. What influences the choice of medium or combination of media for a campaign? (Please number in order of importance—if equally important, give same number.)

( ) Goals of campaign.
( ) Type and cost of product.
( ) Who buys and how best to reach.
( ) Market and how best to reach.
( ) Amount of appropriation.
( ) Type of copy used.
( ) Experience with medium.
( ) Cost of medium per thousand.
( ) Time & Space salesmen's talks.
( ) Experience stories in trade press in specific medium.
( ) Prestige of medium.
( ) Merchandising and program or editorial promotion by medium.
( ) Recommendations of dealers, wholesalers, branch offices, brokers,etc.
( ) Other:

3. What do you want to know about a medium before deciding on a campaign? (Check each answer that applies.)

( ) How well does it cover the market?
( ) Does it reach the buyers of my product?
( ) How expensive is it?
( ) How does it rate in a particular market against other media?
( ) Any research available? Or where do I get my facts about the medium?
( ) Which of my competitors is using it now?
How much?
( ) If my product is new, has this particular medium ever been used to sell a similar product?
( ) What is the medium's prestige or quality?
( ) Will I need other media to complete the coverage?
( ) Can I saturate the market quickly?
( ) What merchandising or product cooperation will I get from the medium?
( ) Other:

4. What sources give you the most media data? (Please rate in order of importance in your work.)

( ) Past experience with medium.
( ) Time or space reps.
( ) Direct mail promotion.
( ) Trade press.
( ) SPONSOR (magazine).
( ) Agency media department.
( ) ABC statements.
( ) SRDS
( ) Media Records and PIB data.
( ) BMB or other coverage reports.
( ) Audience measurement services (ratings).
( ) Starch readership studies.
( ) Advertising Research Foundation readership studies.
( ) Other:

5. Which of the following research and measurement services do you use?

RADIO & TV	COST
( ) Nielsen	
( ) Hooper	
( ) American Research Bureau	
( ) Pulse	
( ) Videodex	
( ) Trendex	
( ) Conlan	
( ) Advertest	
( ) Standard Audit & Measurement Services	
( ) Other:	

Which of the following research and measurement services do you use?

PRINT MEDIA	COST
Starch Readership Studies	
Advertising Foundation Readership Studies	
Impact Studies of Gallup & Robinson	
Readex	
Other:	

What's wrong with the information sources available to you in your work?

Which of the following media do you customarily think of FIRST in connection with a campaign? (Give same number if equally important.)

( ) Magazines	( ) Outdoor	( ) Sunday Supplements
( ) Newspapers	( ) Transit	( ) Comics
( ) Radio	( ) Business (trade) papers	( ) Foreign language press
( ) TV	( ) Weekly papers	( ) Export pubs.
	( ) Direct Mail	( ) Other:

Which have you used during past year?

( ) Magazines	( ) Outdoor	( ) Sunday Supplements
( ) Newspapers	( ) Transit	( ) Comics
( ) Radio	( ) Business (trade) papers	( ) Foreign language press
( ) TV	( ) Weekly papers	( ) Export pubs.
	( ) Direct Mail	( ) Other:

What percentage of your advertising budget or billings went into each?

( ) Magazines	( ) Outdoor	( ) Sunday Supplements
( ) Newspapers	( ) Transit	( ) Comics
( ) Radio	( ) Business (trade) papers	( ) Foreign language press
( ) TV	( ) Weekly papers	( ) Export pubs.
	( ) Direct Mail	( ) Other:

Has TV affected your media use pattern? ( ) Yes ( ) No
If so, how? (Explain briefly.)

How do you test media effectiveness?

( ) Test markets	( ) Sales results	Other:
( ) Rating services	( ) Using different medium in different cities	
( ) Coupons		

If you used different media in different cities (newspaper in one town, radio station in second, TV in third), what was result?

(for advertiser) What category of products do you sell?

What medium or combination have you found most effective in selling your products?

( ) Newspapers	( ) Direct Mail	( ) Sunday Supplements
( ) Magazines	( ) Business (trade) papers	( ) Comics
( ) Radio		( ) Foreign language press
( ) Television	( ) Transit	
( ) Outdoor	( ) Weekly papers	Other:
	( ) Export pubs.	

Give one reason why in answer to #14:

1.

How do you determine cost per thousand (readers, listeners, ad noters, etc.)?

For newspapers:

For magazines:

For radio:

For TV:

Other:

Have you ever established a correlation between sales and advertising medium or media used?

( ) YES ( ) NO ( ) IN PART

If yes, what?

1.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

FOLLOWING DATA (Strictly Confidential) WILL ENABLE US TO GIVE YOU A TABULATION OF THE DOLLAR SIZE OF THE SAMPLE WE ARE USING FOR THIS STUDY

1. (Advertiser) What was your ad budget in

1951? ***1952?***

(as follows):

for newspapers
for magazines
for radio
for TV
other

Your capitalization: $

2. (Agency) What were your total billings in

1951? ***1952? (est.)***

(as follows):

in newspapers
in magazines
in radio
in TV
other

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

SPONSOR

the magazine radio and TV advertisers use

510 MADISON AVENUE, NEW YORK 22

CBS
IN THE LAND
OF
MILK and HONEY
WBAY
GREEN BAY
5,000 WATTS

Radio Station
KFMB
is
now
CBS
RADIO NETWORK
in
San Diego, Calif.
(550 on Dial)

John A. Kennedy, Board Chairman
Howard L. Chernoff, Gen. Manager
Represented by THE BRANHAM CO.

MR. SPONSOR ASKS

(*Continued from page 63*)

sources. Now the audience grimly points out that just "any old thing" will not do. So TV has developed new faces, new voices, new techniques.

TV will spawn and rear its own. It will produce new cameramen, actors, designers, ballet people, etc.

Where is the TV talent of the future to come from? Look beside you—it's that offspring in the chair—watching.

READ H. WIGHT
V.P. in Charge of Radio & TV
J. M. Mathes
New York



Mr. Lewis

I believe that television can help develop new talent by more programs that feature a different cast each week, such as our *Hollywood Screen Test* program that is now in its fifth year. We use at least two new performers each week, and have introduced 350 new faces.

There are many fine young actors and actresses who do not get a chance because many directors and producers will not take a gamble on a newcomer.

Outstanding young actors and actresses, such as Patricia Crowley, Dickinson Eastham, Paul Crabtree, and Muriel Rahn, are among those who made their television debuts.

The speed with which television uses up its old talent, to say nothing of the wear and tear on these performers, makes it a necessity for the industry to gamble on new faces if it's going to remain the leading medium.

LESTER LEWIS
President
Lester Lewis Assoc.
New York

ABC-UPT MERGER

(*Continued from page 29*)

at the New York Paramount include: Frank Sinatra, Danny Kaye, Red Skelton, the Andrews Sisters, and many others. It's a fair guess that AB-PT will not be afraid to invest heavily in new talent, based on this experience.

AFFILIATES

Q. *What steps will the newly merged company take to inform affiliates of new policy and prospects?*

A. In addition to eventual meetings, regionally, with the affiliates, it is probable that one or more executives of the network will travel the country for informal discussions It's known that AB-PT is anxious to arouse the maximum in enthusiasm among affiliates.

Q. *What steps will the company take to add new affiliates to the network to increase its coverage?*

A. Programing developments as outlined above will play the major role in getting new stations. It's hoped that with increased audience and stronger shows there will be a natural interest on the part of stations in the new ABC. This applies both to radio and TV stations now affiliated with other networks and new television stations coming on the air.

Stations desire affiliation with a network for two reasons. (1) To get programing which produces major audiences and (2) to get their share of the revenue from such programs when they are sponsored. The merged network hopes to have more of both to offer prospective affiliates.

In addition it is possible that the network will seek to attract affiliates with contracts which provide for compensation at a higher rate than their existing contracts with other networks. ABC has in the past been known to

Let FILMACK Make Your TV Film Spots By Mail



Hundreds of Ad Agencies rely on Filmack for TV Spots by Mail. With our 35 Years Experience, Huge Facilities, and Expert Craftsmen, we can produce all types of stop-motion, full animation and TV slides!
. . . Send in your Storyboards for quotes.

FILMACK STUDIOS 1328 SOUTH WABASH AVE., CHICAGO

offer such contracts.

At one time ABC offered a powerhouse station a contract providing for a guarantee that its income with ABC would be the same for the next two years as it had been for the two-year period prior with another network. Since the offer came at a time when radio revenues were declining under the impact of television, ABC was in effect offering the station an increase over its expected income. The offer was, however, declined.

Robert Kintner cited this instance before the FCC in explaining that offers of revenue alone are not enough to attract strong affiliates. The station in question wanted to insure audience as well as income to protect its national spot, its local business, and its future earning power. This serves to underline the importance for the network of building programing.

To understand fully how importantly affiliates figure in the AB-PT picture, consider these figures for ownership of clear-channel stations in radio: CBS has 5.45; NBC has 5; Mutual, 2; ABC 1.5.

In television, on the other hand, ABC is advantageously situated as far as its nucleus of owned and operated stations are concerned. It has stations in five big markets which give it a greater population coverage among O&O's than any other net. But as far as TV affiliates are concerned, ABC has thus far suffered in competition. When radio stations enter TV, they frequently stick with their former radio affiliation. Or they go where the best programs are.

AB-PT hopes by programing improvement to attract the best TV affiliates, possibly thereby bringing some prime radio stations along as well. It hopes to get its fair share of VHF stations from among those yet to be granted. But it is by no means down on UHF. (It will buy two more stations operating in the UHF band if the FCC goes along with plans to allow ownership of two UHF stations in addition to five VHF.)

RATES

Q. *Will the network institute a single rate for day and night on radio?*

A. ABC was headed that way at the time of the merger. It had just instituted a new policy for its O&O stations of discounts at night in TV markets, giving in effect a single rate for day and night. It's probable the policy will be continued unless the AB-PT planners come up with an entirely new approach after having had a chance to survey sales problems.

Q. *Deals?*

A. The nature of deals is that they are made when getting billings is a necessity—even at the cost of begetting more deals. With a new supply of capital and stronger programing to sell, AB-PT will be in a position to help stabilize network radio selling.

FINANCES

Q. *How does ABC stand financially at the time of the merger?*

A. ABC's gross billings for the past two years were as follows: Radio billings 1951, $33,708,846; in 1952 radio was $34,391,316 (with December estimated). Television in 1951 was $18,585,911; in 1952, $17,697,140 (with December estimated). Profit for 1951 was $369,000. A 1952 nine months' estimate showed ABC losing $659,000 for the year.

FILM PLANS

Q. *Will AB-PT enter production of films for television?*

A. Yes. The network will compete with NBC and CBS in making available its own film packages. Probably the first of these to go into production will be *Ozzie and Harriet* for which the network owns rights.

The network has facilities for film production at its KECA-TV studios in Hollywood. The station is housed on the old Vitagraph lot where Warner Bros. made many of its pictures. The Vitagraph lot was purchased in 1950 by ABC for $2,500,000. ★ ★ ★



"Since going on the air we have enjoyed the

BEST INCREASE IN (*) SALES

since we started handling this product"

This quote is from a letter by one of the local merchants who are using an *all-time record volume of advertising on WSYR.* These are the people who really know what keeps the cash registers ringing. You can profit by their experience.

**Name of product and copy of letter on request.*

Write, Wire, Phone or Ask Headley-Reed

WSYR SYRACUSE 570 KC

NBC AFFILIATE

The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

NOW! GOOD TV
in
MOBILE ALA!

WKAB-TV

CHANNEL 48

CBS - DUMONT
NETWORKS



captivatin'
KABBY
says:

"20,000 television sets already in Mobile — and they're still coming fast!"

Also, remember . . .

WKAB—A.M.

the High-Daytime
Hooper Bargain!

CALL

Forjoe AND COMPANY

Offices in: New York • Chicago • Atlanta
Los Angeles • San Francisco
SOUTHERN REPS.:
Dora-Clayton Agency, Atlanta

Newsmakers in advertising



Robert Sarnoff, *v.p. NBC Film Division, was recently awarded (along with Richard Rodgers and Henry Salomon) the Navy Distinguished Public Service Award. Citation said he made an "exceptional contribution to public understanding of the history and mission of the U. S. Navy" in the production of the NBC TV series,* Victory at Sea. *Rodgers wrote the score, Salomon was producer.*



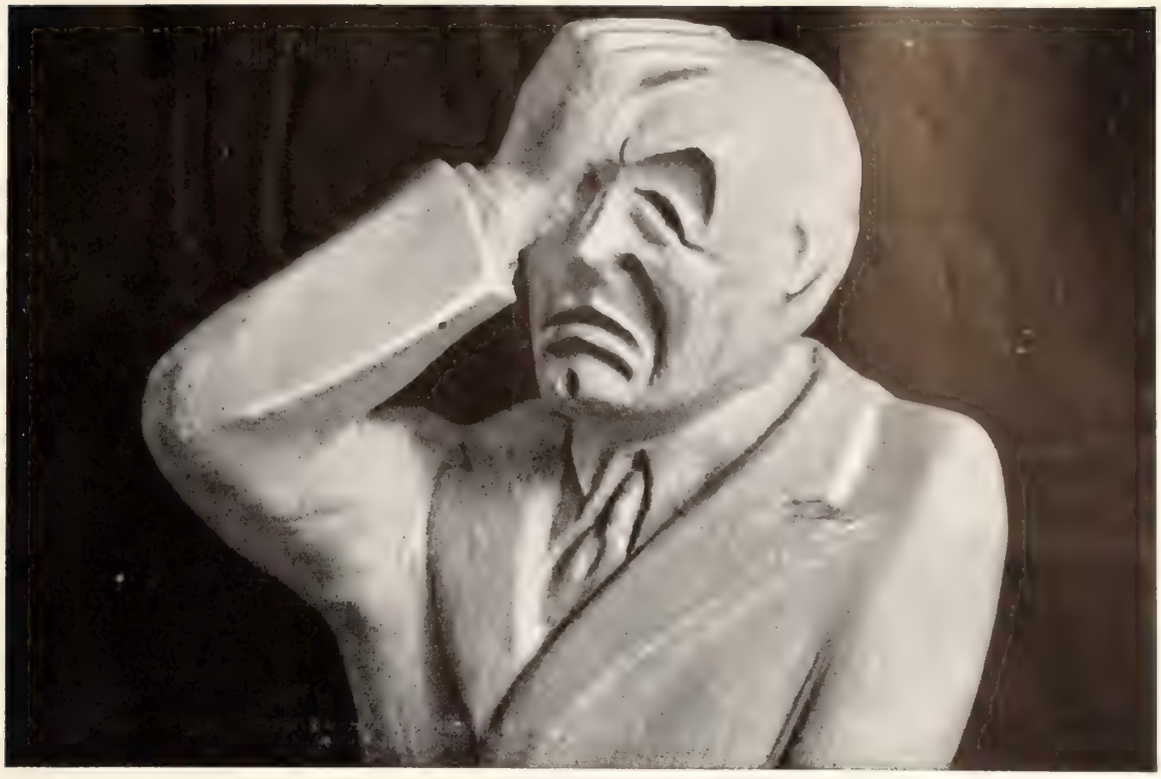
William D. Stroben, *Sylvania Radio and TV Div. advertising & sales promotion manager, recently added cosponsorship of* The Shadow *to the firm's schedule. Aired on Mutual the program uses 542 stations. Stroben hopes that the wide coverage afforded will make the name Sylvania familiar to potential TV prospects in areas soon to have UHF or VHF transmitters. Copy stresses "HaloLight."*



Leonard Colson, *Mennen Co. ad manager, came up with another facet in his company's strategy of using local radio programs to plug the Mennen line. To prepare people of Morristown, N. J., for coming move of company plant to that city, Colson signed up for thrice-a-week airing of community-service show called* Bulletin Board *on WMTR. In addition to club and social notices, program will later include taped interviews with townfolk.*



Leonore Buehler, *Revlon Products ad manager, announced the company's first entry into net TV via* Jane Froman's U.S.A. Canteen *on CBS TV Tuesday nights. Sponsor reasons that this program will reach a "high-type audience" containing a large number of women who place quality ahead of price consideration in purchasing beauty aids. Starts* 10 *February over more than* 30 *stations.*



ADVERTISING COSTS UP?

Take typography, for example. It now takes $184 to buy composition that cost $100 in 1942. But for an advertising value that today is better than ever, there's **radio..** the medium that's now delivering the biggest audience in history at a cost only slightly more than that of ten years ago!

Take WBZ, for example. It now takes **only** $125 to buy a result-producing participation package that cost $100 in 1942. And the audience has increased much faster than the slight rise in time cost, throughout the vast New England territory dominated by WBZ's 50,000-watt voice!

In six of the most important market-areas in the country, Westinghouse stations offer exceptional **values** in advertising coverage. Free & Peters will help you pick the times that pay the best return for **your** business!

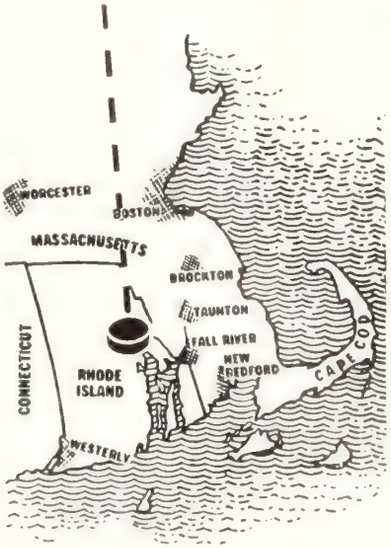
WESTINGHOUSE RADIO STATIONS Inc
WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV
National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales



SHOOT FOR YOUR PERSISTENT SALESMAN

UNDUPLICATED COVERAGE IN 253,000 HOMES WITH PERSISTENT SELLING TO MORE THAN 759,000 PEOPLE . . . IN PROSPEROUS SOUTHERN NEW ENGLAND

WJAR-TV PROVIDENCE



Represented Nationally by Weed Television

Newsmakers in advertising *(Continued)*



Alfred E. Lyon, *chairman of the board, Philip Morris & Co. Ltd. Inc., made the announcement that the company's key brand, Philip Morris cigarettes, is now available in both king and regular size. First word of new entry in the 85 mm. race reached the public via* I Love Lucy. *Announcements and national distribution were postponed one week so as not to be buried under publicity avalanche caused by perfect timing of birth of son to stars of* I Love Lucy, *Lucille Ball and Desi Arnaz.*



Thomas F. O'Neil, *president and board chairman of the Mutual Broadcasting System, disappointed the trade crystal-ball gazers last week when he declined to name a replacement for William H. Fineshriber Jr., former MBS executive v.p. who moved to NBC. Instead, O'Neil moved the furniture out of his hotel suite into Mutual headquarters and assumed active direction of the network effective 2 February.*



William H. Fineshriber, Jr., *executive v.p., MBS, has kept newswriters on their toes awaiting official word of his resignation from MBS and appointment as v.p. and general manager of radio and television networks. Move has been expected for some time due to Fineshriber's previous happy relationship with Frank White, recently appointed NBC prexy. The team got together at CBS in the '30s and have maanged to stick together while moving upward from network to network.*



Martin S. Wiener, *director of advertising and sales promotion for Howard Stores Corp., opened radio-TV campaigns in Detroit and Philadelphia for the firm's line of men's clothing. Howard's was in radio as early as 1927 but has been comparatively inactive in recent years. Wiener joined firm last May and says two-city campaign is forerunner of multi-city spring saturation plan.*



A. V. B. Geoghegan, *vice president in charge of media relations of Young & Rubicam, Inc., has been named co-chairman of the Plans Board. In the advertising field for 36 years, Tony Geoghegan has been a media man at Y&R for the past 28 years. His recent move into the top echelon points up the increased recognition being accorded to media specialists in agency planning.*

Cancellations, low ratings forced CBC to terms

Reason why Canadian Broadcasting Corp. settled with CBS, NBC more or less on latter's terms over how much to get for TV programs: 5 Canadian sponsors had refused to renew because of low ratings of available programs. Example: First 10 shows on WBEN-TV, Buffalo, heard in Ontario, had outranked CBLT, Toronto, top 10 overwhelmingly in Elliott-Haynes Teleratings for December. First U.S. network show broadcast to Canada: CBS'"Studio One" over both CBLT, Toronto, and CBFT, Montreal.

-IRS-

Aussies like radio best, according to Gallup Poll

Australia had 1,968,971 licensed radio sets 30 November 1952 (8,186,000 pop. in 1950), writes C. T. Sproule of Amalgamated Wireless Ltd., Sydney. Recent Gallup Poll on how Aussies like to spend evenings revealed following: 41% listen to radio, 19% go to movies, 16% read books, rest visit friends, play cards, go dancing.

-IRS-

Otto expects TV to go commercial in 3 more European nations

Robert Otto, president, Robert Otto & Co., told SPONSOR he found "tremendous growth in international advertising" on recent European trip, heard much talk of commercial TV in Holland, Belgium, England this year. Daily TV broadcasts—no commercials—began in Hamburg (Western Zone) on Christmas and in East Germany 21 December (Joe Stalin's birthday); 5,000 video sets are reported unofficially in Western Germany, according to "Du Mont International Dispatch." (Japanese television had its debut on 1 February.)

-IRS-

Bermuda reports high disposable income, no tax

Net spendable income per capita is far higher in Bermuda than in Westchester County, says Adam Young International's Steve Mann commenting on ZBM's new 24-page market report on Bermuda, which is available on request. Reason for wealth: no income tax, high employment.

-IRS-

Radio reported top medium in British Guiana

British Guiana, with 30,000 radio homes out of estimated 150,000, can be covered adequately only by radio, according to Warren Robinson, general manager of Radio Demerara, Georgetown. He said in New York newspaper coverage is one-third radio's chiefly due to illiteracy.

-IRS-

Lemire, Judge head Canadian organizations

New president of French Broadcasting Assn. of Canada: Jean-Paul Lemire, CKCH, Hull. New president of Canada's National Assn. of Radio Station Reps.: Horace N. Stovin & Co.'s Ralph Judge, sales manager.

-IRS-

South Africa has 610,889 licensed radios: Lamping

South Africa had 610,889 licensed radios as of September 1952, according to Frank Lamping, managing director, Davenport & Meyers, Johannesburg, who quotes government figures. Only one license is needed per home, so Lamping feels sets number much higher. Transvaal has 43.6%.

-IRS-

Flamingo spearheads Bahamas campaign with radio

Flamingo frozen foods entered Bahamas market with heavy ad campaign spearheaded by 6 or 8 announcements daily over Nassau's ZNS. Douglas Leigh, president, Leigh Foods, Inc., says Flamingo line entered export market year ago, is already first in Venezuela, near top in Bermuda.



This we fight for

In our opinion, the proper role of a trade paper is not only to inform, but to actively lead the way. SPONSOR has built on this concept, and its unusual growth is in good measure due to the needs it has seen, the causes it has espoused.

The true test of a trade paper editor is his ability to focus on key necessities within the industry he serves, the soundness with which he analyzes an industry problem, the way in which he licks it.

During SPONSOR's six years we have fought for a full and accurate count of radio listening, for better commercials, for proper use of radio and TV ratings, for increased recognition of timebuyers, for realistic radio rates, for new and creative program forms, for the formation of a BAB, for confidence in radio's future, for a TV bureau comparable to radio's BAB, for reorganization of the NAB (now NARTB), for a new name for spot. These, and many others, are the causes we have espoused.

Let it be said that SPONSOR, though we have made our mistakes, has been no fence-straddler. We fight and hard.

Today the things we stand for, the improvements we fight for are recorded in each bi-weekly issue. We set them forth briefly here so that every reader will know what they are.

1. We fight for a full and accurate count of radio listening. Every medium is entitled to fair measurement, but radio's personal set listening and out-of-home listening have not been properly gauged.
2. We fight for better radio and TV ratings, and a more realistic view of them. We are convinced that radio and TV ratings are *not* the ultimate in deciding whether a sponsor's interests are being effectively served by his present purchase, nor the ultimate in deciding what to buy. We work to throw light on the weaknesses and strengths of ratings, educate advertisers to their limitations as well as values.
3. We fight for timebuyer status at all advertising agencies dealing with air media equal to spacebuyer status.
4. We fight for the prompt establishment of a TV promotion/research bureau comparable to radio's BAB or newspaper's Bureau of Advertising.
5. We fight to encourage advertisers, agencies, networks, and stations to experiment with and create new program forms, to help the industry realize that such experimentation and creativeness is essential to the growth of radio and TV.
6. We fight to convince the advertiser that radio has a place in the American home which neither television nor any other medium can usurp; that there is a secure place for television as well. Indeed, we firmly believe that every honest medium has a firm niche in the rapidly expanding advertising firmament.
7. We fight for a million-dollar BAB geared to show the national as well as local advertiser why radio is a great medium. We believe that in order to do its fullest job, fast-growing BAB needs constructive criticism from its industry. This we will do our best to provide.
8. We fight for better, more effective commercials—we fight to everlastingly keep the advertiser aware of the importance of making his commercial the best possible salesman for his product.
9. We fight to point out the danger of pricing TV out of the market. We constantly strive to show how this can be prevented.
10. We fight to reveal the expanding role in recent years of the station representative, his transition from a strict sales role to a wide range of services that benefit advertiser and station alike.
11. We fight for sound sensible network operations, both radio and TV, during these months of constant transition; a community of interests and action among networks that will result in unity and strength for the air media.
12. We fight for a realistic pegging of radio and TV rates, neither too high nor too low.
13. We fight for development of a foolproof rating system, possibly a low-cost, electronic system based on adequate sample and capable of fast returns.
14. We fight for easier methods of coordinating and executing spot radio and TV campaigns. Much more spot would be used if agencies could be shown ways to minimize the details presently inherent in these potent media.
15. We fight for first-hand knowledge of radio and TV stations by national advertisers, advertising agency buyers, network executives. We urge a grass-roots approach to the stations of America by a "let's see for ourselves" attitude which will take big-city buyers to Kansas City, Seattle, Bangor, Albert Lea, San Antonio, Birmingham, South Bend, Baton Rouge, Toronto and hundreds of other markets.

The new ABC

Just when the FCC would issue its consent for the merger of the American Broadcasting Co. and United Paramount Theatres was in doubt when we put this issue of SPONSOR to press. But whenever the news actually broke, it was sure to go down as the top story of the past few years in the annals of radio and television. It was for this reason that SPONSOR worked for many months to prepare an article designed to give readers the best possible understanding of the significance, background, and people who make up the merger (see page 27).

SPONSOR's article makes clear that in the new AB-PT network NBC and CBS will find a competitor better able to compete on their level. UPT has told the FCC it plans to invest from its not inconsiderable resources in building the network program and personnel-wise. It's a building process in which everyone stands to gain.

With competition quickened, all the networks may find themselves exerting greater effort to develop new programs, new personalities, new ways of attracting and holding audience. Out of that effort radio and television advertisers —as well as the public—will benefit immeasurably.

FEEL THE "PULSE"



OF THE HEART OF AMERICA!

Late last year (November 5-11 and December 1-7, 1952), The Pulse, Inc., made its first Kansas City radio listener survey. The results, like those of all previous Kansas City surveys, are phenomenally "KMBC-ish"——! Here's what we mean—

9 of the top 11 nighttime programs are on KMBC!

9 of the top 10 five-a-week daytime programs are on KMBC!

For years this picture of KMBC dominance in the Kansas City primary trade area has been a well established fact. The new Pulse of Kansas City shows the same wide margin of superiority. More important, the superiority exists hour after hour, day in and day out. Yes indeed, the Pulse-beat in the Heart of America is KMBC—listener preference that means more impacts and more sales per advertising dollar.

Any Free & Peters colonel or member of the KMBC-KFRM sales staff has the entire Pulse story, and a lot of other information of utmost interest to you.



***WRITE, WIRE OR PHONE** your nearest Free & Peters office or KMBC-KFRM at Kansas City. Sell the whole Heart of America, wholeheartedly with . . .*



The KMBC-KFRM *Team*

CBS RADIO FOR THE HEART OF AMERICA

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

weed television

NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD

Television

Station

Representatives

SPONSOR

e use magazine for Radio and TV advertisers

23 FEBRUARY 1953

50c per copy • $8 per year

MORE STATIONS TV SHOW KILLER
page 30

What timebuyers want to know about UHF television
page 32

How a top Sears store uses radio
page 35

Air media help spur U.S. boom in sewing machines
page 36

Why you should reexamine nighttime spot radio
page 38

ARBI shows retailers miss customers unless they use radio
page 40

How TV raised Masland Rugs to top five
page 42

Who got the Orchid in Atlanta?

(WE DON'T KNOW)

but we do know who got . . .

Carnation



EVAPORATED MILK

VITAMIN D INCREASED • HOMOGENIZED

260 quarter hours on "ROLL JORDAN" 2:15-2:30 P.M. Mon.-Fri. thru Erwin, Wasey & Co.

WEAS

(Flagship of Dee Rivers' Famous Family Four)

WGOV	KWEM	WJIV	WEAS
Valdosta, Ga.	*West Memphis Ark. Memphis, Tenn.*	*Savannah, Ga.*	*Atlanta - Decatur, Ga.*
5000 WATTS	1000 WATTS	1000 WATTS	10,000 WATTS

Call your nearest FORJOE office or STARS, Inc., Candler Building, Atlanta, Georgia









BENRUS WATCH COMPANY DOES A COMPLETE JOB...

SO DO HAVENS AND MARTIN, Inc. STATIONS . . . WMBG WCOD WTVR

Tick! Tick! Tick! The precise movement of a Benrus is the result of years of painstaking care and skill, devoted to turning out a "watch of guaranteed accuracy." Benrus represents well the complete *and careful* job done by the First Stations of Virginia!

Havens & Martin, Inc. Stations are the result, too, of years of determined effort to build a broadcasting institution replete with entertainment and public service. Advertisers long ago realized the selling power of this type of station. Are these pioneer outlets in Richmond selling *your* products?



FIRST STATIONS OF VIRGINIA

WMBG AM WCOD FM WTVR TV

Havens & Martin Inc. Stations are the *only* complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS
23 FEBRUARY 1953

Esty cooking up 2 shows for Gen. Mills

William Esty agency has moved into the General Mills fold. Official announcement of product will be made around 1 March. Meantime Esty is working on 2 house-built TV shows for General Mills account, one adult, other children's show.

-SR-

What's on mind of agency directors

SPONSOR asked radio-TV directors of 6 major ad agencies what 3 problems concerned them most today. Consensus embraced: (1) where were they going to get money for all desirable TV markets to be available this fall; (2) what was going to happen to big NBC packages, like "Your Show of Shows," "All-Star Revue," "Comedy Theatre"; (3) whether networks would use hiatus periods this summer to experiment with new formats, or just fill open time as cheaply as possible.

-SR-

Lucky Strike on $1.3 million film nut

American Tobacco Co. probably ranks among advertisers as second heaviest investor in TV film properties; No. 1 is Procter & Gamble. American underwrote full production cost plus overhead on 26 episodes each of both "Biff Baker, U.S.A." and "Private Secretary" (Ann Sothern). "Baker" has been canceled as of 26 April. ATC will use remaining episodes of this series, with some reruns, as summer fillers for "Hit Parade." Sponsor's guaranteed investment on 52 films exceeds $1,300,000, it is reported.

-SR-

CBS swoops down on WBKB

CBS TV took no chances on being enjoined from occupying WBKB, Chicago, following FCC's approval of ABC-UPT merger. Within hour after merger became formal (9 February), CBS TV turned over required check for $6 million to merged company and half hour later new bosses were not only running station but selling time on it. While FCC was considering merger, Zenith applied for WBKB's channel, which gave rise to the possibility that Zenith might resort to the courts. Another source of CBS trepidation was DuMont which opposed the merger before the FCC.

-SR-

Big ABC moves await get-acquainted period

No major decisions are expected to come out of ABC-United Paramount Theatres merger until mid-March. Interim is being devoted to getting acquainted. Series of regional meetings will probably be held at which Robert E. Kintner, ABC president, will introduce incoming executive v.p. Robert H. O'Brien to affiliates. Policies involving adoption of single rate for network radio, revived compensation formula for TV affiliates, enhancement of ABC TV's programing structure will be explored. Key TV objective is to build up guaranteed clearances. AB-PT President Leonard Goldenson's trip to Coast shortly will be purely to look over ABC real estate.

-SR-

Duncan Hines pyramids spot

Duncan Hines cake mixes has spent in neighborhood of $1,000,000 for saturation radio announcements supplemented with spot TV during past 19 months. Gardner of St. Louis is agency, and Nebraska Consolidated Mills Co., manufacturer of the cake mixes.

SPONSOR, Volume 7, No. 4, 23 February 1953. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act of 3 March 1879.

REPORT TO SPONSORS for 23 February 1953

Tastediet buying local shows

Flotill Products Corp. (Tastediet) will step up its radio and TV spot campaign considerably through its new agency, Geyer. Agency's radio-TV director, Norman Blackburn, will spend next several weeks in field looking at local programs for participation buys. Account will probably spend around $750,000 in 1953. Henry Trumbull is a/e.

-SR-

Has tape hurt performer?

Impression is gaining among key executives in network producing circles that taping of programs operates to disadvantage of personality performers. These programing officials argue taping not only reduces feeling of spontaneity to minimum but performer can't give best performance when knows he can do it over again. They warn increasing tendency among such network performers to tape their shows can lead to serious drop in quality of radio programing.

-SR-

NBC count indicates 46% TV set saturation

NBC's count for number of TV sets in U.S. as of 1 January was 21,-234,000. This represents jump of about 800,000 sets over total for 1 December 1952. On basis 21,234,100 sets, over 46% of all homes in country are now TV-equipped. Gain in sets over 1951 totaled 5,500,000, NBC figures indicate.

-SR-

Tartan concentrating on radio spots

Tartan Suntan Lotion (McKesson & Robbins) will include saturation spot radio in its 1953 spring and summer campaign. Buying for the product will be through Ellington & Co. Budget will be in excess of what it was last year for radio.

-SR-

SAG deal stalled over jingle vocalists

Producers of film commercials fear negotiations with Screen Actors Guild may drag through March because of contract recommendations from ANA's radio and TV committee. Advertiser group advised industry negotiators to resist SAG's demand that off-camera jingle vocalists be accorded same reuse payment arrangement as any other performer. SAG decided to hold tight to this principle after meeting with AFTRA officials, who pointed out that in transcribed radio commercials jingle singers are entitled to reuse money. SAG board is not disposed to submit any proposition to its membership until it is certain compromised agreement has approval top TV advertisers.

-SR-

SAG strike stymies Rinso

Strike on film commercials is holding up some of media planning for Lever Bros.' detergent-version of Rinso. Account can't determine what it wants to do exactly with TV spot until it knows how TV commercials will have to be handled. In launching test campaign in Kansas City on new product Lever confined media to radio and newspapers.

-SR-

Unions widen anti-foreign film tack

Hollywood's A.F.L. Film Council, composed of studio unions, is increasing its pressure on advertisers to refrain from using TV films made outside U.S. Particular target of the group has been Ballantine Beer, which sponsors and distributes European-produced "Foreign Intrigue." Council's argument: TV films made for American viewing and advertising American products should be American made.

Here is Youngstown's FIRST Television Picture

as it appeared from Youngstown's FIRST TV station



WKBN-TV Test Pattern went on the air January 6, 1953, inaugurated live studio programs January 11, transmitted network programs January 20.

Within the first three weeks of operation, these national advertisers had already scheduled their programs on WKBN-TV.

Admiral Corporation
American Cigar & Cigarette Co.
American Machine & Foundry Co.
The American Tobacco Co.
Blatz Brewing Co.
Block Drug Co.
Bristol-Myers Co.
Carnation Company
Carter Products Inc.
Cats Paw Rubber Co.
Electric Companies of America
Erie Brewing Co.
General Cigar Co.
General Foods Corp.
Greyhound Corp.
Liggett and Myers Tobacco Co.
P. Lorillard Co.
Oldsmobile Div., General Motors
Pabst Sales Co.
Remington Rand Co.
R. J. Reynolds Tobacco Co.
Schick, Inc.
Joseph Schlitz Brewing Co.
Scott Paper Co.
Singer Sewing Machine Co.
Standard Oil Co. of Ohio
Sweets Co. of America
Sylvania Electric Products Co.
The Toni Company
Westinghouse Electric Corp.
Willys Overland Motors

WKBN

Pioneers in Youngstown

FIRST in Radio

FIRST in Television

WKBN-TV

Affiliated with

CBS • ABC • DUMONT NETWORKS

Represented by Raymer

the magazine Radio and TV advertisers use

SPONSOR

23 February 1953
Volume 7 Number

ARTICLES

SPONSOR evaluates 2 key post-freeze problems

1. Post-freeze audience competition
Era of one-station market is ending. That means net shows will soon face competition from two or more other networks in each market. This report tells how you can estimate a show's ability to stand up on basis of its track record — **30**

2. UHF television: what timebuyers want to know about it
Answers questions like these: How do UHF and VHF differ in coverage? What are the "bugs" in UHF? How are they being licked? — **32**

How a top Sears store uses radio
Sears, Roebuck has never encouraged extensive use of radio by its stores. But manager of its Tucson store who won six prizes in firm's recent sales competition used radio to help make his sales record — **35**

Pfaff: from zero to $20 million in 5 years
Air-minded German company is one of foreign firms which have stirred hot competition in post-war U. S. sewing-machine sales. Network radio, spot radio and TV have helped point its sales curve toward the ceiling — **36**

Why you should reexamine nighttime spot radio
Stations and reps are marshaling some impressive arguments for reevaluation of nighttime spot radio by advertisers. One of most important is fact that many night availabilities are going begging while delivering audience at a lower cost-per-1,000 than day slots clients stand in line for — **38**

You need both
ARBI media tests at the point-of-sale have demonstrated an important marketing fact for retailers, namely that they miss out on influencing a major body of consumers unless they use both radio and newspaper advertising — **40**

TV put Masland carpet in top 5
Consumers had difficulty remembering the Masland name, firm found. TV upped identification of the product, helped boost Masland into top carpet ranks — **42**

COMING

Retailer's guide to radio
President of ARBI, Joseph B. Ward, has traveled U. S. speaking to retailers. Out of his experience he has written an article for SPONSOR in which he lists questions retailers ask him most frequently about the air media and his replies — ***9 March***

TV program costs
An evaluation of where program costs are headed and what various program types will probably cost at the start of the next fall season — ***9 March***

DEPARTMENTS

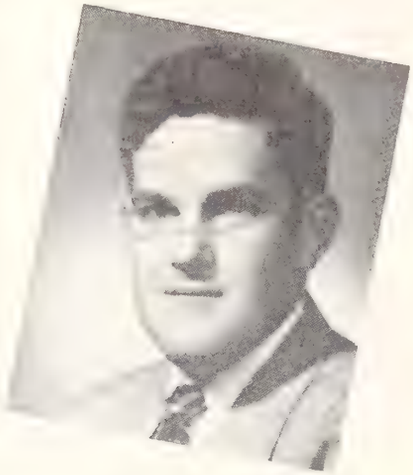
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NOW! KLRA

FURTHER EXPANDS ITS SERVICE TO 182,429 ARKANSAS FARMERS



JOHN R. HOLMES
KLRA Farm Service Director

WHEN, in March of 1951, KLRA added John R. Holmes to its staff as Farm Service Director, it took a long step forward in service to the farm folks of Arkansas. Johnnie became the first and only full-time Farm Reporter operating in Arkansas. Now, to further expand KLRA service, and to cover Arkansas farm news more completely, KLRA is pleased to make this announcement:

JIM MOFFET, a January, 1953, graduate of the University of Arkansas College of Agriculture, has joined our staff as Johnnie's assistant. John and Jim will cover all important farm meetings, sales, demonstrations, fairs, and will visit important farm improvement programs all over the state. A new concept of Farm Service is being instituted by KLRA in the early morning period.

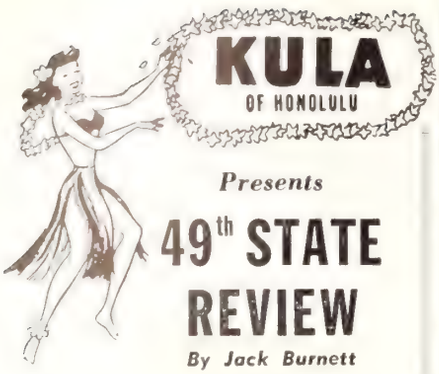


JIM MOFFET
KLRA Assistant Farm Service Director

10,000 WATTS DAYTIME
5,000 WATTS NIGHT
1010 KC
"ARKANSAS'S LISTENING HABIT"

KLRA
LITTLE ROCK

YOUR O. L. TAYLOR COMPANY MAN WILL GIVE YOU COMPLETE DETAILS!



Presents

49th STATE REVIEW

By Jack Burnett

It is to be hoped that statistics and articles regularly published in Sponsor are more authentic than their article on radio in Hawaii in the January 12th issue. While the purpose was to point the strength of radio in general, it certainly would leave any timebuyer in nothing but a complete state of confusion. We take exception to practically all of it, except the specific racial descendant percentages and a few other statistics. Here are some of the outstanding misprints:

1. "In any case, you can't cover Hilo from Honolulu, and the sponsor who depends on one station to blanket the Hawaiian Islands is going to lose out." Fact is that signal strength measurements by W. D'Orr Cozzens, FCC approved consulting engineer, measured .77 m/v at Hilo, 1.06 m/v at Waimea and 2.24 m/v on the Kona Coast, the three "Big Island" populated areas, plus the fact that 21 local advertisers in Hilo regularly use Kula. This statement distorts the picture and damages Hawaii's most powerful and highest rated station.

2. "But at year-end only 6,900 Honolulu homes had TV." By the distributors' organization's own statement, 5,125 television sets had been sold by January 15th, not all delivered, and admittedly at least 30% in homes that could get little, if any, picture from current low-powered, single bay TV operations. There will have to be some terrific activity to have 20,000 television homes by March 1, 1953.

3. Under the picture of KULA's "Nisei Home and Food Exhibit" the statement, "Hawaiian stations merchandise heavliy" might imply that all stations merchandise as does KULA. Ridiculous! True, KULA considers, next to 94% national renewals for 1953, its greatest compliment to be consistent copying of its operation by competition, but Sponsor's statement is far from the truth.

4. On Page 54 of this issue, Sponsor volunteers the reason a few brands of certain categories corner 80% to 90% of the total market: "The reason for one-sided domination by certain products: Plantation stores used to limit their stocks to a single brand primarily to conserve space."
What percentage of this generation ever traded at Plantation stores? 15% would be stretching it tremendously. If Sponsor's reason for this domination were correct, why is not the same true in every field, rather than just three or four? The real answer is that this is a very brand conscious market, the products that dominate have studied the pattern, advertise merchandise, and all use KULA heavily.

5. The term "polyglot" describes such places as Singapore, Hongkong or Shanghai. The percentage of American citizenship runs much higher in the islands than in many mainland markets: New York, San Francisco, etc.

Honolulu is a big, busy metropolis; in a market of more than half a million people when you include the military and thousands of attached civil service families. Inherited racial characteristics require a different approach sometimes, an approach best achieved through radio, but Hawaii is in actuality a healthy, growing 100% American Community!

Timebuyers at work



Walter Bowe, *Hewitt, Ogilvy, Benson & Mather, maintains "Four- and eight-second announcements work on TV. We feel they can be just as effective on radio." For Rinso's five-week spring radio campaign Walter is buying a minimum of* 100 *"quickies" weekly in each of* 100 *markets east of the Mississippi. "We're paying each station's evaluation of what four and eight seconds are worth," says he. His precedent: a highly successful announcement campaign for another account he buys for—Good Luck Margarine—in New York State last summer.*



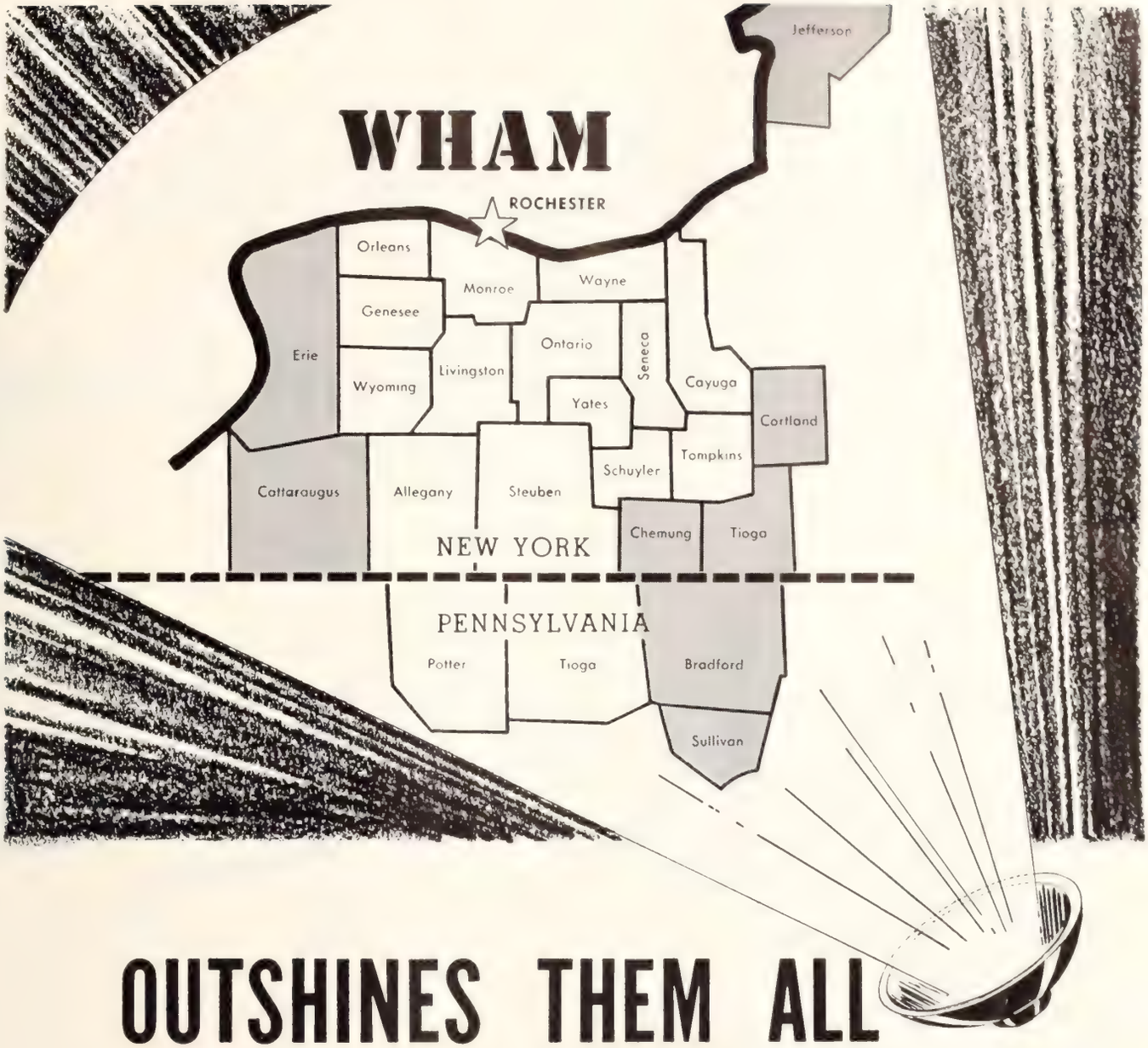
Sherwood Heath, *Ruthrauff & Ryan, is poring over reps' lists of women's radio and TV shows for Glamorene's national spring spot campaign. "We're looking for a woman personality in each TV market to sell the product," he explains. And, with more than half of Glamorene's* $1 *million* 1953 *ad budget devoted to the spring push, Sherwood can afford to be choosy. Scheduled to start* 9 *March, Glamorene's* 15*-minute participations and announcements will run in* 79 *markets for eight- to* 13*-week periods. Glamorene also will participate in Garroway's* Today.



George Neumann, *David J. Mahoney Advertising, has had great expectations since Virginia Dare's* 10*-week national spot radio-TV campaign got underway* 9 *February: "Garrett Wine Co. used to aim for a strictly male audience with late-evening announcements. But we've found that women influence the buying of table wines, so we're switching our buying pattern." In line with this thinking, George has placed Virginia Dare's one-minute e.t.'s on early-morning d.j. and news adjacencies in* 95 *radio markets, with evening announcements in* 20 *TV markets.*



Evelyn Jones, *Donahue & Coe, says the* New York Herald Tribune *is one of the heaviest spot TV users among newspapers today. Newspapers outside large metropolitan centers have not yet plunged into TV advertising to a significant degree. "Since we promote the Sunday magazine section," Evelyn explains, "we get on the air mainly from* 6:00 *p.m. to midnight Saturdays—as close to buying time as possible." Her most recent purchase:* 6 O'Clock News *on WCBS-TV, "not because it's* news, *but because the time's right for our particular purposes."*



OUTSHINES THEM ALL

99.8% Domination of 16-County Area
MORE Listeners ALL the Time★

For over 25 years, time buyers have found that whatever their sales goal in Western New York, WHAM consistently outshines the competition. And for good reason! WHAM dominates 16 Western New York-Northern Pennsylvania Counties. The latest area PULSE proves again that WHAM alone with 99.8% listener preference can do your selling job to more people than any of the 24 radio stations in the area.

Call the HOLLINGBERY Representative for Complete Details

★PULSE (Oct.-Nov. '52) interviewed 6200 homes in WHAM-land. Out of 552 measured quarter-hour broadcast periods, WHAM was FIRST in 551. Truly overwhelming coverage and listener preference!

WHAM



The STROMBERG CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*

American Broadcasting

And United

Merge

ABC AMERICAN BROADCASTING COMPAN

Company

Paramount Theatres

The BIG Radio-TV news story... and what it means to you

The most important news in the television and radio industry in years has been announced. The long-planned union of ABC and United Paramount Theatres has been approved by the Federal Communications Commission, and the two organizations are now one company.

The event is of far more significance than any statistics of the corporate merger. The new company will be impressively stronger and more flexible, and possess a greater potential for growth.

The combination is a "natural" if ever there was one. United Paramount's great history of showmanship and superb experience discovering and developing new talent will now be available to the American Broadcasting Company.

But the really great thing about the news is the tremendous promise the merger holds for the radio and television audience.

New programs will be developed. New stars will be attracted. New techniques will be introduced. New facilities will be developed. Not tomorrow, of course. Not next week, or next month. But ABC intends to be a leader in radio and television, and it intends to grow like an oak, not a mushroom.

The future began yesterday. So keep your eyes and ears on the *new* ABC.

A DIVISION OF AMERICAN BROADCASTING—PARAMOUNT THEATRES, INC.



LOADED?

NATCH... we're NUMBER ONE in San Diego*



*Hooper

"If you've got something to sell, we can make a *leetle* room for you to reach the tenth largest agricultural market in the U. S.... a market larger than 10 states combined.

How's about giving us a jingle?

Let us show you why we're NUMBER ONE in San Diego.

KSDO
1130 KC · 5000 WATTS

Representatives
Fred Stubbins Los Angeles
Daren McGavren San Francisco
John E. Pearson, Co. New York

Men, Money and Motives

by Robert J. Landry

The rep's progress

In 1943, then 10 years in business, the national sales representative firm of Paul H. Raymer arranged a sentimental party for the advertising agency timebuyers and account executives with whom Raymer originally had done business in the misty beginnings of 1934. Recently, on 5 February, to be exact, Paul Raymer, Fred Brokaw, and Madeleine Vose, now 20 years in business, presided at a second decade party. The ritual of nostalgia was repeated for those who attended the original party at this time.

* * *

This not being a society gossip column, we shall leave unreported who attended the Raymer party, what the ladies wore, what the men drank, or how much, and whether or not a good time was had by all, which we shall assume. Suffice that the Raymer commemoration serves to point up the many changes, the undoubted status of importance, and the colorful history of station repping, as such.

* * *

Pater familias of the field is, of course, Edward Petry. He it was who recognized the inevitability of setting up a system of time brokerage which would have businesslike stability. Before Petry there had been general, or nonexclusive, station representation. This was partly due to the early reluctance of advertising agencies to make up their minds that radio was here to stay. In consequence it was standard practice for the old nonexclusive reps, of whom the late Scott Howe Bowen was the dean, to go over the heads of the agencies and sell programs, campaigns, merchandising gimmicks, or whatever, to the advertisers direct. Many and various were the heartburns and exasperations between client and agency induced by the aggressions of the general time brokers. The latter represented everybody, and yet represented nobody. Petry foresightedly planned a relationship which harmonized rather than antagonized the agencies and which introduced the principle that a time broker should have a list of stations. his and his alone. from which he could work.

* * *

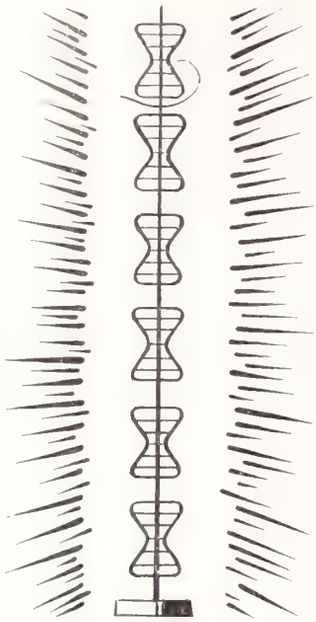
Two decades have now passed. Petry is still top kick in the rep field. The other largest-volume houses, among them Katz, Free & Peters, Blair, Raymer, Weed, Hollingbery, Avery-Knodel, are mostly the oldtimers. Interestingly, there has been no sharp segregation of television from radio. It is pretty generally taken for granted that any radio operator who secures a TV license will have his regular station rep handle that, too. This is especially true since the combined total of radio and TV billings will earn for the station a reduced percentage rate of commissions to the rep. Only one new and exclusively television-selling station rep firm has flourished, Harrington, Righter & Parsons, and the trade does not expect emulation.

(*Please turn to page 96*)

we gambled...



IT'S GOING UP!



KMTV's huge antenna is now being adapted for maximum power—100,000 watts. As this issue of Sponsor reaches your desk, KMTV's new 6 bay antenna (RCA's latest model) is going up.

KMTV's new 25,000 watt amplifiers have already been installed and the scheduled date for KMTV's boost to 100,000 watts is March 15.

This power boost is still another reason why advertisers should choose KMTV—Omaha's most looked at — listened to Television station.*

**According to Omaha's most recent Pulse Survey (Jan. 2-8, 1953) KMTV has 8 of the top 10 shows.*

KMTV CBS DUMONT ABC
OMAHA 2, NEBRASKA
CHANNEL 3

Now Represented By
EDWARD PETRY & CO., INC.

510 Madison

COOPERATIVE ADVERTISING

We are interested in getting articles on dealer cooperative advertising in radio and television. We would like this information to cover various markets, such as the appliance, automotive, and farm equipment markets. Our problem can probably best be summed up by listing the four questions we are trying to answer:

1. In general, what way is cooperative advertising handled? Is it through regional distributors or directly through the dealers?

2. What value is placed on radio and TV cooperative advertising? By this we mean, what percent of the budget is used for AM and TV cooperative advertising?

3. What media do the dealers like best for advertising their products (cooperative)?

4. What does the dealer spend for non-cooperative advertising and what media are used?

Any information you can give us on this subject would be greatly appreciated.

If you are unable to help us, do you know of any study on cooperative advertising that is available to the public or some other source where we might obtain this information?

PATRICIA MCNIVEN
Research Analyst
The Buchen Co.
Chicago

● Articles dealing with dealer coop advertising appeared in SPONSOR 16 January 1950, page 34; 14 January 1952, page 40; 16 June 1952, page 36.

NBC ESTIMATES

Your lead article in the 26 January issue, "Coming: better Nielsen ratings?" states that the Nielsen study of TV circulation corroborates the NBC estimates.

We think this statement requires a little amplification.

In the first place, it should be said that even though Nielsen corroborates NBC on an over-all, *national* basis, it does not necessarily confirm NBC's *distribution of total sets between stations.* As a mater of fact, there is convincing evidence that NBC's estimate for WBTV (Charlotte, N. C.) was low by at least 25-30,000 sets. I understand that in other cases, NBC's estimates proved to be high.

All parties interested in TV circulation should also bear constantly in mind that NBC's estimates, as NBC plainly states, are made on a *network, unduplicated* basis and therefore are not even intended to reflect total station circulation.

BOB COVINGTON
Assistant Vice President
Jefferson Standard Bdcstg. Co.
Charlotte, N. C.

ADV. RESEARCH FOUNDATION

Many thanks for the story about ARF in the 12 January issue. From the favorable comments we've heard about it so far, would judge that the article is getting widespread readership.

E. F. HERRICK
Advertising Research Foundation
New York

FOREIGN-LANGUAGE RADIO

I am sure many others will be writing you about the excellent treatment given foreign-language radio in the article of the same name in the 26 January issue of SPONSOR. . . . While we feel that perhaps more prominence should have been given to the pioneering and continuing work of Harlan G. Oakes, of the Harlan G. Oakes & Associates Co. in Los Angeles, for whom we act as New York office on many Spanish-language stations, and perhaps more attention could have been paid to the growing awareness on the part of many Spanish-language stations of the increasing need for proper merchandising and promotion, we cannot help but admire the article.

With these thorough and periodic articles on foreign-language radio, SPONSOR is indeed rendering a fine service to advertisers. . . .

ARTHUR GORDON
Sales Manager
National Time Sales
New York

NEW TV STATIONS

Your article in the January 12 issue about television station growth fascinated me, but I notice that we are conspicuously omitted from your list of markets to be added in 1953. Our initial test pattern went on January 25



KCBQ was the **first** station in the nation to switch to the **new ABC–UPT**. With its vast resources in capital and talent, the **new ABC** is now the "Royal Flush" of the entertainment business.

in San Diego it's **KCBQ**

CHARLES E. SALIK, President

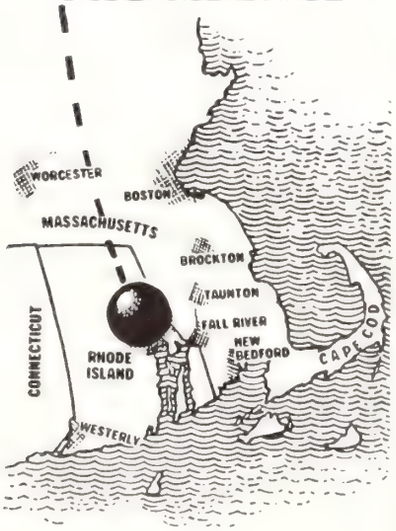
see your Avery-Knodel representative



GET A STRIKE EVERYTIME WITH YOUR PERSISTENT SALESMAN

UNDUPLICATED COVERAGE IN 280,000 HOMES WITH PERSISTENT SELLING TO MORE THAN 840,000 PEOPLE . . . IN PROSPEROUS SOUTHERN NEW ENGLAND

WJAR-TV PROVIDENCE



Represented Nationally by Weed Television

and our programing started January 31. Is this early enough to "qualify for your list?"

I notice your list includes New England outlets of which I believe not one will be on the air as soon as WABI-TV.

Our antenna is in place and ready to go; our building is ready for installation of equipment all of which is in our possession and was installed beginning Wednesday, January 21.

We are affiliated with CBS, ABC, and Du Mont, and hope to be affiliated with NBC by the time you get this letter.

Orders are pouring in from national advertisers to start January 31. So I guess we'll start.

What on earth is the source of McCann-Erickson's data about starting dates? No wonder we didn't have any orders from McCann-Erickson — at least none that I can think of.

MURRAY CARPENTER
WABI-TV
Bangor, Me.

● Reader Carpenter will be glad to hear that WABI-TV is included in the new SPONSOR department, "Directory of new and upcoming TV stations," effective 9 February issue. SPONSOR's list was compiled for the 12 January article on future TV growth during December 1952 with the aid of NBC TV's research department. The big map of U.S. TV's future was from McCann-Erickson; the list wasn't. NBC TV was somewhat reluctant to release its list. Changes in starting dates occur so often among upcoming TV stations that station lists change almost daily. WABI-TV may well have been lost in the shuffle, for which SPONSOR apologizes.

RADIO-TV CLINICS

Jack Jackson's letter of appreciation for the wonderful RFD article in SPONSOR (29 December 1952) jolted my memory to the point that I am going to have to take time off from organizational duties of NARFD to express deep appreciation for a job well done.

We have already had several letters from readers of SPONSOR inquiring about the organization and work of NARFD and asking about membership possibilities.

You will be interested to know that about 30 radio people gathered in Omaha recently to talk about the possibility of organizing farm radio-TV clinics across the U.S. for the purpose of telling the farm radio story to folks who aren't well acquainted with what radio and TV farm directors can do in selling the sponsors' products.

MAL HANSEN
President
National Association of Radio Farm Directors

HAWAII STATUS REPORT

I think your Hawaiian story (12 January) is terrific! To my knowledge this is the first and, without any question, the finest, most complete rundown of island radio ever done! SPONSOR leads the pack again!

G. P. FITZPATRICK
Promotion Manager
Free & Peters, Inc., New York

● Besides Mr. Fitzpatrick, SPONSOR also wishes to thank the leading experts among the top Hawaiian station reps in New York who checked the Hawaiian story before it went to press. For another viewpoint on SPONSOR's article, see KULA's ad on page 6.

Your status report on the Hawaiian Islands in the 12 January 1953 issue of your fine magazine was much appreciated. Although some of the conclusions drawn were faulty because of the necessity for generalization and simplification, it was, on the whole, a very accurate picture. . . .

A little more emphasis on the fact that this is an intensely American community, with American buying and thinking habits might have been brought out.

We would like to correct one misstatement of fact and to point to one statement that might be misconstrued.

In the box rate on page 36 you listed, in error, KAHU's one-hour, one-time rate, as $22. That is the rate for one quarter hour, one-time, Class A. Our one-hour, Class A, one-time rate, local and national, is $55. We would appreciate a correction.

Then on page 58, you concluded the paragraph on KAHU with the statement that "sponsors are local." A less-than-meticulous reader might infer that our sponsors are drawn from the community of Waipahu. Not so. Our sponsors are local in the sense that they are located mostly on the island of Oahu, where more than 70% of the population lives—some 325,000 of them. Our primary audience is a rural audience, it is true. But the figures show nearly 100,000 rural residents—no *small* local market. KAHU ranks first in this area in listening, and has a high listening rating in the city of Honolulu. We maintain that our 1,000 watts puts us in the regional market here, instead of being a purely local station.

CURTIS BUTLER
Station Manager
KAHU
Hawaii

(*Please turn to page* 98)

28.1% more $$$

National advertisers spent 28.1% more dollars to sponsor local programs on KSD in 1952 than in all of 1951.

KSD's programs are valuable advertising properties!

For information concerning currently available shows and time segments, call or write

KSD

THE ST. LOUIS POST-DISPATCH RADIO STATION

5000 WATTS ON 550 KC DAY AND NIGHT

National Advertising Representative: **FREE & PETERS, INC.**

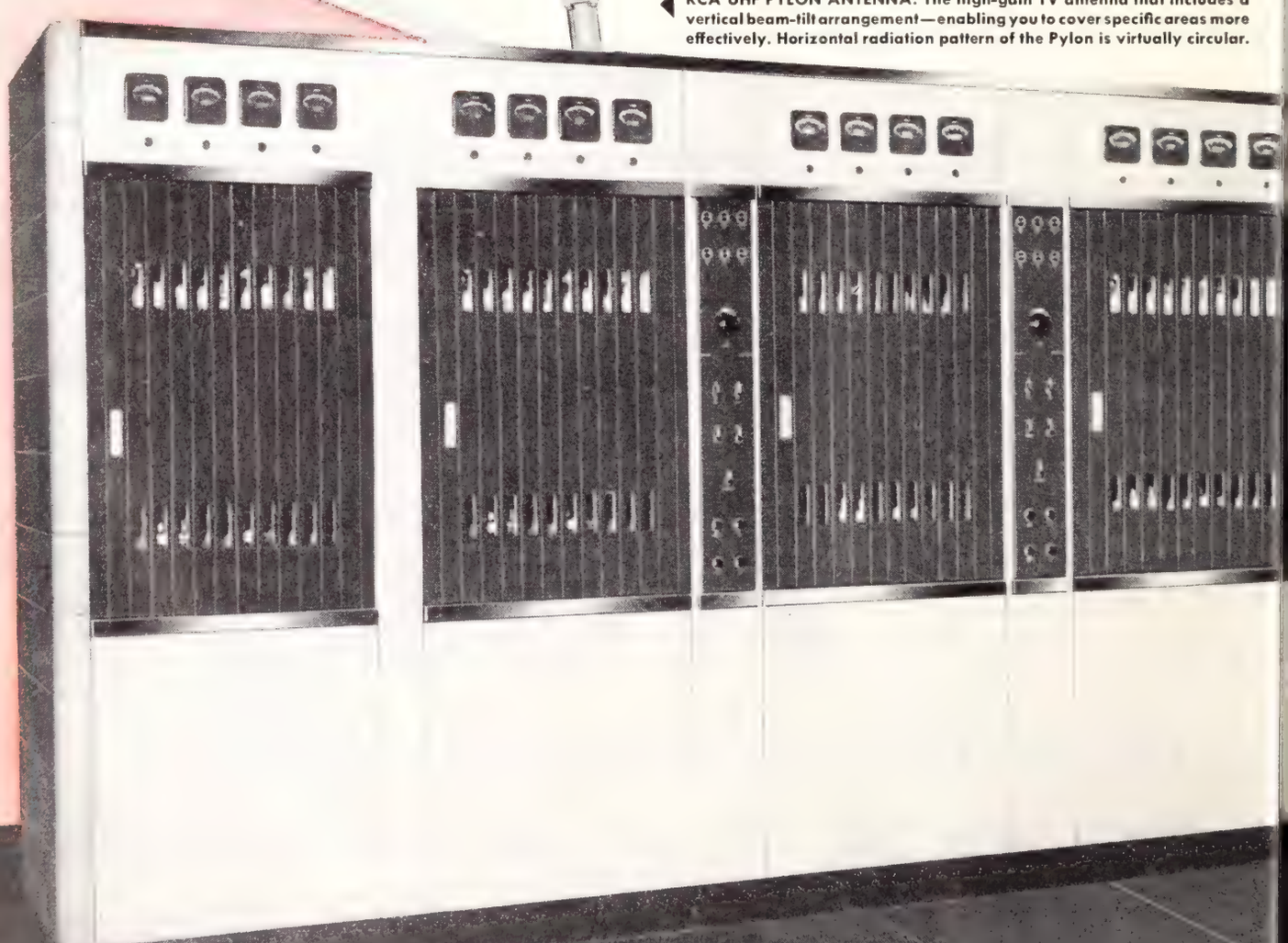
RCA UHF



AGAIN, RCA sets a record in UHF technical leadership—by delivering to KPTV the entire UHF transmitter plant that put the FIRST commercial UHF signals on the air.

Out of the experimental field into the practical, *RCA transmitter-antenna combinations* like those shown here make UHF planning a practical reality. They enable you to obtain the most coverage at minimum investment.

RCA UHF PYLON ANTENNA. The high-gain TV antenna that includes a vertical beam-tilt arrangement—enabling you to cover specific areas more effectively. Horizontal radiation pattern of the Pylon is virtually circular.



10-KW TYPE TTU-10A (FOR ERP* TO 270 KW). This UHF transmitter, and a UHF Pylon Antenna, will produce from 240 to 270 kw ERP on channels 14 to 83. The combination is capable of serving almost any metropolitan area with strong signals. Type TTU-10A is designed for straight-line or block "U" arrangements.

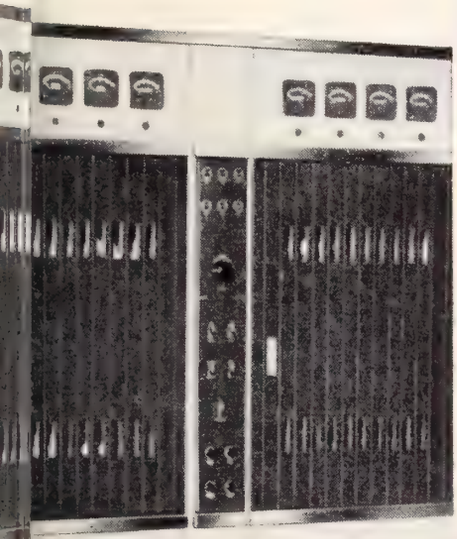
*Effective Radiated Power

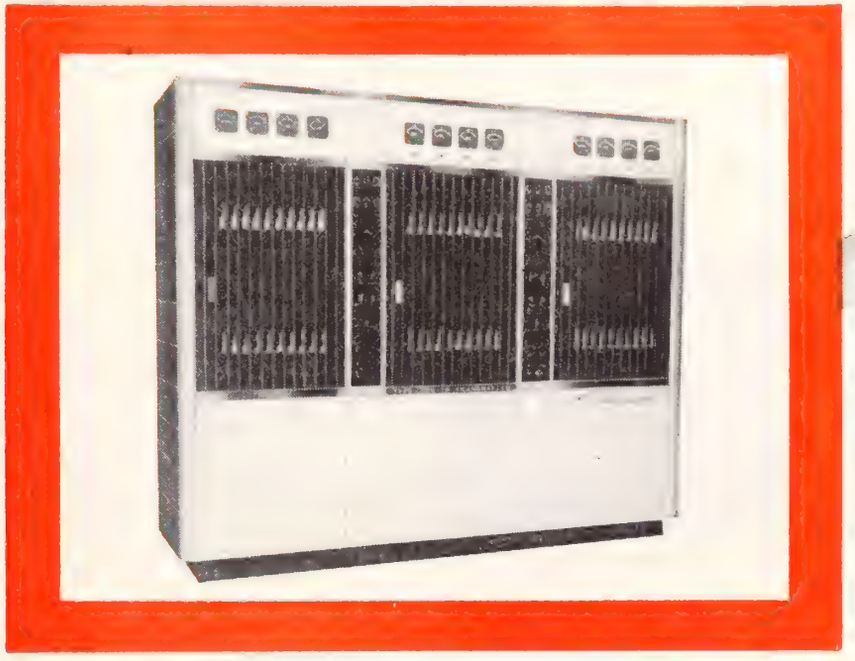
proved in Portland!

or example, in low-power operation, RCA's low-ost 1-kw UHF transmitter and a high-gain Pylon ntenna combination is the most economical noice. Or, if you require higher power, RCA's 10-kw" UHF and a high-gain Pylon combination *pproaches the ultimate in useful coverage.*

In addition to transmitter-antenna combinations, CA also has the UHF accessories you need to go on air"; transmitter monitoring equipment, transmission line fittings, towers, consoles, UHF loads and wattmeters, Filterplexers, etc. Everything is "systems matched" to work together for maximum performance. All equipment is available from ONE responsible transmitter manufacturer—RCA.

Make sure YOU get your UHF equipment when you need it. Your RCA Broadcast Sales Representative is ready to take your order—*and show you what you need to go UHF at lowest cost.*





1-KW TYPE TTU-1B (FOR ERP* TO 27 KW). This transmitter and a UHF Pylon Antenna, can develop from 24 to 27 kw ERP on any channel, 14 to 83. TTU-1B is self-contained and all air-cooled. It is well suited as a driver for a high-power amplifier.

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT **CAMDEN, N.J.**

Top Programming! Top Salesmen!

DAY and NIGHT



NORMAN ROSS

The dean and leader of Chicago disc jockeys, on the air daily from 6:00-7:55 a.m. and 11:30-11:55 a.m.

MARY MERRYFIELD

And her "Radio Journal for Women" in a top-rated women's commentary heard daily from 12:00-12:25 p.m.





ARBOGAST

The zany comedian and his sidekick, Pete Robinson, broadcasting nightly from 10:15-10:45 p.m. in what has been voted "the best new Chicago radio program.

Here are only three of the **Quality** programs on the **Quality** radio station in Chicago, selling the Middle West every day for scores of happy advertisers.

Yes, Some Spots are Better than Others

and in Chicago those spots are on

NBC RADIO

REPRESENTED BY NBC SPOT SALES

WMAQ CHICAGO

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp	Erwin Wasey	Du Mont 34	Golden Gloves Finals; F 9 pm to concl; 6 Mar only
Admiral Corp	Erwin Wasey	Du Mont 92	Intercity Boxing Bouts; Th 9:30 pm to concl; 26 Mar only
American Tobacco	BBDO	CBS TV 65	Private Secretary; Sun 7:30-8 pm; 1 Feb; 52 wks
Anson Inc	Grey Adv	NBC TV 38	Today; M-F 8:18-8:25 am seg; 9 Feb; 2 wks
Charles Antell	Television Adv Assoc	ABC TV 64	What's Your Bid?; Sat 7:30-8 pm; 14 Feb; 52 wks
Bymart Inc	Ruthrauff & Ryan	NBC TV 25	There's One in Every Family; W 11:25-11:30 am; 4 Feb; 13 wks
Ford Motor Co	Kenyon & Eckhardt	NBC TV 30	Ford 5th Anniv Prog; M 9-11 pm; 6 June only
General Mills	Tatham Laird	NBC TV 32	Ding Dong School; F telecast of M-F 10-10:30 am show; 6 Mar; 13 wks
Int'l Silver Co	Young & Rubicam	NBC TV	Today; M-F 7-9 am; partic various days; 30 Apr; 9 progs
Knomark Mfg Co	Emil Mogul	NBC TV 62	Kate Smith Show; alt T 4:45-5 pm seg; 10 Feb; no. wks not available
Procter & Gamble	Compton	CBS TV 60	Garry Moore Show; T, W, F 1:30-1:45 segs of daily 1:30-2 pm show; 10 Feb; 10 wks
River Brand Rice Mills	Donahue & Coe	Du Mont	Paul Dixon Show; W 3:30-3:40 pm seg; 11 Feb; 13 wks
Scott Paper Co	J. Walter Thompson	NBC TV 37	Ding Dong School; Th telecast of M-F 10-10:30 am show; 5 Feb; 13 wks
Sunbeam Corp	Perrin-Paus	NBC TV 13	Window on Washington; Sun 5:45-6 pm; 18 Jan; 52 wks
Wine Corp of America	Weiss & Geller	CBS TV 50	Bill Cullen Show; Th 11:15-11:30 pm; 12 Feb; 13 wks
Wine Corp of America	Weiss & Geller	ABC TV 190	News of Tomorrow; M-Th 10-10:15 am; 9 Feb; 52 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Firestone Tire & Rubber Co	Sweeney & James	NBC TV 66	Voice of Firestone; M 8:30-9 pm; 18 Apr; 52 wks

3. New National Spot Television Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Maize Prods	Amazo instant desserts	Kenyon & Eckhardt, NY	Scattered mkts	Partic home ec shows, movies
B. B. Pen Co	BB-Rol-Rite	Roy S. Durstine, LA	11 stns in 8 Midwest mkts: Chi, Detroit, Cleve, Cinci, Indianapolis, Milw, Mpls, St. Louis	One-min film anncts; st 15 Feb; 14 wks
John Irving Shoe Co	Women's shoes	Product Services, NY	4 cities, Detroit, Washington, Chi, Phila; 10 more mkts to be added soon	Partic live progs; st Feb; 13 wks or longer
Lewal Industries	Instant-Dip silver cleaner	Lawrence C. Gumbinner, NY	9 stns in 3 mkts: NY, Chi, Phila	5 partic wkly, daytime shows; st Jan; 13 wks or longer
Mennen Co	Men's toiletries	Kenyon & Eckhardt, NY	TV stns in NY, Phila, Washington, DC (in addition to mkts already used)	Newscasts; prog segs; st Feb; to run indefinitely

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Roy Alderman	McCann-Erickson, NY, vp	Same, mgr Cinci office
Frank W. Berrien	Ruthrauff & Ryan, NY, acct exec	Picard Adv, NY, acct exec
Don Blauhaut	Peck Adv, NY, radio-TV dir	Raymond Spector, NY, dir radio-TV
Robert Bowerman	KPRC-TV, Houston, exec	Boone & Cummings, Houston, hd radio-TV dept











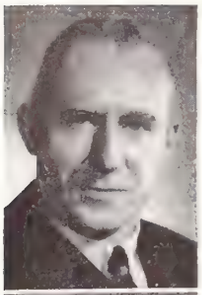
Numbers after names refer to New and Renew category

Robert Debnam (4)
Lester Friedman (4)
Winslow H. Case (4)
H. G. Stender (4)
Wm. H. Lewis Jr. (4)

In next issue: New and Renewed on Radio Networks, New National Spot Radio Business, National Broadcast Sales Executives, Sponsor Personnel, New Agency Appointments

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles Bowes	Ruthrauff & Ryan, LA, branch mgr	Charles Bowes Adv, LA, owner (new agency)
Harvey L. Cary	Ralph H. Jones, Cinci, acct exec	Allen & Reynolds, Omaha, acct exec
Winslow H. Case	Campbell Ewald, NY, sr vp, creative dir	Cunningham & Walsh, NY, vp chg radio & TV on Liggett & Myers acct
Frank L. Chipperfield	Hewitt, Ogilvy, Benson & Mather, NY, media exec	Joseph Katz Co, Baltimore, dir of media
Betty Conway	Kenyon & Eckhardt, NY, space estimator	Smith, Hagel & Snyder, NY, media buyer
Robert G. Debnam	Brisacher, Wheeler & Staff, SF, acct exec	Same, vp
Lloyd Durant	Compton, NY, TV commnl prodn mgr	Biow Co, NY, TV creative superv
James P. Ellis	Kudner, NY, radio-TV dept	Same, hd new film prodn dept
Roderick W. Fletcher	Ayres & Assoc, Lincoln, Neb, acct exec	Same, but in Ayres' new St. Joseph, Mo, branch office
Henry Frankel	Jerry Fairbanks, NY, acct exec	Ruthrauff & Ryan, NY, dir new prog, talent devel
Lester A. Friedman	Brisacher, Wheeler & Staff, SF, copy dir	Same, vp
Henry Gerstenkorn	Raymond R. Morgan, Hywd, sls mgr	Own agency, 668 S. Coronado St, LA
Edwin J. Heaney	Socony-Vacuum Oil Co, NY, mktg dept	Morey, Humm & Johnstone, NY, mdsg dept
Jack Herrick	Hoffman Radio Corp, LA, publicity dir	Robert J. Black, LA, acct exec
David P. Hornaday	Dannen Mills, St. Joseph, Mo, adv mgr	Ayres & Assoc, new St. Joseph, Mo, branch office, acct exec
Arnold Johnson	NBC, Chi, net radio & TV sls serv mgr	Needham, Louis & Brorby, Chi, radio-TV facils dir
Milton H. Klein	KLAC-TV, Hywd, opers mgr	Fennell Adv, Hywd, dir prodns
William H. Lewis Jr.	Benton & Bowles, NY, acct exec, Instant Maxwell House	Same, vp
Bernard Lubar	Ruthrauff & Ryan, NY, asst dir radio & TV continuity	Same, dir radio & TV continuity dept
Cal J. McCarthy	Ruthrauff & Ryan, NY vp	Ellington, NY, vp & acct exec
Marie Meighan	Joseph Katz Co, Balt, media consultant	Byrde, Richard & Pound, NY, space & time buyer
Jim Meltzer	Antrim Short, Hywd, TV dept	Irvin Rose, Hywd, radio-TV dir
William Mullane	Mullane Adv, Detroit, owner	Ruse & Urban, Detroit, vp (agency merger)
Arthur Napoleon	Biow, NY, hd TV commnl prodn dept	Same, Hywd office, superv TV commnl prodn
George O'Leary	Simmonds & Simmonds, Chi, vp	Frank E. Duggan, Chi, exec vp, acct exec
Florence Page	Benton & Bowles, NY, space buyer	Ross Roy, NY, dir of media
Lawson Paynter	Erwin Wasey, NY, chg TV copy	Ewell & Thurber, NY, mgr radio & TV prodn
Frederick N. Polangin	Hutchins Adv Co, Phila, acct exec	Fuller & Smith & Ross, NY, sr acct exec
Alfred J. Roby Jr.	McCann-Erickson, NY, acct exec	Same, vp
Jon Ross	KALI, Pasadena, acct exec	Fennell Adv, Hywd, acct exec
Wells W. Spence	McCann-Erickson, NY, acct exec	Same, vp
William G. Stannard	J. Walter Thompson, Canada, exec	Harold F. Stanfield, Montreal, dir mktg
H. Gilbert Stender	Benton & Bowles, NY, acct exec, Crosley	Same, vp
Herbert J. Stiefel	Peck Adv, NY, vp & acct exec	Blaine-Thompson, NY, sr acct superv
Sylvan Taplinger	Kenyon & Eckhardt, NY, talent & prog buyer	Hirshon-Garfield, NY, dir radio-TV dept
John A. Thomas	BBDO, NY, acct exec, memb plans bd	Ewell & Thurber, NY, dir radio & TV











5. Station Changes (reps, network affiliation, power increases)

CHUB, Nanaimo, B.C., Canada, new Toronto rep Stephens & Towndrow

CJAV, Port Alberni, B.C., new Toronto rep Stephens & Towndrow

KLBS, Houston, new natl rep Everett-McKinney

KRON-TV, S.F., power incr from 14.5 kw to 100 kw, eff 14 Feb

KSJO, San Jose, Cal, new natl rep Wm. G. Rambeau

KSJV, Sanger, Cal, call letters changed to KBIF

KSLO, Opelausas, La, new ABC Radio affil eff 15 Feb

KTHS, Little Rock, Ark, prev located Hot Springs, Ark, st opers with new 50 kw power 1 Apr; CBS Radio affil eff 15 June (replacing KLRA, Little Rock); Henry B. Clay, exec vp & gen mgr (photo at left)

KTIP, Porterville, Cal, new ABC Radio affil eff 15 Feb

WDEF, Chattanooga, NBC Radio affil eff 7 Apr

WENR-TV, Chicago, call letters changed to WBKB eff 12 Feb

WFMY-TV, Greensboro, N. C., power incr from 16.72 kw to 100 kw

WGN, Chicago, power incr from 29 kw to 316 kw eff 1 Oct

WGRD, Grand Rapids, Mich, new natl rep Gill-Perna

WHAS-TV, Louisville, power incr from 50 kw to 316 kw; change from channel 9 to 11; eff 7 Feb

WHBF, Rock Island, Ill, CBS Radio affil eff 1 July (replaces WQUA, Moline in area)

WJZ, N.Y., (AM, FM, TV), call letters changed to WABC

WTAC, Flint, Mich, new ABC Radio affil eff 15 Mar

WTTG(TV), Washington, D. C., new natl rep Blair-TV

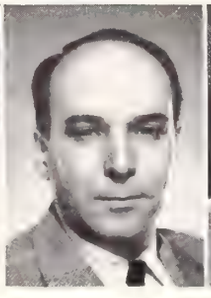
WVVW, Fairmont, W. Va., new ABC Radio affil eff 15 Mar

Numbers after names refer to New and Renew category

John A. Thomas (4)
Lawson Paynter (1)
Cal J. McCarthy (1)
H. J. Stiefel (1)
Henry Clay (5)

Florence Page (1)
Bernard Lubar (1)
Lloyd Durant (1)
Sylvan Taplinger (1)
Henry Frankel (1)









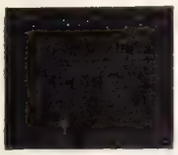


RADIO—10.4 HOURS

Radio — 10.4 hrs. per day



Television — 2.6 hrs. per day



Daily Newspapers — 1.2 hrs. per day



Magazines — 0.79 hrs. per day



Weekly Newspapers — 0.17 hrs. per day

Iowa's 806,000 families spend more than TWICE as much time with RADIO as with all other media COMBINED!

and WHO continues to be Iowa's BEST ADVERTISING BUY!

Send for the FACTS TODAY!

These facts are taken from the 1952 Iowa Radio-Television Audience Survey conducted by Dr. F. L. Whan of Wichita University, and his staff. The new Survey again proves that radio is by all odds Iowa's best advertising value . . . *and that WHO continues to be Iowa's best advertising buy!*

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

CFCF
Mr. Sponsor...
It costs LESS to sell MORE in MONTREAL
WHEN YOU CHOOSE CANADA'S FIRST STATION...
CANADA'S FIRST STATION
CFCF
in 3 years
Population up 11.4%
Retail Sales up 36.9%
CFCF local sales up 300%
CFCF Rates up less than 15%
Based on latest SM figures.
CFCF
In the U.S., see Weed & Co.
In Canada, All-Canada.



Mr. Sponsor

Chester G. Gifford

President
Schick, Inc.

The president of Schick, Inc., Chester G. Gifford, has come up with a couple of fresh reasons for an advertiser to use TV. He told SPONSOR last week: "Everyone is aware of the value of TV as a means of demonstrating your product to potential users. In selling electric shavers this is a must. But what only a few manufacturers seem to realize is that with the high rate of turnover in the nation's retail sales force, television can be very handy in training salesmen. As a result of their having watched our commercials on TV, we feel confident that when a prospect walks into a store to look at a Schick shaver he will get a good demonstration from the sales clerk."

Another Gifford observation regarding his firm's two CBS TV programs (*Crime Syndicated* on alternate weeks, and one-third of the *Jackie Gleason Show*) should interest advertisers whose problems include winning retail outlets.

"When one of our salesmen used to hit a city such as Kalamazoo with proofs of our big ads in, say, *Life*, he would have to explain the magazine's circulation in Kalamazoo, readers per copy, amount of time people spent with the book, etc. Now we find that the salesman's job is cut out for him, because, although both our TV programs are network, the local dealer in Kalamazoo considers it to be a local effort to back him up because he views the program on his local station WKZO-TV. Thus we get top network production plus local impact." For this combination Schick earmarks $1,700,000 of a $2,500,000 ad budget to TV.

Having a solid sales background, Gifford is very much aware of the value of local impact. He sold a wide variety of products during depression years, joined Schick as Midwest regional sales manager in 1940, and became overseer of all Schick service station operations in the Midwest and West in 1942. He was in the armed services from 1943 to 1945, and was designated Eastern regional manager for Schick upon his return to mufti.

In 1948 he became general sales manager of Swank, Inc. (men's jewelry), advanced to vice president of the firm before returning to Schick as executive v.p. in November 1950. He was named president of Schick in April 1952 when his brother, Kenneth C. Gifford, became chairman of the board. ★ ★ ★

The NEW WJBK Guarantees You RATE PROTECTION!

YOU PAY FOR ONLY 250 WATTS
on continuing contracts placed now

YOU'LL GET 10,000 WATT COVERAGE
when we boost our power

Now . . . more than ever . . . you get more than your money's worth on WJBK! Buy at the 250 watt rate now . . . pay no more when our new 10,000 watt rates go into effect. This rate protection alone is reason enough why the new WJBK is a radio buy you can't pass by!

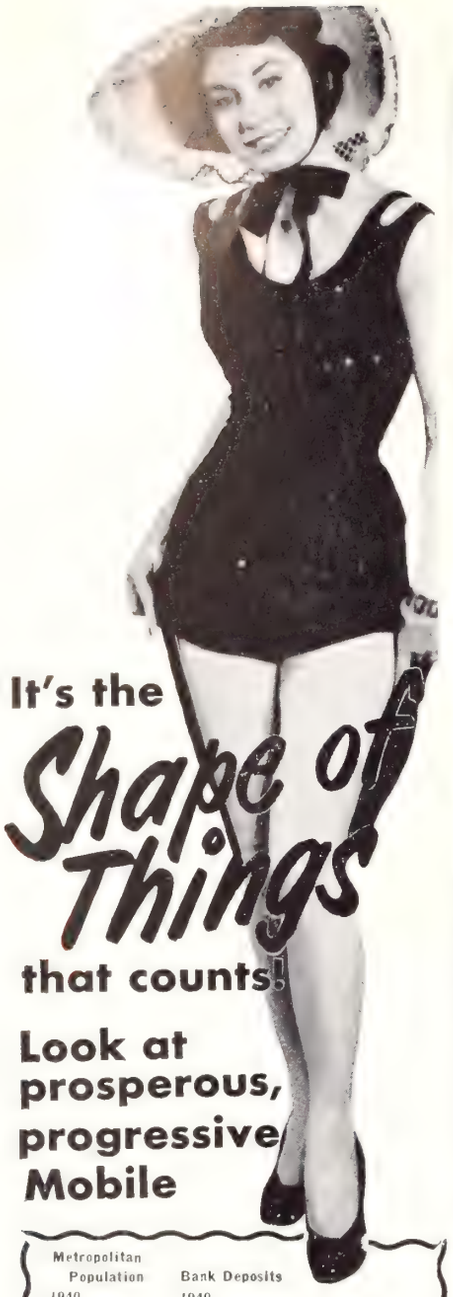
The NEW WJBK Detroit

A STORER STATION

Tops in MUSIC, NEWS and SPORTS

National Sales Mgr., TOM HARKER, 488 Madison, New York 22, ELDORADO 5-7690

Represented Nationally by THE KATZ AGENCY



It's the Shape of Things that counts!

Look at prosperous, progressive Mobile

Metropolitan Population	Bank Deposits
1940 114,906	1940 $ 65,593,663
1951 231,105	1951 $201,663,957
% Increase 101%	% Increase 207%

. . . and don't overlook

WKRG

CALL

Adam Young, Jr.
National Representative

or F. E. Busby
General Manager

first ON THE DIAL 710 CBS WKRG

Mobile, Alabama

New developments on SPONSOR stories

P.S.

See: "TV and psychiatry boom Mogen David"

Issue: 26 January 1953, p. 28

Subject: Wine Corp. steps up air media advertising

Dipping into its 1953 advertising budget of $1.4 million—about $100,000 up from 1952—Mogen David this month added two more network shows to its 1953 radio-TV line-up. On ABC Radio the company began sponsorship of *News of Tomorrow* over 198 stations starting 9 February (10:00 to 10:15 p.m., Monday through Thursday); program was bought for 52 weeks. Format includes comments by Gordon Frazer, New York newsman, and by ABC correspondents throughout the world. Mogen David's most recent TV buy: *The Bill Cullen Show*, 11:15 to 11:30 a.m. Thursdays on CBS TV, for 52 weeks, beginning 12 February.

The spring 1953 air campaign—radio and TV combined—will cost Mogen David more than $550,000. Of the annual ad budget, the biggest chunk, $500,000, is allotted to TV; radio comes in a close second with $350,000. Marvin Mann, v.p. of Weiss & Geller, agency for Mogen David, sums up client reasoning for the new TV buy as follows: "There was an immediate sales response to TV that hadn't been felt in other media. We knew then we were going to concentrate the ad budget on TV as long as it brought such results."

P.S.

See: "Movies on the Air"

Issue: 8 September 1952, p. 38

Subject: MGM reverses its policy on TV appearances by its stars

Until winter 1952 MGM maintained a policy of thumbs down whenever its contract talent asked permission to appear on TV. Then, last December, it tried showing teaser scenes from "Jeopardy" on New England TV stations just before its release. Results were so good the long-standing policy was changed. Sy Seadler, MGM advertising manager, told SPONSOR: "We now permit our stars to appear on TV—though for promotional reasons only."

Never one for half-way measures, MGM (through its agency, Donahue & Coe) jumped in with both feet to launch its current new release, "Above and Beyond." Biggest indication of the changed philosophy was showing of teasers from the picture on *Ed Sullivan's Toast of the Town*, CBS TV, on 11 January. And Robert Taylor, star of the picture, was a guest on the show.

Since exhibitors share cost of advertising MGM films, the company doesn't formulate an over-all national policy. Sy Seadler feels, however, that increased use of air media is likely.

Coinciding with the film's premiere on 29 January in New York City, MGM bought a half-hour WJZ-TV movie promotion package. It included 50 announcements of varying lengths (10-, 20-, and 60-second), and coverage of the premiere, at which co-star Eleanor Parker appeared. The combined radio-TV campaign was masterminded by MGM's v.p. in charge of advertising, publicity, and exploitation, Howard Deitz, and Donahue & Coe's Carl Rigrod, director of radio and TV for the agency's motion-picture division.

Largest movie promotion package on WJZ-TV to date is the 125 10-second announcement series advertising the mid-February premiere of United Artists' "Moulin Rouge." WJZ-TV's package promotions to the Hollywood companies, which include as many as 20 station announcements plugging the forthcoming premiere telecasts, cost from $4,000 to $10,000 depending upon frequency of the announcements for which the individual company contracts. ★ ★ ★

TV Time Buyers!

You can keep good company on

CHANNEL 73

In Youngstown, Ohio

PRESENT LIST OF SPONSORS

NBC SHOWS

"Kukla, Fran & Ollie"
RCA
"Hallmark Theater"
Hall Bros.
"Bill Henry"
Sunbeam Corp.
"Roy Rogers"
General Foods
"Red Skelton"
P & G
"Mr. Peepers"
Reynolds Metals
"TV Playhouse"
Philco
"TV Playhouse"
Goodyear
"The Doctor"
P & G
"Howdy Doody"
Luden's
"Those Two"
P & G
"What's My Name"
Speidel
"What's My Name"
Crosley
"Voice of Firestone"
Firestone
"Robert Montgomery"
American Tobacco
"Robert Montgomery"
S. C. Johnson Co.
"Welcome Travelers"
Ekco
"Welcome Travelers"
P & G
"Short Short Dramas"
Pepsi Cola
"Circus Hour"
Buick
"Milton Berle"
Texaco
"Fireside Theater"
P & G
"Circle Theater"
Armstrong
"Two for the Money"
P. Lorillard
"Embassy Club"
P. Lorillard
"Bob Considine"
Mutual of Omaha
"I Married Joan"
General Electric
"Scott Music Hall"
Scott Co.
"Kraft TV Theater"
Kraft
"Short Short Dramas"
Pepsi Cola
"You Bet Your Life"
DeSoto-Plymouth
"Martin Kane"
U. S. Tobacco
"Welcome Travelers"
Nash Kelvinator
"RCA Victor Show"
RCA Victor
"Life of Riley"
Gulf
"Big Story"
American Cig. & Cig.
"Big Story"
Simonize
"Cavalcade of Sports"
Gillette
"Greatest Fights"
Cheesebrough Mfg.
"Show of Shows"
R. J. Reynolds
"Show of Shows"
Griffin, SOS, Benrus
"Show of Shows"
Prudential
"Show of Shows"
Fink & Lehn
"Hit Parade"
American Tobacco
"Camel News Caravan"
R. J. Reynolds
"Kate Smith"
P & G
"Kate Smith"
James Lee
"Kate Smith"
Block Drug
"Kate Smith"
Nestle's
"Kate Smith"
Minute Maid
"Kate Smith"
Simonize
"Kate Smith"
Gerber
"Dragnet"
Chesterfield
"Dinah Shore"
Chevrolet
"All Star Revue"
Pet Milk & Johnson & Johnson
"Vacationland America"
Fram Corp.
"Cavalcade of America"
DuPont
"Aldrich Family"
Campbell Soups
"Kate Smith"
Glidden Paint
"Ford Theater"
Ford Motor Co.

NATIONAL SPOTS

Galen Laboratories
Bulova Watch Company
Rival Dog Food
Kool Cigarettes
Sun Oil Company
Pio Wines
Serta Mattresses
Gilbert's Furniture Co.
Pilsner Brewing Company
Salada Tea
Crosley
Alliance Mfg. Co.

LOCAL Spots

Stambaugh-Thompson Company (Hardware)
Hartzell's—Men's Store
Giant Bargain Center
Isaly Dairy Company
Powers Jewelers
Wilkins-Leonard Hardware Co.
Bargain Port
Record Shop
Al Wagner Motor Sales
Printz Company—Men's Store
DuPont Paint Company
Record Rendezvous
Brody Shoe Store
King's Jewelry Store
Sackett Card Co.
James A. Henderson (Chevrolet Co.)
Lyon Gas Disposal Co.

Programs

"Kit Carson"—Coca Cola Bottling Co.
"Laurel & Hardy"—Golden Age Bev. Co.
"Boston Blackie"—Golden Age Bev. Co.
"Telesports Digest"—Renner Brewing Co.
"Feature Theater"—King's Jewelry Co.
"Western Serial"—Golden Age Bev. Co.
"Madison Square Garden"—Burkhardt Beer
30" Film—Schwebel Banking Co.

Call **HEADLEY-REED COMPANY**
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WFMJ-TV

101 West Boardman St., Youngstown, Ohio

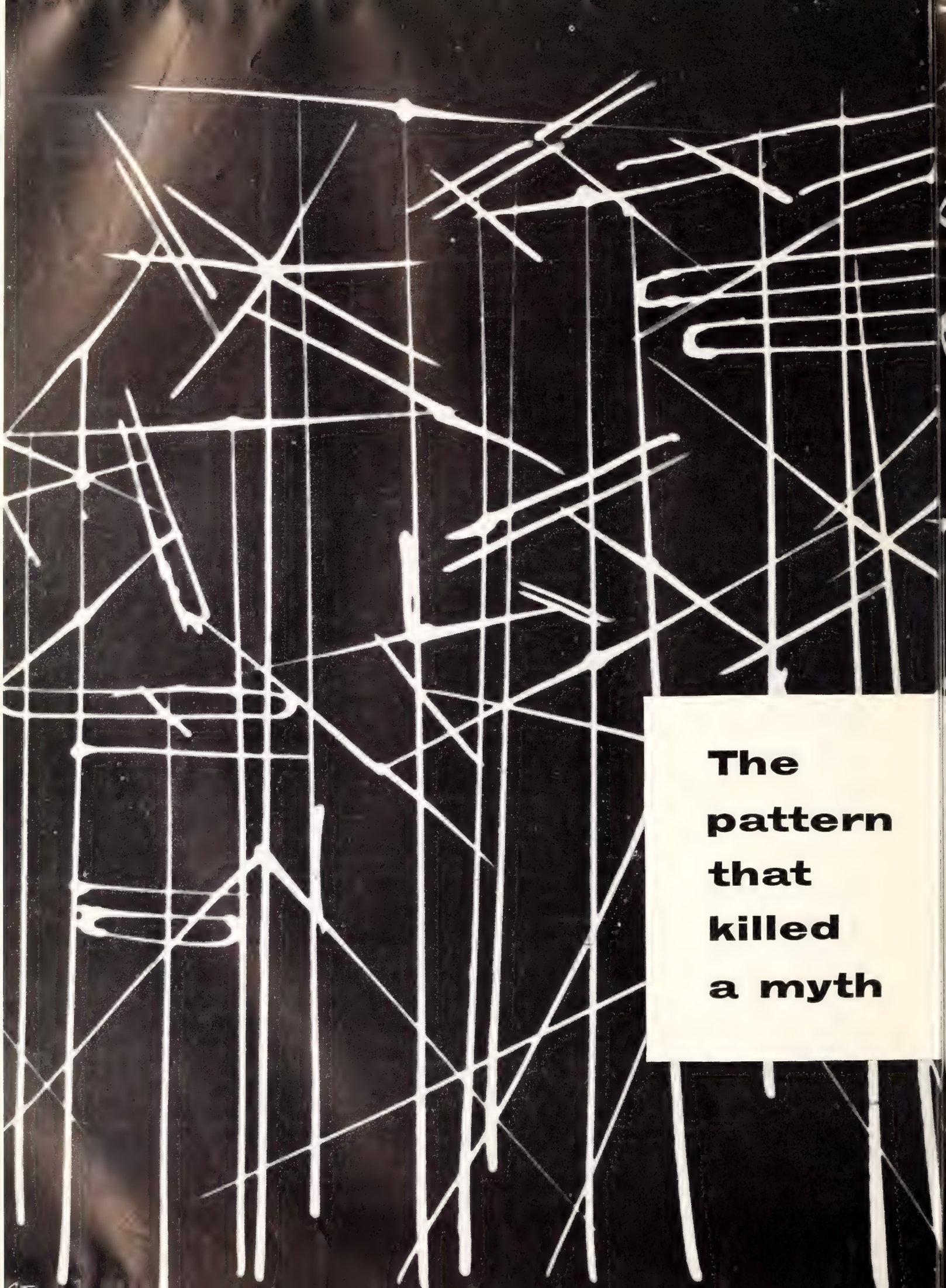
Phone 3-4121

SERVING AMERICA'S 30th MOST POPULOUS AREA

★ ★ ★ ★

NBC AFFILIATE

1000 FOOT TOWER ULTIMATELY



The pattern that killed a myth



The pundits who solemnly explained that television's popularity was largely based on its "novelty" may now go to the rear of the class.

Today some five years after the novelty has worn off, Americans continue to find television as irresistible as easy money, as compelling as a thunderstorm. And the pattern of their devotion is as plain as the forest on the rooftops.

Families with sets devote more time to television than ever before—an average last year of four hours and forty-nine minutes a day. This is more time than the American family has ever given to *any* spare-time pursuit.

Though not all areas yet have access to television, *one television program wins, week after week, the largest audience ever garnered by any medium in advertising history*—40,000,000 people!

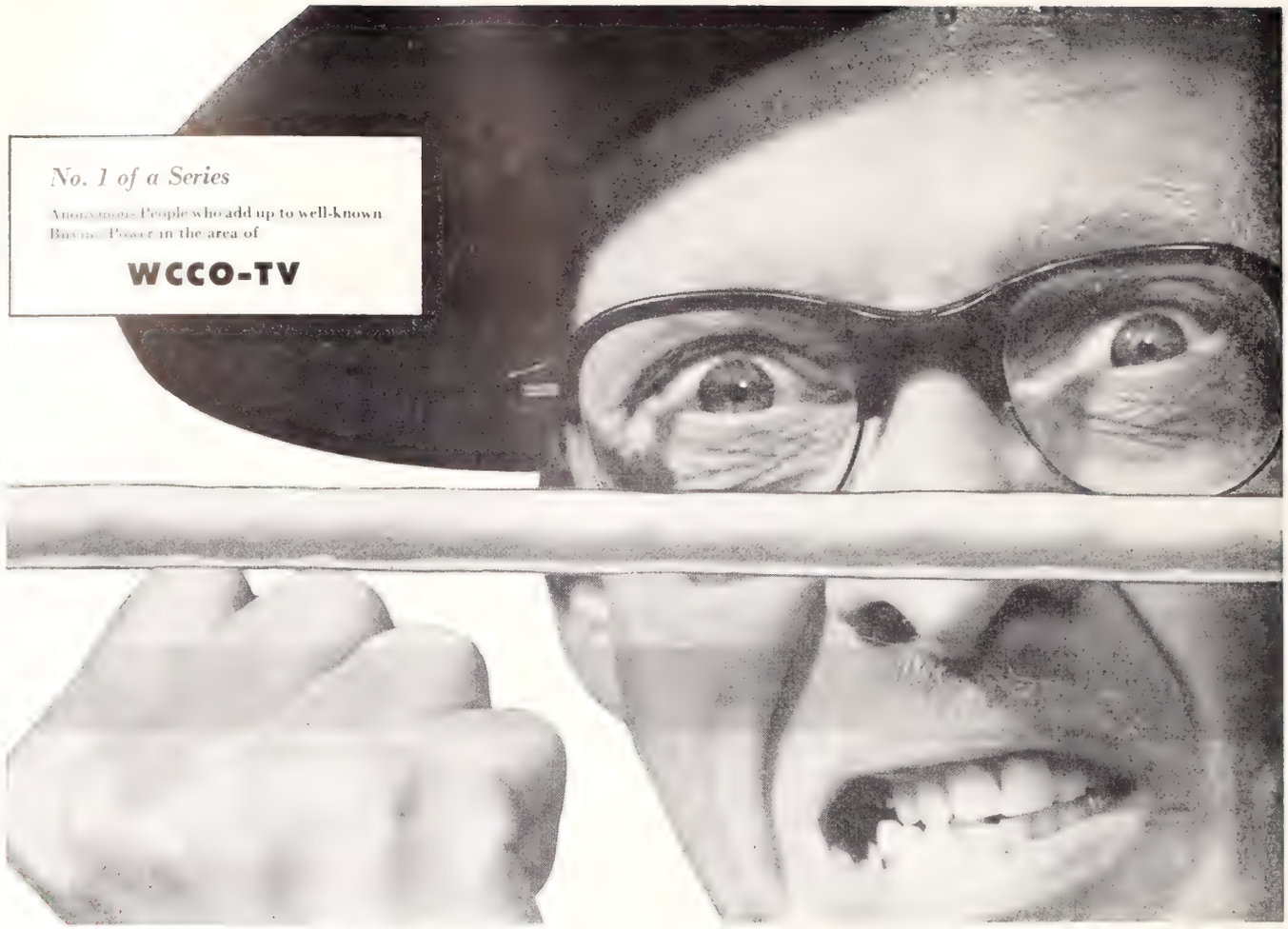
That program, of course, is carried over CBS Television, as are most of the most popular nighttime television programs.

Indeed, in the nation's leading markets, where audiences have a choice of what to look at, CBS Television keeps winning the highest average audience of any network.

Add to a pattern of leadership the fact that CBS Television delivers these great audiences at the lowest cost per thousand ... and it becomes clear why advertisers use more time on CBS Television than on any other network.

CBS TELEVISION





Why Do 200,000 of them like Wrestling?



● The 6,000 people who jam the Minneapolis Auditorium Tuesday nights are just a corporal's guard compared to the more than 200,000 at ringside in their homes—via WCCO-TV.

Why do they like wrestling? A big part of the answer is in the skill of WCCO-TV sports announcers who (a) know the sport (b) know the viewers needs and tastes and (c) talk just enough—authoritatively, on what is going on in the ring.

It takes skill and experience to do good sports reporting . . . like the skill and 15 years experience of Rollie Johnson, Sports Director, in covering Northwest sports. And his staff know their jobs . . . from ringside to camera to transmitter to Northwest homes . . . the job is done *right* . . . on WCCO-TV.

WCCO TV Channel 4
CBS
MINNEAPOLIS • ST. PAUL
Nationally represented by FREE and PETERS

RADIO...830 kc...50 kw and **TELEVISION**...ch 4...100 kw
For dominant coverage of the Northwest Market

SPONSOR evaluation of two key post-freeze problems

Of paramount concern to advertisers and agencies today is how to plan ahead for stations now coming on the air in ever-increasing numbers. To help in your planning SPONSOR has gathered facts on two post-freeze problems: (1) the inevitable increase in audience competition and (2) UHF

1. Even a well-rated TV program may be a poor bet for future

Big-time sponsors in TV are facing a new problem: How will their present shows stack up when one-station TV markets fill up with new outlets and all-out rivalry starts? Latest TV research, notably the Nielsen studies in the nine fully competitive TV markets in the U.S., offers many new clues. SPONSOR's *analytical study of the problem of future competition reveals that TV network ratings will drop as competitive pace steps up. How big a drop depends on your show.*

Story starts page 30

2. UHF: What it is and how it differs from VHF television

SPONSOR *went to timebuyers, asked them what they wanted to know about UHF, then got answers from stations, engineers, and scientific and market sources. To sum it up: UHF works well but still has some kinks which have to be ironed out. Picture quality is the same as VHF, however. Besides watching new set sales, agencies must check conversion rate in UHF markets which get fringe VHF signal. One big question: Will better transmitters reduce dead spots in reception?*

Story starts page 32

APPARENT STRENGTH: Gulf's "We the People"

Typical National NTI rating..... 24.5

Comparative NTI 9-City rating*..... 11.0

Percent drop between National, 9-City..... 47%

Conclusion: *"We The People" failed to attract sizable audiences when it faced tough competition in nine U.S. cities where multi-station rivalry now exists. Y&R, Gulf's agency, recommended that show be dropped, since its potential for future, when multi-station markets will be commonplace, was weak. Show did fairly well in one-station markets, which boosted national rating to point where it disguised this long-range fault. Show was given the axe*



GENUINE STRENGTH: Block Drug's "Danger"

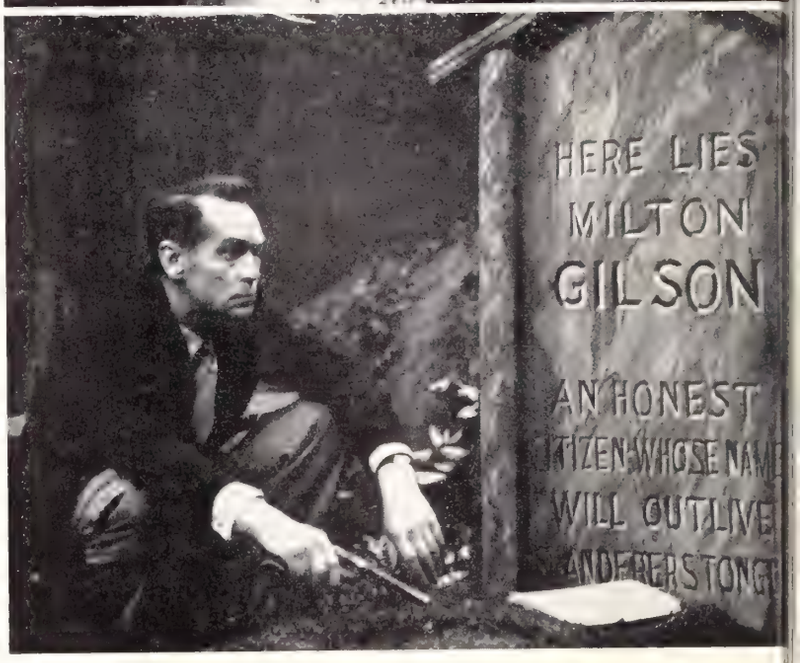
Typical National NTI rating..... 23.5

Comparative NTI 9-City rating*..... 20.9

Percent drop between National, 9-City..... 11%

Conclusion: *Unlike "We The People," the NTI 9-City ratings on Block's TV thriller are almost as good in competitive areas as they are in the entire U.S. Drop-off of 11% is better than all-show average drop of 14% which occurs when multi-station ratings are checked against national picture. Block considers "Danger" to be a good bet for long-range rivalry in big-time TV, even though U.S. rating was lower than Gulf's 24.5 national Nielsen rating level*

*Nielsen 9 City TV ratings are specially computed for the nine multi-station TV markets—N.Y., Wash., Phila., Det., Cleve., Balto., Cinci., Columbus. Each has at least three TV outlets and many have at least four TV stations on the air.



1. Will competition kill your show?

Radio-style rivalry will come to TV as one-station markets disappear.

These new standards are now being used to judge long-range values

As fast as the old problems of TV's cramped size are being solved by the lifting of the FCC freeze, new problems are being created. One of the most formidable:

In the predictable future, big one-station markets will rapidly become multi-station markets. Networks will be in an era of radio-like program competition. What's going to happen to network TV program ratings and audience sizes when this inter-network competition really gets going?

A few farsighted advertisers—like P&G, Lipton, Colgate, Lever Bros., and General Foods, to name a few—have put this question to their agencies. In turn, a growing number of ad agencies—like Young & Rubicam, Benton & Bowles, McCann-Erickson, and Foote Cone & Belding—have made careful slide-rule journeys into the competitive future of TV.

Already, there are definite clues as to what will happen when network TV rivalries approach those of radio webs. The big fact: TV ratings will drop.

Proof of this can be found in a now-standard addition to A. C. Nielsen's regular national TV ratings. This is the Nielsen Popularity Rating, based on what happens in a sort of "Inside USA-TV." Ratings are figured separately—within the total U. S. data—for the nine cities in which there are now at least three competing TV outlets. These nine cities are: New York, Chicago, Philadelphia, Washington, Detroit, Cleveland, Baltimore, Cincin-

nati, and Columbus, Ohio. They represent about 50% of the total TV homes in the U. S.

Since 1950, when they first appeared, the Nielsen Popularity Ratings have shown rating levels which are enough to jar the complacency of any adman who thinks his TV show will probably do as well in the future as it does today.

When a nine-city Nielsen TV rating is compared with the rating of the same show in the national NTI lists, the nine-city figure is almost invariably lower. The drop is sizable; it averages about 14% for all network TV shows, day and night combined. Individually, some shows plunge as much as 50% below national levels when they're operating in the competitive environment of multi-station cities.

There's no great secret behind this rating drop. Half the TV homes in the U. S. receive TV programs which have little or no simultaneous TV competition. This is due to the fact that single-station cities, even today, account for about every third TV market.

More than 40 U. S. cities have just one TV station. Of these 40 one-station cities, 35 contain over 100,000 families; 14 contain over 300,000 families; three contain over 500,000 families. Viewers in these cities have a simple choice of TV programs: Take what's on the single channel, or turn the set off and listen to radio.

Concern for TV's future: TV is still being hampered by the one-station market situation today. But, well-informed TV network and station rep sources told SPONSOR that the major TV single-station markets—like Pittsburgh, St. Louis, New Orleans, Johnstown, Charlotte, Memphis, Seattle, San Diego, and others—should be multi-station markets, radio-style, by the middle of 1954. A year later, they'll just be a memory. Simultaneous telecasting in all major markets will be a reality by the end of 1955.

status report

Of course, network time clearances will be easier. Kinescope schedules—in which time slots on perhaps half of a show's station line-up never matched those in the cable-linked, competitive markets—will disappear without lamentation. But with the disappearance of the kine headaches will come the new problems of genuine program competition all over the country.

Even pioneer TV advertisers, who often have jealously guarded their good time slots in one-station markets, may be in for a surprise. Such pioneer shows as Westinghouse's *Studio One* and *Kraft Theatre* may suddenly find themselves up against stiff competition from a new TV channel that's just opened in the market.

Single-station markets exert a considerable boost to the average TV program's rating. In the SPONSOR-TelePulse spot film ratings chart in the 26 January 1953 issue, for example, *Foreign Intrigue* got a whopping TelePulse rating of 50.5% in New Orleans, a large one-station market. In New York, a seven-station TV market with full network representation, *Foreign Intrigue* (still as good as it was in New Orleans) got a rating of only 18.9%. The comparative drop: 62.5%. This is an extreme case. But the pattern is similar when true multi-station competition is weighed against the total U.S., as pointed out above.

Here are some typical examples of nine-city-versus-national TV ratings from Nielsen:

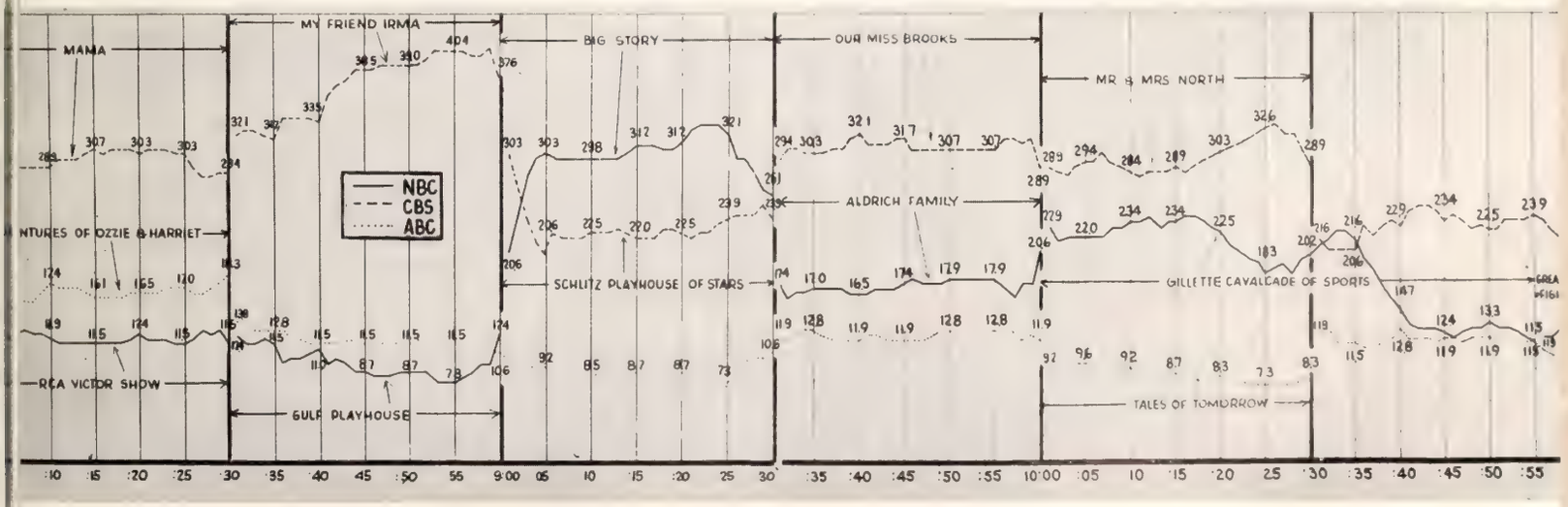
SHOW	National NTI	9-City	% Drop
Lone Ranger	37.8%	27.0%	—28.5
Kraft Theatre	35.6	27.3	—23.4
Voice of Firestone	14.0	8.2	—41.5
Studio One	28.3	22.0	—22.3
Danger	23.5	20.9	—11.1
Plainclothesman	23.8	18.3	—23.2

It's obvious from these, and similar figures, that multi-station competition almost invariably means lower ratings. However, the percentage drop isn't consistent with every show. For instance, *Studio One* in the chart above shows a drop of about 22%, somewhat higher than the usual all-show average drop of 14%. But the recent *We The People* series showed a drop of 47% in the competitive nine cities as opposed to its national rating (24.5 vs.

(*Please turn to page 89*)

Effect of true competition on TV viewing is revealed in 9-city Nielsen data

TV audiences are highly selective when there's plenty to choose from, Nielsen chart of multi-station TV areas shows. CBS TV audience grew, for instance, during "Mama" on 12 Dec. 1952, soared during "Irma," fell off sharply during Schlitz show, rose later. NBC TV and ABC TV ran in a reverse pattern, with NBC TV hitting a big peak during "Big Story." Such Nielsen charts reveal competitive strengths





What is UHF? *As shown in diagram below, UHF refers to one portion of broadcasting spectrum. UHF waves differ from VHF only in that more UHF waves are generated each second, that is, the frequency is higher. Picture quality is the same. UHF band is wider than VHF; therefore, many more TV channels can be used. Picture above shows types of UHF home antennae developed by RCA*

2. What timebuyers want to know

For agencies seeking details on TV's hottest topic here are so

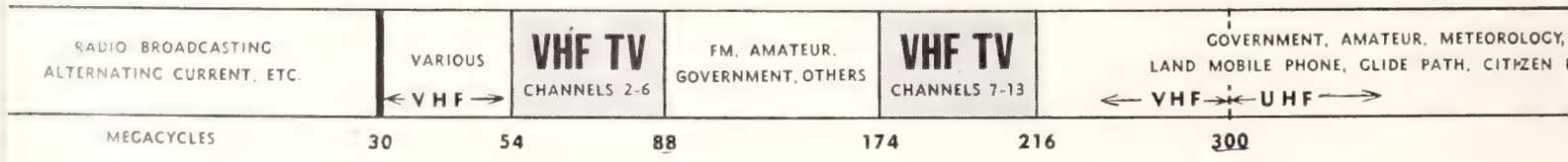
The eyes of everybody connected with broadcasting are on UHF these days but no one is taking a closer look than the timebuyer.

With a new broadcast band open, he must not only watch figures on TV set growth like a hawk, but he must also weigh the extra complication of how many VHF sets have been converted to UHF reception. And, while he doesn't have a deep interest in the technicalities of UHF, he finds himself bombarded with such terms as "ERP," "Klystron tube," and "yagi antennae." He hears conflicting reports about what UHF has done and what it can do in the future with better equipment and more know-how.

To help timebuyers cut through the jungle of assorted facts SPONSOR first went to the timebuyers themselves to find out exactly what they wanted to know. SPONSOR discovered that, in addition to the obvious fact that timebuyers are interested in detailed market data, they also want to know (1) what the differences between UHF and VHF mean in terms of coverage; (2) whether they can roughly predict the rate at which VHF set owners will convert to UHF; (3) what UHF is, in layman's language.

In gathering answers to timebuyers' questions, SPONSOR consulted engineers, spoke to new UHF station managers, examined scientific reports and checked figures on conversions and purchases of new UHF sets. The answers will be summarized below in question-and-answer style, but, first, here's a thumbnail sketch of the highlights:

- There's no question but that UHF works. Nor can the consumer detect any difference between a UHF and VHF picture.
- Like any electronic advance, UHF has kinks which must be ironed out. Generally speaking, UHF requires higher transmitter power than VHF, and engineers are working on ways of getting this higher power economically. One recent development in this field is the Klystron tube. Broadcasters and engineers are especially interested in finding out whether the Klystron tube as well as other higher-power transmitters can cut down "dead spots"







Can UHF signal go as far as VHF? *As photo shows WKBN-TV UHF signal is clear at 50 miles. UHF signals normally will not go as far as VHF but this can be offset in many ways*

Are converters available? *Yes, and production is increasing. Crosley tuner, above, enables VHF set to receive all 83 UHF channels. One- and two-channel converters also are being made*

bout UHF

sy-to-read explanations

within a UHF station's primary coverage or "A" area.

- UHF fringe antenna installation is more critical than VHF. Dealers must become familiar with the particular problems of UHF reception. However, in its early days VHF also was a headache for servicemen and, today, most VHF installations are no problem to skilled servicemen.
- As for UHF market growth, it's safe to say this: Where a UHF station is the only video outlet in a particular market and no outside VHF signals come in, consumer enthusiasm is high and TV set salesmen don't even have to open their mouths. Where the UHF market receives outside VHF signals, the situation is a bit more complex.

status report

The answer depends to a great extent on how satisfied each individual consumer is with his present VHF signal and how good the UHF signal is. (For some straight-from-the-horse's-mouth information on what UHF stations are doing to build audiences, see "Mr. Sponsor Asks," page 64.)

Here's the full story on UHF in layman's terms and language:

Q. *What is UHF?*

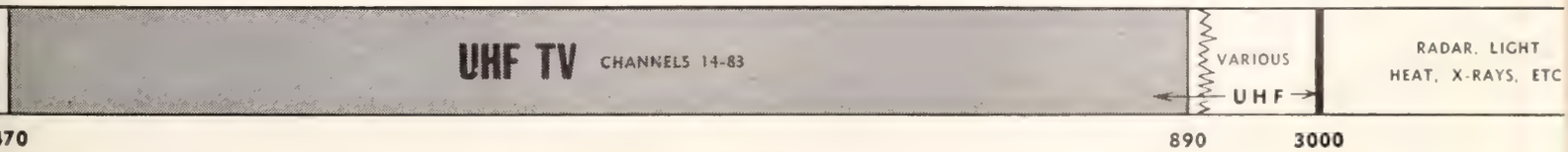
A. As you can see in the diagram at the bottom of these two pages, ultra high frequency is a name for a certain portion of the broadcasting spectrum. It runs from 300 to 3,000 megacycles (the number of waves broadcast each second). A megacycle is a million waves. The higher the frequency, the more waves per second. The TV band in UHF, the diagram shows, begins at 470 megacycles and ends at 890 megacycles.

As the diagram indicates, UHF waves are just one of many kinds of waves. At the left hand side, you can see that the lower frequency waves are used for home electric current, radio broadcasting, and other services. As the number of waves increase per second (and become smaller), we reach the very high frequency or VHF portion of the spectrum, part of which has been used for some years now for commercial television channels.

Q. *Why is the UHF band in particular being used for TV?*

A. It is obvious from the diagram that there is room for many channels in the UHF band. TV needs this room. A single TV channel takes up a lot of space in the broadcasting spectrum, much more than a radio station. For example, even assuming the radio frequencies were available for TV, it wouldn't be practical to use them. One TV channel alone would take up a band equivalent to the entire radio broadcasting band plus a lot more.

It also is obvious from the diagram that the spectrum is quite crowded.





As crowds in front of Portland store show, new UHF station KPTV excites sales. UHF sales have been better than in VHF's early days

When it became apparent to the FCC and broadcasting industry that the VHF band didn't provide enough space for a truly national TV industry, it also became apparent that the most room for new TV channels was up in the ultra high frequencies. They would have liked to open up the section of the band that follows 216 megacycles (Channel 13). But, as the diagram shows, that part of the spectrum is tied up by the U. S. Government and miscellaneous services.

The UHF TV band has space for 70 channels. Over the country as a whole, the band provides for 1,445 stations. Together with nearly 500 new VHF stations that can be put into operation, that makes a grand total of 2,053 stations which can be accommodated by both VHF and UHF bands. This total includes more than 200 educational channels. Whether the band will be filled up is another question, but, at least, the room is there.

Q. *Are there any important differences between UHF and VHF broadcasting?*

A. As we travel up the spectrum to higher frequencies and smaller waves, we find more of a tendency for the waves to travel in a straight line. This is a gradual thing. It doesn't begin suddenly at Channel 14, the lowest frequency UHF channel. The higher frequency waves will not "bend and fill" around obstructions, such as buildings and hills, as well as the lower frequency waves. When you get up to the frequency of light, the wave really travels in a straight line.

This difference can be explained in another way. Suppose we use an umbrella as an example of an obstruction. Now, if we generate a radio wave such as Marconi used to transmit across the Atlantic, the umbrella won't get in the way since Marconi's wave was more than half a mile in length. But when we get down to UHF-size waves we are dealing with wave lengths of a couple of feet or less. Obviously, something the size of an umbrella will be an obstruction to transmission.

The fact that smaller waves are likely to hit more obstructions than longer waves is just as true for stations in the VHF band. Channel 13 waves, for example, are affected more by foliage in the spring and summer than Channel 2 waves are affected.

When it comes to bigger obstructions like hills and tall buildings, we find that small, high-frequency waves cause "shadows," much like light causes shadows. This is just as true of VHF as it is of UHF, so apparently it's not something that can't be licked. However, as frequencies increase, the shadows or dead spots become longer and "deeper," making the signal strength weaker.

John P. Taylor of RCA's engineering products department reported that during his study of TV reception in Portland shortly after KPTV went on the air (this was the first commercial test of UHF), he could almost predict the dead spots by standing on the hill where the transmitter antenna was located and picking out obstructions by sight. Taylor did not recommend this as standard engineering practice, of course, but he said it was a convenient way of narrowing down possible areas of bad reception. It also suggests a rough way of picking out a good spot for a transmitting antenna.

Q. *Does all this mean that UHF coverage will not be as good as VHF?*

A. Not necessarily. In the first place, if the home antenna is in a direct line of sight with the transmitting antenna, there is no problem of obstructions at all. Taylor reported that the Portland transmitting antennae, which are placed on a hill overlooking the city, practically look down the chimneys of most Portland homes. From a spot check, he estimated that KPTV will furnish good service to 88% of the Portland trading area. Comparing this with a theoretical VHF station, he figured out that a VHF signal would cover about 94%. The 94% figure was arrived at by assuming that VHF waves would fill in about half

(*Please turn to page* 70)

Here's a TV set sales trend in UHF market

South Bend's new UHF station, WSBT-TV, competes with fringe signals from Chicago and Kalamazoo. Figures gathered by station show that, in early days at least, converter sales top those of UHF-equipped sets

Date	No. of stores	Converters sold during week	UHF-equipped sets	Total UHF sets (cumulative)
11/22/52	13	**582**	**513**	1,095
11/29/52	16	**243**	**227**	1,565
12/6/52	16	**908**	**318**	2,791
12/13/52	16	**1,463**	**422**	4,676
12/20/52	16	**935**	**328**	5,939
12/27/52*		**1,481**	**372**	7,792
1/3/53	15	**1,737**	**217**	9,746
1/10/53	14	**1,141**	**406**	11,193
1/15/53	2	**1,020**	**71**	12,384
Total		**9,510**	**2,874**	**12,384****

*Station went on air 22 December **Totals as of 31 January are 20,500

For statements by UHF station managers, see page 64



ED CARMACK (R.), SEARS-TUCSON MANAGER, COPPED EVERY SALES PRIZE GIVEN BY CHAIN LAST YEAR

How a top Sears store uses radio

It sells men in morning, women in afternoon.

Smart programing, station's interest in store problems help boost sales

The myth that radio can't do a good, consistent job of selling for department stores has been exploded many times but never with a louder bang than in Tucson, Ariz.

The Sears, Roebuck store in that city has been doing an effective job with radio selling for nearly seven years. This undoubtedly has been a factor in giving Edward B. Carmack, store boss for 20 years, a record as one of Sears' hottest local managers. Last year, Carmack ran off with every prize given by the mail-order firm for top performance in its 66th Anniversary Sale.

Carmack's success cannot be broken down into any copy-book formula which lists five or 10 points on "How to sell department store goods on the radio." The Sears manager seems to have an inborn sense of what constitutes good air programs for selling his goods. But a hint may lie in his statement that:

"Radio is becoming more and more important as an advertising medium. Its effectiveness, though, depends largely on programing and presentation. Radio stations should look in the mirror to see why they are not selling more time to department stores."

The Sears-Tucson story suggests that Sears' success can be explained partly by the deep interest stations have taken in the store's sales problems. This has resulted in occasional special air promotions, but, better than that, it has resulted in the steady movement of goods to the consumer.

Sears over-all air strategy:

1. An early-morning (8:15 to 9:00) show called 45 *Minutes from Broadway* on KTUC. Consisting of music from Broadway shows, it runs seven days a week.

2. A late-afternoon (4:30 to 5:00)

(*Please turn to page* 89)

case history

Sears policy on radio

Sears, Roebuck ad policy does not encourage the use of radio by its chain stores. (See "Are Sears and Ward anti-radio?", SPONSOR, 5 May 1952.) While Sears managers have certain amount of ad autonomy, over-all strategy limits air budget to small share of total. The Tucson story shows what can be done by a smart manager with a "feel" for radio programing, selling, tactics

case history

Pfaff: from zero to $2

German-made machine is air-minded pace-setter among foreign sewing machin

The home sewing machine has become a Cinderella appliance. Just a few short years ago, the average American woman scorned sewing machines as being a relic from Grandma's attic. Today:

- Some 81% of the women in this country own a sewing machine, according to a 1952 survey by *Family Circle*. Manufacturers now estimate that some 38% of American women—about 30,000,000—make most of their own family's clothing on a home sewing machine.
- Sales are booming. Last year, the sales of sewing machines for home use in the U.S. represented some 2,000,000 units, a January 1953 market survey by *Electrical Merchandising* estimated. Prices ranged from about $140 for portables (or less) on up to $350 or so for fancy console models.
- 1953 looks like a banner year. One industry source told SPONSOR that the sale of home sewing machines should run "about $225,000,000 at retail." That's about $55,000,000 higher than they were back in 1950.

What back of these spiraling sales, and the boom in home sewing?

The simplest answer: When a housewife turns out everything from slip covers to dinner gowns with the aid of her sewing machine, she saves money. One survey quoted women recently as saying they saved anywhere from one-half to two-thirds of the cost of ready-made articles by making them at home.

Saving money, however, is only part of the answer. The big spurt in sewing machine sales was caused by something else: all-out competition between the domestic brands (Singer, White, Free-Westinghouse, Kenmore, Sew-Gem, etc.) and a post-war influx of foreign models (Pfaff, Necchi, Elna, etc.) which can do everything from sewing on buttons to darning socks.

The dent in the sales of U.S.-made brands caused by this foreign influx is hard to determine. Singer, still the world's largest sewing machine maker, guards sales figures as if they were family jewels. Meanwhile, sales of foreign-made models are jumping so rapidly (see Pfaff sales chart at right) and the total market is expanding so quickly that sales perspective has been virtually lost in the industry.

(An unofficial-but-interesting review of the present market situation was given to SPONSOR by the agency supervisor of a leading sewing machine account. According to the agencyman's calculations, Singer accounted for 90% of the U.S. market in 1948. In 1952, the adman estimated, Singer's sales were still pretty good—but Singer's share of the total U.S. market dropped to 46%.)

Foreign models arrive: Necchi, an Italian-made machine, and the Elna, a smaller Swiss-made model, arrived on the American scene around 1947. In 1948, the products of the G. M. Pfaff Company started arriving from the French Zone of Western Germany. Later, other sewing machines manufactured in Holland, Japan, and Sweden began to appear, but the first three—Necchi, Elna, and Pfaff—have cornered over 80% of the foreign-made market, trade sources estimate.

Although Pfaff was a late starter, industry experts now consider it to be the pace-setter among foreign models. From its standing start in 1948, Pfaff's U.S. sales last year passed the $20,000,000 mark, and are presently growing at a rate faster than the Necchi-Elna combination.

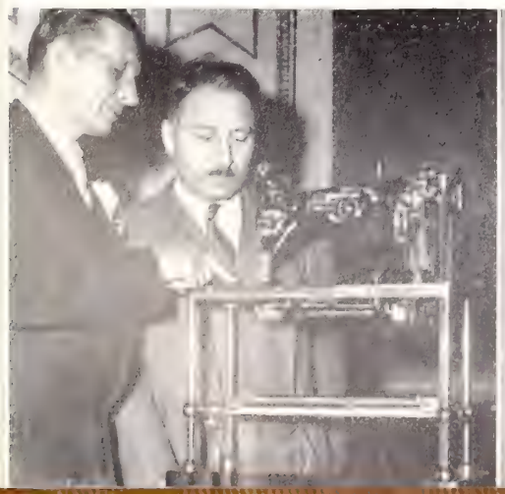
"This year Pfaff expects to go to $26,000,000—a 30% increase," Martin K. Speckter, v.p. of Bozell & Jacobs ad agency, national ad counsel for Pfaff Sewing Machine Sales Company, told SPONSOR.

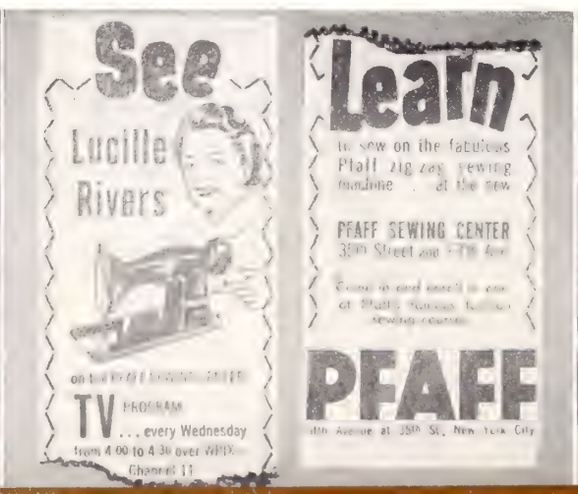
Necchi-Elna (the two firms combined into one late last year) has worked hard to maintain what it claims is its slight lead over Pfaff. Currently, about $1,000,000 is being spent via the Doyle Dane Bernbach agency for Necchi-Elna advertising, part of it on the air. No Necchi-Elna airselling is being done at a national network level, the DDB agency told SPONSOR. However, about two-thirds of the total budget is being allocated to dealer co-operative advertising, and dealers are being encouraged to use local-level TV and radio spot. Plans are also being drafted to have a Necchi-Elna network TV show in the fall. Singer, incidentally, is top dog presently among sewing machine man-

trategy: *Henry Genthe, of Pfaff Sewing Machine ales Co., shows off fine points of latest model to Mar-n Speckter of Bozell & Jacobs, Pfaff's ad agency*

In East: *Local TV and radio spot campaigns are used extensively at dealer level in 24 Eastern states. Typical dealer show is "Lucille Rivers" on N. Y.'s WPIX*

In West: *Network radio show spearheads Western drive of A. C. Weber, distributor (r.), looking at MBS map of Pfaff-sponsored "Queen for a Day"*







million in 5 years

ow selling at fast clip in U.S. market

ufacturers in big-time TV with its *Four Star Playhouse* on CBS TV aired alternately with *Amos 'n' Andy*.

Pfaff, which now expects to be the biggest rival to Singer in the U.S. in a couple of years, has set a budget of about $1,500,000 for 1953, with a large portion (about 30%) earmarked for air advertising. Pfaff puts the largest single slice of its bulget (almost 60%) into magazine advertising, but considers air media as its number-two promotional weapon in a long list of media items.

Like Necchi-Elna, Pfaff has no national-level air advertising at the moment. But its dealer air operations amount to virtually national advertising in size and scope. Here's how Pfaff's present radio-TV policy works out:

1. Pfaff's U.S. sales are divided into two "Senior Distributor" territories, East and West, with Chicago as the dividing point. The Eastern distributor, Pfaff Sewing Machine Sales Corporation, handles 24 U.S. states; Chicago's A. C. Weber Company handles the other 24.

2. Both senior distributor accounts are handled by the Bozell & Jacobs agency, out of its Chicago and New York offices. B&J also handles the national account, which is principally magazine advertising.

3. The two distributors work on a near-autonomous basis. Each plans its own distributor and/or dealer-distributor advertising. This is passed down the line to the larger regional distributors, and finally down to local dealers who work largely on a co-op basis.

4. In the East, spot TV and radio are used in a series of dealer co-op arrangements. TV films and radio announcements prepared by Bozell & Jacobs are made available to dealers, who are also given advice on what is and what isn't a good local spot radio or TV buy. In turn, dealers buy local time slots, participations and programs in spot radio-TV, and insert their local identifications into the agency-created commercials. A typical example of these extensive dealer air efforts is the weekly *Lucille Rivers* show on New York independent TV station WPIX.

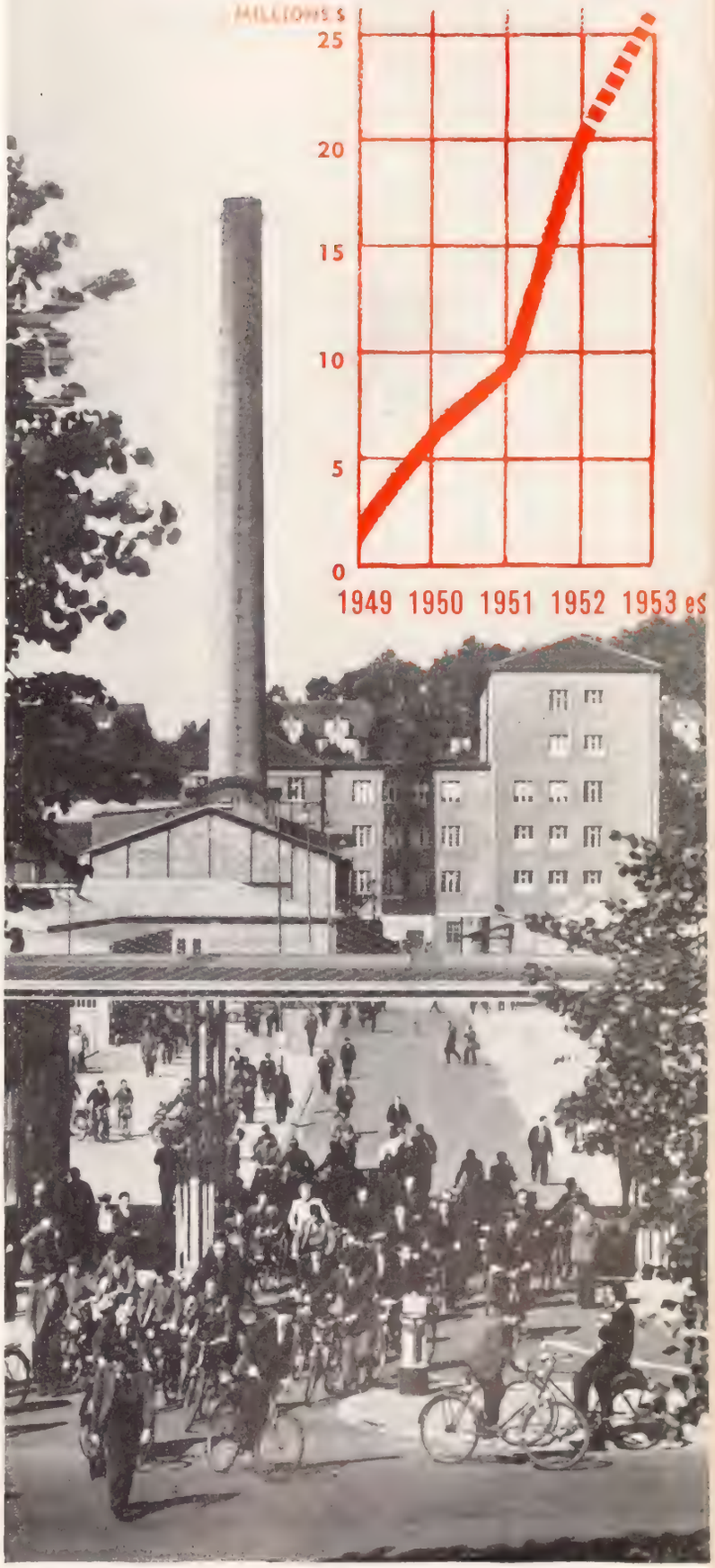
5. In the Western Pfaff area, where metropolitan areas

(*Please turn to page* 94)

les: *Pay-off in all areas is increased business, helped smart appearance of new Pfaff "Sewing Center" res in which customers learn to use new Pfaff models*



From stumbling start in '18, Pfaff sales in U.S. have zoomed, should hit new high in '53



Why you should reexamine nighttime

Many sponsors automatically reject night buys even though cost-per-1,000 is oft

The theory among many national advertisers that nighttime spot radio in TV cities is less efficient than daytime is being disproved by stations who are coming up with factual evidence that, on a cost-per-1,000 basis, after-dark radio spots can be just as good a buy—or even better.

In taking the offensive against the anti-nighttime attitude, stations and reps are saying that this bias has been impregnated in advertisers' minds by force of habit; that it is very often an unrealistic hangover from TV's early days when new set owners were glued to their screens at night. What is needed, it is felt, is a hard-headed but flexible evaluation by advertisers of night-vs.-day costs-per-1,000. Reps are now energetically moving into the buying field with data and arguments to prove their point. Here are some recent examples:

1. CBS Radio Spot Sales recently started showing a presentation giving detailed figures to prove that many of its TV-area stations have nighttime programs and announcements that are as good as—or better than—buys during comparable periods in the daytime.

2. In connection with a survey of the entire spot radio field, which will be issued next month, NBC Spot Sales will play up low cost-per-1,000 availabilities from 10:00 p.m. on.

3. Free and Peters, Inc., has mailed out 3,400 copies of a BAB study showing that the cumulative audience for nighttime radio news programs in TV markets can reach one-third of all families in such markets in three months' time.

The CBS Radio Spot Sales study has been circulated only among a small group of advertisers and agencies so far, but it will continue to make the rounds of important air customers. Here is what Eugene J. Cogan, director of media at Marschalk & Pratt (which has the Esso account) said about it:

"The presentation made a good impression here and I think it will do a lot to clear up some misconceptions among advertisers in general about the cost-per-1,000 of nighttime radio. The presentation seemed to indicate that the drop in nighttime radio listening is not as bad in old TV markets as in the newer ones, where the novelty of TV has not yet worn off. A lot of people have been selling nighttime radio short but that hasn't been true here. One of our clients who has questioned the value of nighttime radio is re-examining his ideas about it as a result of the presentation."

Tucker Scott, time buying coordinator at BBDO, commented: "The presentation is a welcome addition to the body of facts about nighttime radio and we are always glad to see constructive analysis of such an important medium. We have been studying it with a great deal of interest."

The study is the work of the rep's

GEORGE CASTLEMAN (L.) SHOWS CBS RADIO SPOT SALES STUDY ON NIGHT-VS.-DAY COSTS TO TUCKER SCOTT OF BBDO



pot radio

ver than daytime

sales development department, which was set up in 1950 to sell the CBS stations to advertisers themselves—new ones as well as old. As a presentation, it was the brain-child of George Castleman, former vice president and radio director of Bermingham, Castleman & Pierce. Herbert Carlborg, also a former agency man (N. W. Ayer), is manager of the department.

The study starts off by pointing up a cycle in the buying of daytime radio, which is apparently repeating itself at night. Advertisers are reminded that at one time morning radio was taboo among national advertisers.

"For many years," the study goes on, "the now-prized early-morning franchises were bought by local advertisers, who had the temerity to buy without benefit of research. Their success encouraged national advertisers to test these unresearched opportunities. And a new 'formula' of national spot buying resulted."

The same thing seems to be happening to purchases of radio after 6:00 p.m., the presentation continues. It is pointed out that local advertisers are buying more and more nighttime radio, that their purchases of evening radio time on CBS owned-and-operated stations have shown a steady increase from 1950 to 1952.

This trend is considered doubly significant since (1) the biggest gain in local advertising buys has been in the purchase of program time, which costs more per unit than either announcements or participations and (2) the local advertiser knows his sales results pretty accurately (he doesn't need research to find it out) and he will buy air time only when he gets a direct benefit from it.

What explains this interest by local advertisers in nighttime radio? As CBS puts it, there are, for one thing, vast changes going on in the "working market" and, consequently, in buying habits. These changes are linked to an in-

(*Please turn to page 95*)

Night radio cost per-listener often lower than day

CBS Radio Spot Sales study, below, compares cost-per-1,000 adult listeners in TV markets for programs during the day and night. Ratings are based on September-October 1952 Pulse averages and compare listenership only in metropolitan areas surveyed by Pulse. Thus number of listeners per program below doesn't reflect total listeners in station's area.

STATION A

DAY AND NIGHTTIME PROGRAM	COST OF 3 PER-WEEK*	AVERAGE RATING	LIST. HH HOMES†	LIST. PER PROGRAM†	COST-PER-ADULT LIST
DAY News 12:06-12:14 p.m.	$188.25	8.1	113	7,697	**$7.94**
NIGHT News 6:06-6:14 p.m.	$188.25	7.9	143	9,747	**$6.43**
DAY News 7:00-7:05 a.m.	$107.34	5.1	161	7,080	**$5.05**
NIGHT News 11:00-11:10 p.m.	$ 88.87	4.1	166	5,871	**$5.05**

*COST: Time and talent for 3 per week, 26 week basis.
†Adult listeners only.

STATION B

DAY Music 8:30-9:00 a.m.	$ 51.84	4.5	127	8,180	**$2.11**
DAY Music 4:30-6:00 p.m.	$ 43.20	4.4	120	7,560	**$1.90**
NIGHT Music 6:30-6:45 p.m.	$ 56.70	8.6	137	16,970	**$1.11**
NIGHT Mystery 10:30-11:00 p.m.	$ 37.80	4.2	168	10,100	**$1.25**

*COST: 3 per week, 13 week basis; all shows above are participations.

STATION C

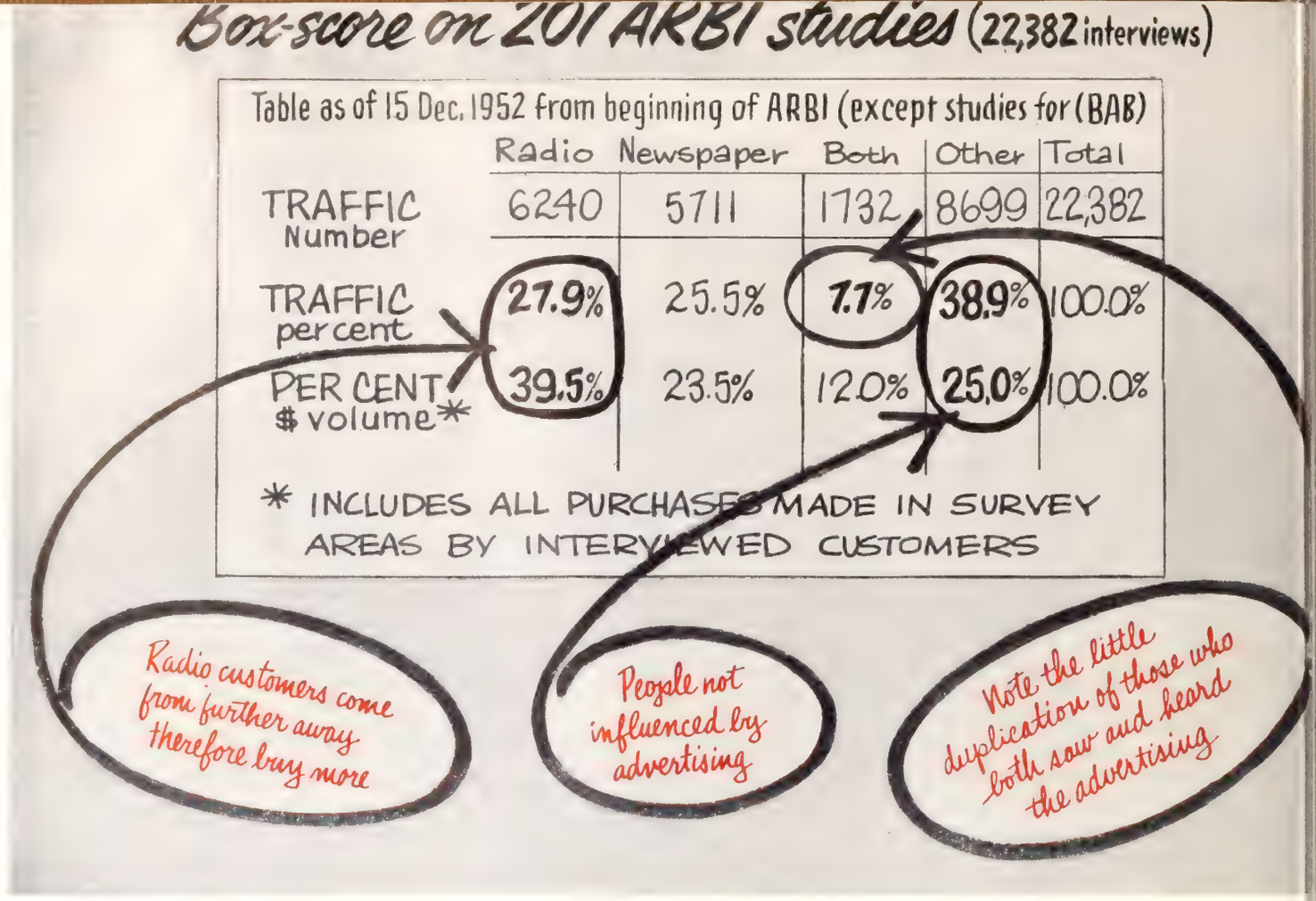
DAY Talk show 7:15-7:30 a.m.	$121.50	2.5	147	27,460	**$1.47**
DAY Music 1:45-2:15 p.m.	$148.50	3.9	110	32,050	**$1.54**
NIGHT Sports 10:15-10:30 p.m.	$121.50	3.7	170	46,990	**$ .86**
NIGHT Music 10:30-11:30 p.m.	$ 98.55	2.6	167	32,450	**$1.01**

*COST: 3 per week, 13 week basis; all shows above are participations.

STATION D

DAY News 8:00-8:15 a.m.	$795.00	5.1	127	106,760	**$2.48**
DAY News 7:00-7:15 a.m.	$750.00	5.1	155	130,290	**$1.92**
NIGHT News 10:30-10:45 p.m.	$720.17	4.6	170	128,890	**$1.86**
NIGHT News, Spts., Weath. 11:00-11:15 p.m.	$563.58	3.8	161	100,850	**$1.86**

*COST: Time and talent for 3 per week, 26 week basis.



You need both

Moral of ARBI point-of-sale media tests: retailers need radio and print

The charts on these pages constitute the most complete report to date on the results of ARBI point-of-sale research. They are based on 201 studies of retail advertising effectiveness in markets across the country. This covers the period from ARBI's inception in May 1950 through 15 December 1952.

ARBI (Advertising Research Bureau Inc.) is unique among media research firms because it bases its studies on results at the cash register not on circulation figures. Its technique is simply to find out how many customers are influenced by two competing media in entering a store to buy a test item when an equal amount of money is spent by the store in each medium. (For fuller explanation see illustrations below page at right.)

Usually ARBI has compared newspapers with radio stations in single-market, single-store, and multiple-store tests. The technique has, however, been applied to TV vs. radio tests and may conceivably be used in the future for national-level tests.

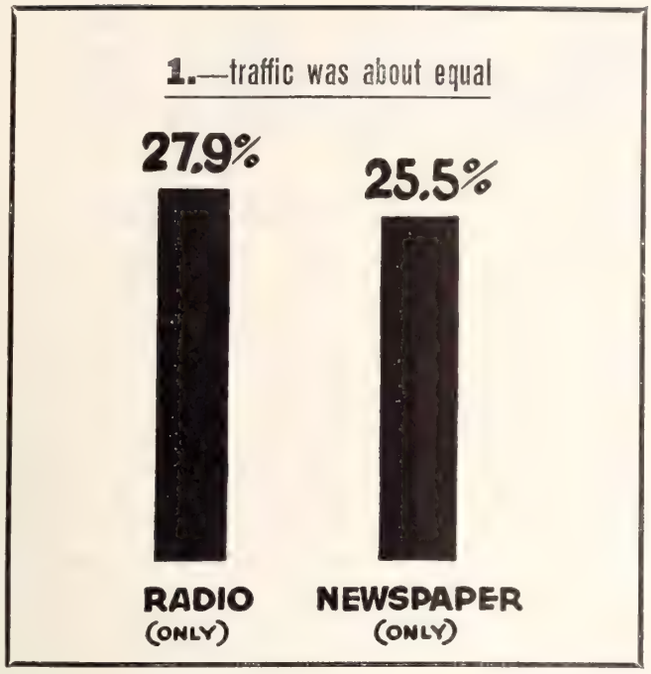
In the 201 radio vs. newspaper tests here summarized, customers who said they came to the counter through radio advertising accounted for 39.5% of the dollar volume of test merchandise. Newspapers accounted for 23.5% of the dollar volume.

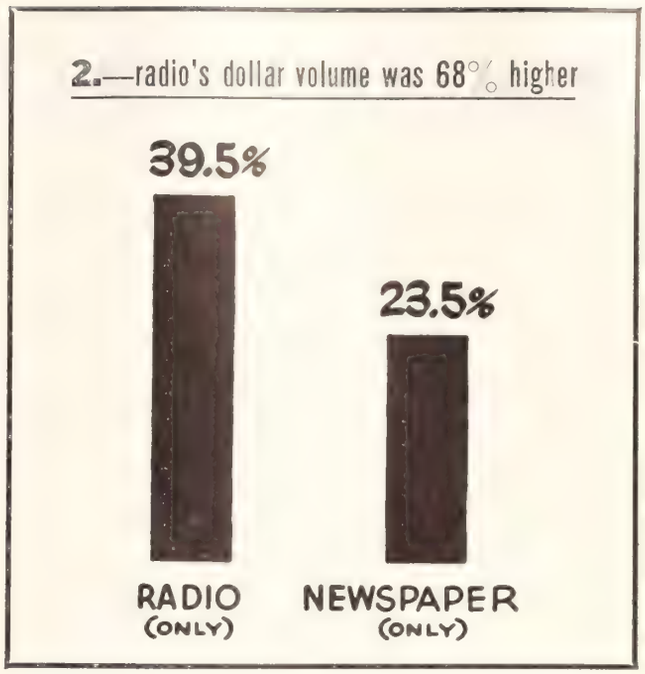
The remaining percentage of dollar volume in the tests was from customers who came to the counter without any advertising influence (25%) and customers who said they'd learned about the test merchandise from *both* radio and newspapers (12%).

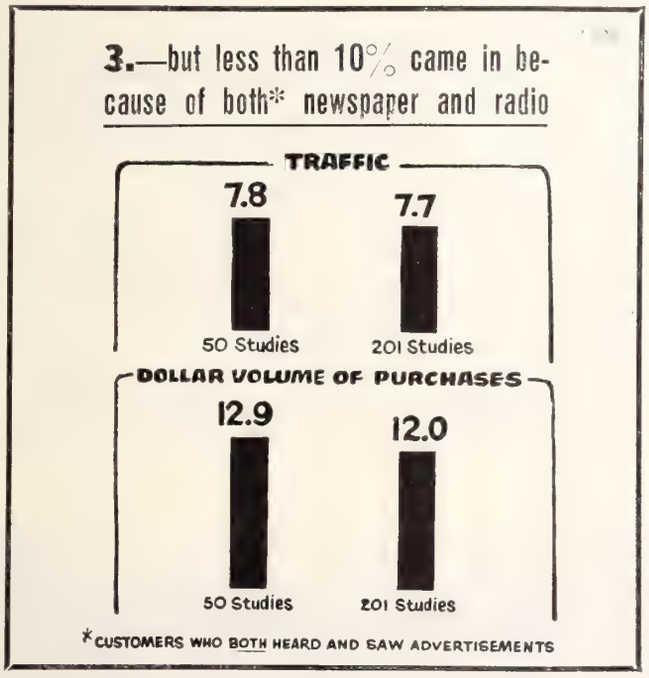
To Joseph B. Ward, president of ARBI, this 12% figure is the most significant to come out of the 201 studies. "It shows," he told SPONSOR, "that there are really *two* markets a retailer has to reach—those customers who can only be pre-sold by radio and those who can only be reached by newspapers. The moral is that the retailer who uses only newspaper, for example, is failing to reach a substantial portion of his potential market."

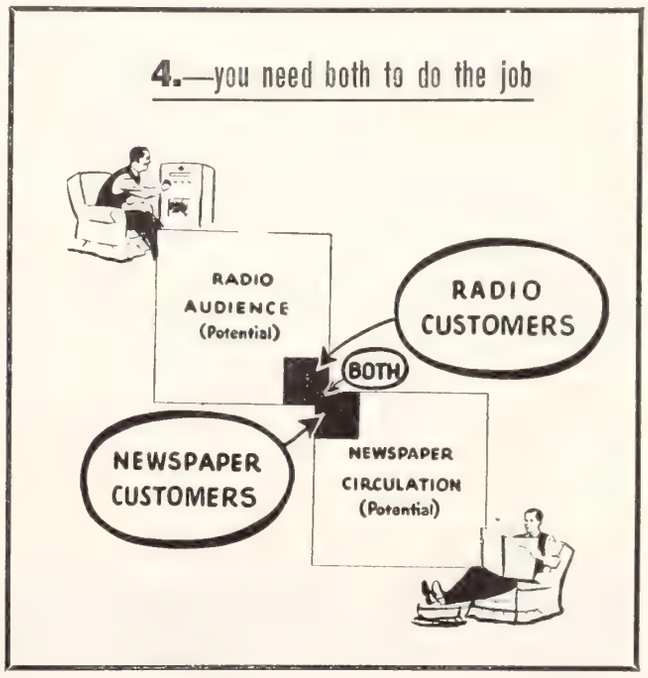
Ward is a Seattle management consultant who has had wide experience in applying analytical methods to business problems. He founded ARBI because he felt usual media research methods had failed in providing cash-register guidance to the advertiser. Because he now travels the nation widely to explain his ARBI technique before ad club and retailer meetings, he has gained a first-hand knowledge of retailer advertising and marketing problems. The next issue of SPONSOR (9 March) will carry an article by Ward listing questions retailers ask him most frequently about air advertising and giving his answers. ★★★

research









ARBI objective is to scientifically match media: advertiser puts equal sums into radio, newspapers to advertise same item. Then trained interviewers go to counter where item is sold. Questionnaire avoids influencing customers, doesn't mention media. Record of sales is exact



How TV raised Masland to top 5

Carpet firm had identity problem till TV made brand household word

The many self-appointed authorities on the subject of women will probably be surprised to learn that a period of about two years usually elapses between the time the "little woman" starts staring critically at the living room rug and the time she gets around to buying a replacement. When it comes to a major household expenditure, housewives make a number of trial expeditions, and change their minds a few times before taking the plunge.

Possibly to accelerate this process, and certainly to solidly imprint its brand name and the qualities of its line of carpeting on shoppers' minds, C. H. Masland & Sons of Carlisle, Pa., turned to TV advertising in 1949 after a long history of only printed media.

Commencing in September with a once-a-week, quarter-hour musical show in 18 markets, the family-owned carpet company now earmarks well over 50% of its total advertising budget to promoting Masland Beautiblend Broadlooms on *Today* (NBC TV, 38 markets) and the *Garry Moore Show* (CBS TV, 45 markets). The company will spend an estimated $300,000 on TV this year. The rest of the budget goes into full-color magazine ads, trade papers, newspapers, and the new spot radio effort.

Masland, which has occasionally used spot radio in the past to bolster special campaigns is planning a spot saturation schedule in 60 markets this spring. This campaign will concentrate on a new 100% Saran carpet called Saranette.

Through Anderson & Cairns, Inc.,

case history

Masland has, with the exception of short vacations, followed the shifts and turns of TV progress with a gradually increasing budget. Now making its fifth shift within the video framework, Masland has been consistent in its objectives, alert to trends and opportunities.

Testament to the company's astuteness is the estimate of carpet trade insiders that Masland is now in the industry's top five, a position the firm never enjoyed previously. Masland, which never discloses sales or yardage figures, is content to keep its own counsel and pour on just a little more of the same technique it has used for the past three years.

For reasons no one seems sure of, the company always has found it difficult to get people to remember the name "Masland." But, according to an Anderson & Cairns spokesman, "We have found the audio-visual combination has really worked. A research survey made in May 1950 on the impact of Masland television advertising showed that TV had increased Masland identification by six times in television homes."

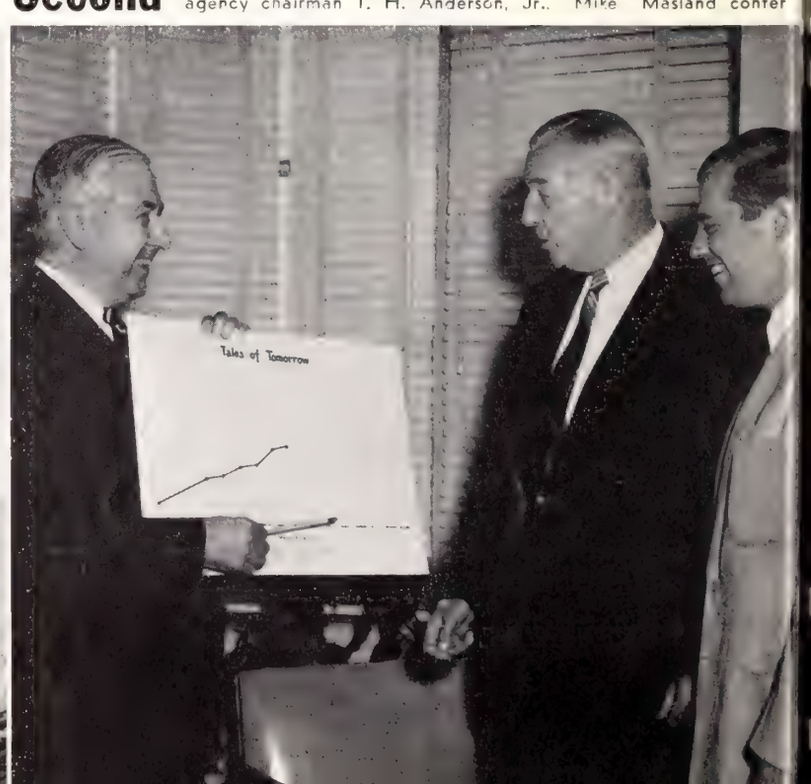
This report came only eight months after Masland had started sponsorship of Earl Wrightson's *At Home Show* in the Wednesday evening 7:45-8:00 slot in 18 CBS TV markets. By June, when the firm decided to take a summer hiatus, the show was being seen in 21 markets and had a growing audience thanks, in part, to the fact that it was getting a "feed-in" audience to Arthur Godfrey's program.

In the fall, CBS TV put forward the argument that a 15-minute once-a-week slot was obsolete in terms of TV sales

First Earl Wrightson's "At Home Show" was Masland's TV debut, but single nighttime quarter-hour weekly couldn't compete against longer shows



Second "Tales of Tomorrow" was on over a year. Account exec Earl Knipe, agency chairman T. H. Anderson, Jr., "Mike" Masland confer



except on a strip basis during prime evening hours. Instead, the company was persuaded to accept the 11:00 to 11:15 p.m. segment on Mondays. The saving on time costs (with a few bucks thrown in) permitted Masland to use 32 markets (CBS TV) from September 1950 to June 1951 for Earl Wrightson's *At Home Show*.

Immediate sales response: Promoted heavily to Masland dealers by direct mail and trade advertising, the program quickly got enthusiastic sales response. At one salesmen's meeting the lid almost came off the hall when, after a showing of a kine of the Wrightson show, Earl Wrightson stepped out on the stage and delivered a song in person. Dealers soon began hounding the advertising agency for help in local TV efforts. To this end, Anderson & Cairns now supplies scripts, timebuying savvy, and film clips for local use.

After the 1951 summer hiatus, Masland shifted the *At Home Show* to ABC TV, using 16 markets, but getting the more desirable 10:30 to 10:45 p.m. time period on Wednesdays. During the next three months it became increasingly obvious that a single Class A quarter-hour segment per week was not strong enough to compete with half-hour and longer shows which were programed against it. In December, consequently, the *At Home Show* was canceled and the agency set out in search of a program which not only would fit the company's budget but which would have sufficient continuity to insure brand identification and recall.

Looking around, the agency discovered a rapidly-growing interest in science fiction (see "Mars dead ahead, sir!" SPONSOR 10 September 1951). ABC TV offered *Tales of Tomorrow* on an alternate-week basis, swapping off with Jacques Kreisler, maker of watchbands and jewelry. This program was carried over an ABC TV network of 17 stations on Fridays from 9:30-10:00 p.m. from 25 January 1952 until the end of the year.

As the year drew to a close, Masland and its agency reexamined its thinking, subjecting both programing and costs to further study. While it was agreed that *Tales of Tomorrow* had done an excellent job in terms of sales, dealer response, and ratings, Masland decided to switch its approach.

The new strategy called for pinpoint-

(*Please turn to page* 80)

What Masland learned in 30 months on TV

1. *Combination of audio and video is highly effective in increasing brand identification and recognition. In eight months Masland identification was increased six-fold in the TV markets used*

2. *Dealer enthusiasm is whipped up when TV personalities make personal appearances at sales meetings, conventions; also by booklet on interior decoration which was used as a traffic-builder*

3. *Single, quarter-hour weekly program doesn't have sufficient continuity to hold audience against longer more frequent shows. Buy-in strip program accomplishes objective to greater extent*

4. *Black-and-white factor of TV needn't be a limitation. To the contrary, it permits the housewife to take the pattern shown and add her own color ideas, fit the item into her own home setting*

5. *Special promotions and the addition of new lines may be gotten off to a flying start by bolstering TV with spot radio saturation campaign thus greatly increasing the impact in selected markets*

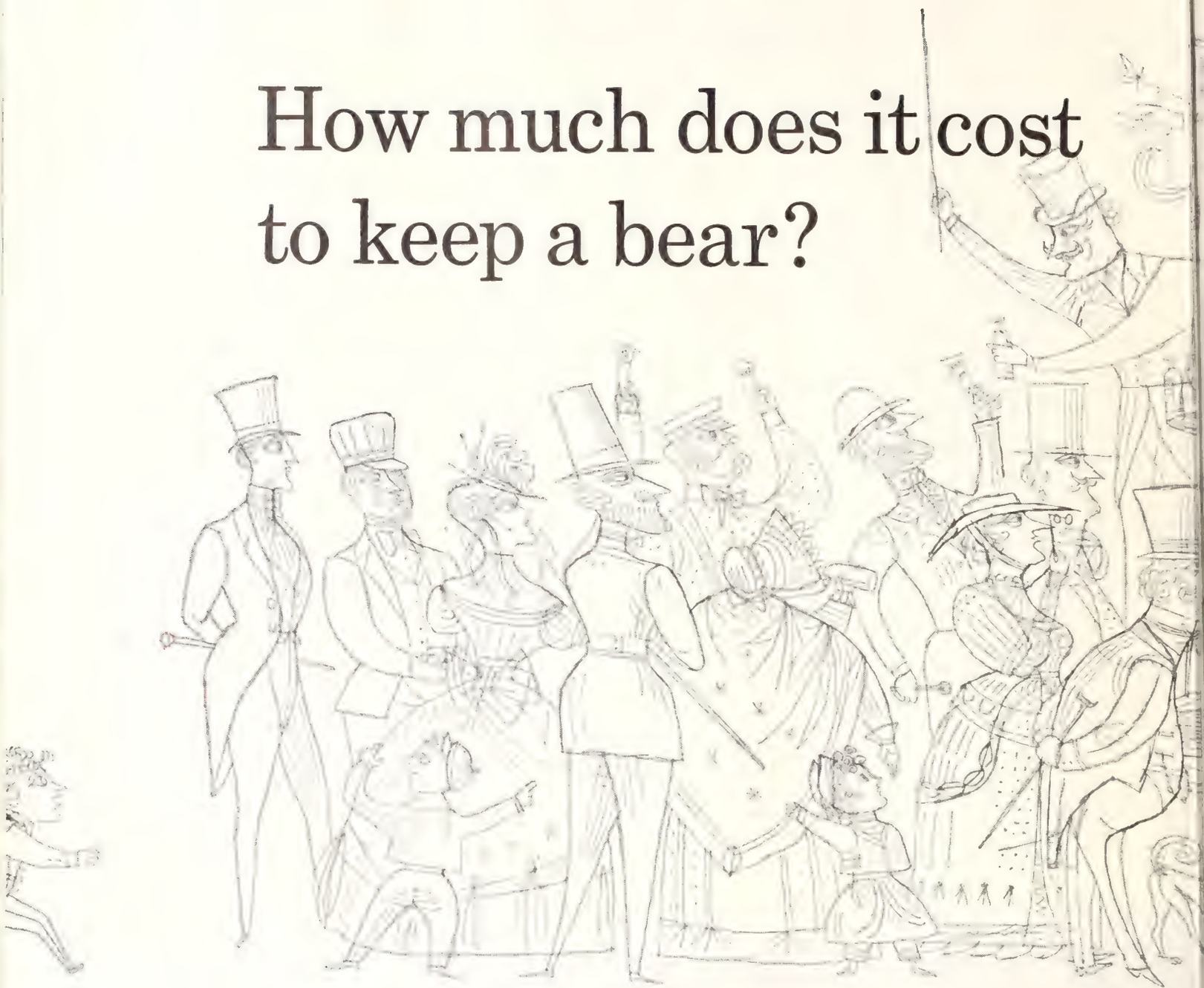
urrent Garroway's "Today" is now used by Masland to reach 38 markets during morning period; also used to hypo dealers at sales meetings



Garry Moore is counted upon to "soft sell" afternoon housewives' audience using low-key, highly personalized approach, which is preferred by Masland



How much does it cost to keep a bear?



IF he draws a big enough crowd, a bear can earn every last berry you feed him. And the trick with a bear – or with any kind of entertainment, in person, in print, or on the air—is always the same: *to find a balance between how much an attraction costs and how much it attracts.* A way that is gaining new conviction among America's leading advertisers is network radio. For it continues to draw more people at less cost, prospect for prospect, than any other medium. It permits a rounded advertising program, with



frequency that keeps impressions fresh. And it leaves ample funds for merchandising and dealer promotion. In radio, the costs of attractions, for the numbers they attract, are lowest on CBS Radio. It has more of the traffic-building top shows than all other networks combined... and its sponsors invest 24 to 178 per cent more than on the other networks. So draw the crowds on CBS Radio—where entertainment is like a bear that performs on a birdlike appetite.

CBS RADIO NETWORK

Where America Listens Most

New and upcoming television stations

I. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR TARGET DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STATIONS ON NOW	SETS IN MARKET NOW†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
Ashtabula, Ohio	WICA-TV	15	Unknown	19	10		0	Unknown	WICA, Inc. (Ashtabula Star-Beacon)		
Beloit, Wis.	WGEZ-TV	57	Unknown	20.8	12.5		0	Unknown	Beloit Bdcstg. Co. (WGEZ)		
Billings, Mont.	KOOK-TV	2	Dec. '53	5.0	2.5		0	300	Montana Network (KOOK)	Bud Clark	
Bridgeport, Conn.	Unknown‡	71	Unknown	218	109		0	5,055 UHF	Conn. State Bd. of Educ.		
Charlottesville, Va.	WCHV-TV	64	1 Oct. '53	118	66.3		0	5,000	Barham & Barham (WCHV)	Bob Walker	
Clayton, Mo.	KFUO-TV‡	30	Unknown	175	91		0	Unknown	Lutheran Church-Missouri Synod (KFUO)		
Eugene, Ore.	Unknown	20	Unknown	19.5	11		0	Unknown	W. Gordon Allen		
Eureka, Cal.	KIEM-TV	3	Unknown	17.3	9.3		0	Unknown	Redwood Bdcstg. Co. (KIEM)		
Fort Dodge, Iowa	KQTV	21	1 Oct. '53	22.4	12		0	10,000	Northwest TV Co. (KFVD, KFMY)	Ed Breen	Pearson
Gulfport, Miss.	WGCM-TV	56	Unknown	21.5	11.6		0	Unknown	WGCM Television Corp.		
Hampton-Norfolk, Va.	WVEC-TV	15	Unknown	220	110		1	152,000	Peninsula Bdcstg. Corp. (WVEC)		
Hartford, Conn.	Unknown‡	24	Unknown	235	118		1	Unknown	Conn. State Bd. of Educ.		
Johnson City, Tenn.	WJHL-TV	11	1 Aug. '53	54	27		0	4,000	WJHL, Inc.	W. H. Lancaster Jr.	Pearson
Lansing, Mich.	WILS-TV	54	15 Sep. '53	25.6	13		1	108,000	Lansing Bdcstg. Co. (WILS)	W. A. Pomeroy	
Longview, Tex.	Unknown	32	Unknown	20	11		0	Unknown	East Texas TV Co.		
Memphis, Tenn.	WHBQ-TV	13	1 Aug. '53	316	158		1	180,000	Harding College (WHBQ)	John H. Cleghorn	
Midland, Tex.	Unknown	2	Unknown	51	26		0	Unknown	Permian Basin TV Co.		
Milwaukee, Wis.	WCAN-TV	25	June '53	105	56		1	400,000	Midwest Bdcstg. Co. (WCAN)	Alex Rosenman	
Minot, N. D.	KCJB-TV	13	Unknown	28.6	14.3		0	Unknown	North Dakota Bdcstg. Co. (KCJB)		
Minot, N. D.	Unknown	10	Unknown	57.3	31		0	Unknown	Rudman TV Co.		
Newport News, Va.	WHYU-TV	33	Early summer	21	11		0	Unknown	Eastern Bdcstg. Corp. (WHYU)	Frederic F. Clair	
Norwich, Conn.	Unknown‡	63	Mar. '54	215	108		0	Unknown	Conn. State Bd. of Educ.		
Oklahoma City, Okla.	Unknown	25	Unknown	17.3	8.6		1	141,000	Okla. Co. TV & Bdcstg. Co. (c/o KWCO)		
Oklahoma City, Okla.	KLPR-TV	19	Unknown	90.2	48.7		0	141,000	KLPR Television Co.		
Parkersburg, W. Va.	Unknown	15	Unknown	18.9	9.45		0	Unknown	West Va. Enterprises, Inc.		
Portland, Me.	WLAM-TV	53	Unknown	22.2	13.3		0	Unknown	Portland Telecasting Corp. (WLAM Lewiston)		
Rome, Ga.	WROM-TV	9	Unknown	2.9	1.45		0	Unknown	Coosa Valley Radio Co. (WROM)		
Roswell, N. M.	KSWS-TV	8	Unknown	110	55		0	Unknown	John A. Barnett (KSWS)		
Salem, Ore.	Unknown	24	Unknown	104.7	56.5		0	Unknown	Laurence A. Harvey		
Temple, Tex.	KTEM-TV	6	Unknown	12.9	6.5		0	Unknown	Bell Publishing Co. (KTEM)		
Texarkana, Tex.	KCMC-TV	6	June '53	18.5	9.4		0	Unknown	KCMC, Inc. (Texarkana Gazette & News)	F. O. Myers	O. L. Taylor
Tyler, Tex.	Unknown	19	Unknown	2.4	1.3		0	Unknown	Joseph A. Newhorn Jr.		
Wheeling, W. Va.	Unknown	51	Unknown	23.2	13.9		0	Unknown	Polan Industries		
Winston-Salem, N. C.	WTOB-TV	26	Unknown	200	100		0	Unknown	Winston-Salem Bdcstg. Co. (WTOB)		

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STATIONS ON NOW	SETS IN MARKET NOW†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
Lincoln, Neb.	KOLN-TV	12	12 Feb.	21.5	11	DuM	1	28,000	Cornhusker Radio-TV Corp. (KOLN)	Harold E. Anderson	Weed TV
Lynchburg, Va.	WLVA-TV	13	8 Feb.	28	14	CBS, DuM	1	35,000	Lynchburg Bdcstg. Corp. (WLVA)	Philip Allen	Hollingbery
New Britain, Conn.	WKNB-TV	30	11 Feb.	205	105	CBS	1	300,000	New Britain Bdcstg. Co (WKNB)	Peter B. Kenney	Bolling
Reading, Pa.	WHUM-TV	61	9 Feb.	260	135	CBS	1	68,304	Eastern Radio Corp. (WHUM)	Humboldt J. Greig (pres.)	H-R Rep
Roanoke, Va.	WROV-TV	27	14 Feb.	105	62	ABC	2	39,800	Radio Roanoke (WROV)	Frank E. Koehler	Burn-Smith
Youngstown, Ohio	WFMJ-TV	73	6 Feb.	175	89	NBC	2	90,200	Vindicator Printing Co.	Wm. F. Maag Jr.	Headley-Reed

*Both new CP's and stations going on the air listed here are those which occurred between 3 and [illegible] additional applications are known to be awaited in that period.

**Power as CP's were received in FCC applications or, if not a new application, from station records. In most a few instances, power information was supplied by station management.

†Information on the number of sets in markets not covered by NBC Research data is for the [illegible] as SPONSOR receives it from station reps and FCC. Unless otherwise specified, all sets in market figures pertain to total sets in market.

‡Educational grant.

For commercials
with impact... it's

TV Film Spots

A LA KLING



Kling studios

* CHICAGO
601 North Fairbanks Court

HOLLYWOOD
(Ray Patin Productions) 6650 Sunset Boulevard

NEW YORK
affiliated with Thompson Associates • 40 E. 51st St.

DETROIT
1928 Guardian Building

*



Pacing, integration, movement, photographic excellence, art direction—these are the elements that make for maximum impact and TV selling power. Kling blends these and other ingredients from creative storyboards to finished commercials with dramatic effect.

In both animated and live spots, Kling's consistent leadership stems from long experience, superior facilities, and top creative talent. *Only Kling offers all three.*

Put this three-way key to the test and you see the result: Award of excellence from the New York Art Director's for the Godchaux Sugar commercial produced by Kling's Hollywood animation division headed by Ray Patin.

For Ideal Dog Food, this three-way key resulted in a Kling-produced commercial that was chosen among the top ten of the best remembered TV spots by the Advertest Research Bureau.

Our modern, fully equipped studios in Chicago and Hollywood are at your service. Let us give you the top quality results you want—commercials that sell. Kling gives you Advertising Knowmanship plus Hollywood Showmanship!

These Kling TV spot syndications are now available:

1. **Bank spots—cartoon animation**
2. **Beer spots—series one (testimonials)**
3. **Beer spots—series two (beer with food)**
4. **Bread spots—stop action photography**
5. **Ice Cream spots**

Now on the presses! Our new booklet of inside information about Kling services. Write for your free copy.

your only single source for:

ADVERTISING AND EDITORIAL ART

DISPLAYS

PHOTOGRAPHY

TELEVISION FILMS

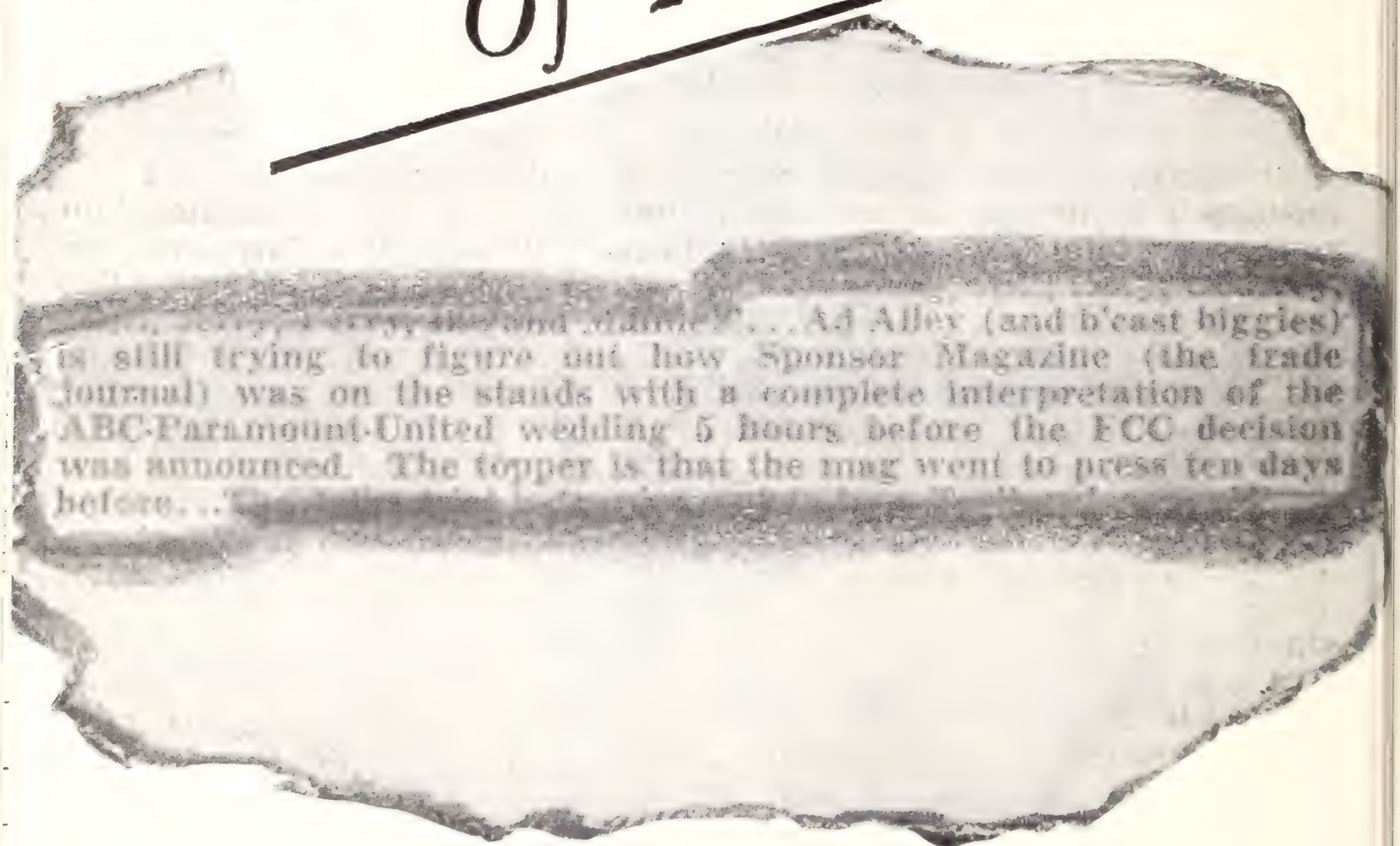
SLIDE FILMS

MOTION PICTURES

SALES TRAINING

AND MAINTENANCE MANUALS

Walter Winchell
Of New York


...Jerry, Jerry and Madame P. . . Ad Alley (and b'cast biggies) is still trying to figure out how Sponsor Magazine (the trade journal) was on the stands with a complete interpretation of the ABC-Paramount-United wedding 5 hours before the FCC decision was announced. The topper is that the mag went to press ten days before...

New York Daily Mirror (and approximately 400 other newspapers), Sunday 15 February 1953

To Walter Winchell, Business Week, The New York Times, Space & Time and many others that commented on SPONSOR'S *AB-PT "scoop" we offer this explanation. We're not psychic; nor are we much on "scoops." But we do specialize in digging, probing, studying, analyzing, interpreting—and while so doing occasionally hit one smack on the nose. As one result,* SPONSOR *is frequently quoted. We followed AB-PT much as we do countless other stories, with zeal and purpose in the interests of advertiser and agency understanding. We're glad it worked out so well.*

SPONSOR

The magazine radio and TV advertisers use

Radio

...and now a message from our sponsor

TV

by Bob Foreman

Maybe it's because I just won't try but I've never been able to understand people who would rather rely on a doubtful bar graph than on plain common sense, a well-founded opinion, or a deep-seated conviction. Remember I said a "doubtful bar graph." If your research methods are sound, your results should be valid so by all means make use of this kind of numerology to question your common sense when it is at odds with the charts.

But make sure your research really *is* foolproof. Don't be satisfied with such criteria as "playback" (recall) when your advertising is aimed solely at garnering cash. Don't settle for "like and dislike" charts unless you are absolutely certain that these qualities have a direct bearing upon the sales of your product (I've never seen anyone actually prove this).

And, for goodness sake, don't warp your advertising to fit the pattern of your research! In other words, don't delude yourself or lower your esteem by setting out to prepare advertising whose main function is to come out nicely when you research it. It's very easy to do this, you know.

In fact, here's how. If your number experts have built up such qualities as recall, you eliminate ideas from your copy in order to increase your recall quotient. Then your bar graph is bound to go higher at the next reading. But let's see what that can mean—perhaps you are even *farther* from the desired result of your advertising than ever. A case in point: You are trying to sell an involved idea to the public or to give an over-all impression about a costly and complicated product such as an automobile. To get a higher recall, you concentrate on only one feature of the car—let's say its brakes. By constant reiteration of your brake story *alone* backed by relevant sound and video gimmicks on these brakes, you come up with a resounding playback for your commercials. On the other hand, it may well be that the most effective commercials you could prepare would merely use brakes as a lead-in and then go to seven other features, ending up with a mention of style and economy. Your playback is sure to be lower in this copy. But the over-all impression about your automobile may be far more favorable.

Reliance on shaky criteria in preference to horse sense plays many other tricks on us too. Take program ratings. They have led us up many a dark and blind alley. Sometimes lower-rating shows that obviously (and even by research) reach the right type of audience are scrapped for higher-rating epics which obviously (and by research) appeal to huge segments of people who will never be in the market for the sponsor's product. Yet often we go to great lengths to attain the higher number. Why? Because it looks better to the advertising manager.

What about common sense? Despite television's leanings toward (and on) that nebulous entity known as show business, direct brain waves are the best tools we have. We sharpen these tools with our experience. We use them more skillfully when we back them up with some factual data if we have it. But comments such as "I don't think the product looks well in this set" and "that announcer seems to be insincere" and "my wife says no woman would ever peel a potato that way" and "I think the close-up of the gal is very unflattering"—remarks like this *made by people who have savvy* are certainly worth noting and acting upon.

Convictions are wonderful things in our business. I refer, of course, to *good* convictions, *sound* opinions, based upon experience and straight thinking. What this business needs is more people who have such convictions and opinions and who are willing to subscribe to them *very much out loud!*

Conti personalized pitch features close ups of glamorous Lilli Palmer (see Foreman review)



commercial reviews

TELEVISION

SPONSOR: **Conti Castile Shampoo**
AGENCY: **Bermingham, Castleman & Pierce, N.Y.C.**
PROGRAM: **"Lilli Palmer Show"**
PRODUCER: **Oasis Telecasts, Inc.**

Absolutely no effort has been made by the Conti people to gild the Lilli, and when it's the genus of Palmer, it's just as well. For this lovely lady scarcely needs any adornment. Hence the commercial approach employed by Miss Palmer is straight and lovely.

Actually, it does take as beautiful a creature as Lilli Palmer to conjure up in-

KEYSTONE STEEL & WIRE COMPANY

PEORIA 7 ILLINOIS

January 10, 1953

REUBEN E. SOMMER
PRESIDENT & GENERAL MANAGER

Mr. James E. Edwards, President
WLS, Prairie Farmer Station
1230 Washington Blvd.
Chicago 7, Illinois

Dear Mr. Edwards:

You and your fine staff of entertainers, announcers and technicians have done an outstanding job. Not only for us at Keystone but, perhaps more important, you have done a wonderful job of providing a source of good, clean, truly American entertainment for your vast audience in WLS - Land.

Twenty years is a long time. On January 14, 1933, when the first Keystone Barn Dance Party went on the air, many of today's regular listeners were small children. To maintain the standards which were set, during the years of war and worry, of peace and promise, is an achievement which few, if any, in your field can match. You can be justly proud of this achievement.

Sincerely yours,

R E Sommer

President and General Manager.

RES:FW

The Keystone Steel & Wire Co. has been a regular user of WLS time since March 1929. For the past 20 years they have Sponsored a half hour of the National Barn Dance every Saturday night. The opportunity to serve Midwest farm families during that period is one we are glad to have shared with this fine company and its equally fine products.



50,000 WATTS • ABC AFFILIATE
REPRESENTED BY JOHN BLAIR & CO.

CHICAGO 7

TELEVISION'S



We've

AL

M

"FA

S

Never before such exciting portrayals . . . such a galaxy of dramatic talent!

MENJOU, THE INIMITABLE.
MENJOU, THE INCOMPARABLE
MENJOU, THE
MASTER PERFORMER
AT HIS ELEGANT BEST!

television

EACH MAGN

SMASH HIT!

SOLD . . .

To SCHAEFER BEER for NEW YORK!

To TUMS for CHICAGO and ST. LOUIS!

To BLATZ BEER for MILWAUKEE!

SOLD . . .

To DREWRYS BEER for 6 MARKETS!

To OLYMPIA BREWING CO. for 6 MARKETS!

To GENESEE BREWING CO. for 5 MARKETS!

SOLD . . .

To SMITHFIELD PACKING CO. for NORFOLK!

To ZINSMASTER BAKERY CO. for MINNEAPOLIS!

To SUN DRUG COMPANY for PITTSBURGH!

r week, brilliant beyond belief...

OLPHIE ENJOU

R HOST AND STAR IN

ORITE ORY"

Planned for 3 Full-Length Commercials Plus Opening and Closing Sponsor Identifications!

atest dramatic achievement...

STORY A COMPLETE AND CAPTIVATING HALF-HOUR DRAMA!





ZIV-TV

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD CINCINNATI, OHIO
NEW YORK HOLLYWOOD



WMCT

MEMPHIS, has

stepped up

as of Nov. 23, 1952

formerly 15,000 watts

Now 60,000 watts

formerly operating on Channel 4

Now on Channel 5

which means

bigger audience

. . . a wider coverage area which naturally embraces a wider listening audience (now estimated at more than 185,000 TV homes).

better reception

. . . as actually attested by signed letters from listeners in the fringe area of WMCT's coverage.

to sell Memphis, you need

Channel 5 • Memphis
Affiliated with NBC
Owned and operated by
THE COMMERCIAL APPEAL

WMCT
Memphis ONLY TV Station

terest in the rather feeble historical lead-in that this copy burdens her with before she is permitted to get down to the business of selling shampoo. I refer to the allegory contrived about the story of Lady Godiva and her tresses. "But joking aside," says Lilli, and then launches into good straight copy. The video consists of naught but close-ups of Miss Palmer — but that's more than enough, in this instance.

SPONSOR: *Arthur Murray Party*
AGENCY: *Ruthrauff & Ryan, N.Y.C.*
PROGRAM: *"Arthur Murray Show"*

Like anyone who's had a TV set for six years—in fact, like anyone in the business—I've seen a lot of commercial copy televised, live and film. The advertising content and abilities of this gamut is as varied as the method of presentation. But I think if I had to give an Oscar to the soundest ad copy I've seen—copy flawlessly produced yet without its production obscuring the message, well-written yet without the writing giving it a veneer that one can see through and hence mistrusts—if I had to pick such a piece of copy, I think it might be the live middle commercial on the Arthur Murray show I saw of a recent Sunday night on WABD.

The particular sales epic to which I refer began with an oldish sort of guy, thin on top, at a party rubbing his hands because of the nice-looking young gals present. But when Mr. Almost Bald asks a couple of chicks to dance, each turns him down. The gals then compare notes agreeing our pal is kind of square when it comes to dancing (all this, by the way, is live copy, done in dialogue and is as natural as ordinary conversation, not stilted or phony in any respect).

We then get a voice-over pitch about the Arthur Murray lessons and this starts with a still of the canopy at the studio, progresses to live shots of the couples in action with an appropriate super of the 50% price deal.

Then we come back to Harry (Mr. Thin On Top) dancing happily with one of the damsels who previously gave him the brush while the announcer says only one lesson got the gent started. Evidently, he got off to a flying start, too!

Every tried and true ad approach was involved here and done superbly. I'd suggest the younger element on our copy staff take a gander at Mr. Murray's copy each week. I know I intend to.

WE SELL Erie



ALL UNDER COMMON OWNERSHIP...

Outstanding success stories have been written by advertisers who use these three great advertising media, The Erie Dispatch, TV Station WICU and Radio Station WIKK—a merchandising assistance program without equal is available to you.


Good Cheer Fund Show On WICU Tonight

THE ERIE DISPATCH

Cheer Fund Show Tonight On Television

NEW FINANCIAL CRISIS FACES COUNCILMEN

FBI Nabs Brink's Suspect

Yes, WICU has all 4 networks, plus outstanding local programs.

The Erie Dispatch—133 year old aggressive daily and Sunday newspaper showing healthy lineage and circulation gains. For Home Product advertisers, Tele-Kitchen show is a terrific help. Write today for details.

WIKK

ERIE, PA. - 5,000 WATTS

WIKK has top Hooper and Pulse ratings. The outstanding "1330 Review" television program assures you of complete assistance and coverage.

National Representatives

WICU-TV—Erie, Pa.—Headley-Reed Co.
WTVN-TV—Columbus, O.—Headley-Reed Co.
WTOD—Toledo, O.—Headley-Reed Co.
WHOO—Orlando, Fla.—Avery-Knodel, Inc.
WIKK—Erie, Pa.—H-R Co.
ERIE DISPATCH, Erie, Pa.—Reynolds-Fitzgerald, Inc.

★ RADIO
★ TV
★ NEWSPAPER



EDWARD LAMB Enterprises INC.

New York Office—Hotel Barclay —Home Office—500 Security Bldg., Toledo, Ohio

SPONSOR-TELEPULSE ratings of top spo

Period: 2-8 January 1953

Rank now	Rank past	TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average weighted rating†	7-STATION MARKETS		4-STATION MARKETS		3-STATION MARKETS					
				N.Y.	L.A.	Chi.	Wash.	Atlanta	Balt.	Cinc.	Cleve.	Columbus	Det.
1	16	***Death Valley Days***, McCann-Erickson (W)	21.7			wenr-tv **7.4** 8:00pm			wmar-tv **11.8** 10:00pm				wxyz-tv **11** 10:3
2	2	***Superman***, MPTV, R. Maxwell (K)	21.3			wenr-tv **17.4** 7:30pm		wsb-tv **14.8** 7:00pm					wxyz-tv **11.3** 6:30pm
3		***Doug. Fairbanks Presents***, NBC Film (D)	20.7	wnbt **20.4** 10:30pm		wgn-tv **9.8** 9:30pm							wwj-tv **14.0** 10:30pm
4	7	***Foreign Intrigue***, JWT, Shel. Reynolds (A)	20.1	wnbt **20.7** 10:30pm	knbh **10.6** 10:30pm	wenr-tv **12.8** 10:00pm	wnbw **19.6** 10:30pm	waga-tv **19.5** 10:30pm		wkrc-tv **23.0** 9:30pm	wews **16.3** 10:00pm		wjbk-tv **16.0** 10:30pm
5	4	***Cisco Kid***, Ziv (W)	19.8	wnbt **9.2** 7:00pm	keca-tv **11.9** 7:00pm	wenr-tv **20.8** 2:00pm	wnbw **10.4** 6:30pm	waga-tv **21.8** 7:00pm	wbal-tv **18.8** 7:00pm	wcpo-tv **26.3** 6:00pm	wnbk **21.8** 6:00pm	wbns-tv **15.3** 7:00pm	wxyz-tv **21.5** 7:00pm
6	9	***The Unexpected***, Ziv (D)	18.9		keca-tv **3.9** 8:00pm	wbkb **15.4** 9:30pm		waga-tv **8.0** 7:00pm	wbal-tv **8.8** 10:30pm			wbns-tv **29.5** 9:30pm	wjbk-tv **16.0** 10:30pm
7	6	***Hopalong Cassidy***, NBC Film (W)	18.8	wnbt **13.7** 6:30pm	knbh **11.4** 5:30pm	wenr-tv **17.8** 3:00pm	wnbw **17.0** 1:30pm	wsb-tv **18.0** 5:30pm	wbal-tv **19.8** 5:30pm	wlw-t **15.8** 5:30pm	wnbk **15.0** 6:00pm	wbns-tv **17.0** 1:00pm	wwj-tv **15.3** 5:30pm
8	5	***Jeffrey Jones***, CBS Film, L. Parsons (M)	18.5			wbkb **13.2** 10:00pm				wcpo-tv **14.3** 8:30pm			wjbk-tv **11.3** 6:00pm
9	3	***Boston Blackie***, Ziv (M)	18.4	wabd **6.5** 9:30pm	knbh **9.0** 7:00pm	wbkb **26.4** 9:30pm				wlw-t **29.8** 8:30pm		wbns-tv **23.8** 9:00pm	wwj-tv **12.5** 6:30pm
10	8	***Kit Carson***, MCA, Revue Prod. (W)	17.9		keca-tv **13.0** 7:30pm	wenr-tv **19.0** 2:30pm	wtop-tv **8.2** 6:30pm	wltv **19.0** 6:00pm	wmar-tv **13.3** 6:00pm		wnbk **11.5** 6:00pm	wbns-tv **12.3** 7:30pm	
11	1	***Range Riders***, CBS Film, Flying "A" (W)	17.1	wjz-tv **3.9** 4:30pm	knbh **10.7** 7:00pm						wews **23.5** 6:00pm		
12	13	***China Smith***, PSI-TV, Tableau (A)	16.5		keca-tv **11.5** 8:30pm	wnbq **9.2** 9:30pm	wttg **4.6** 9:30pm	waga-tv **18.3** 10:30pm	waam **6.3** 11:00pm				wxyz-tv **8.8** 8:00pm
13	10	***Abbott & Costello***, MCA, TCA (C)	16.4	webs-tv **16.7** 10:30pm	kttv **14.7** 8:00pm				wbal-tv **14.8** 10:30pm	wlw-t **20.8** 9:30pm	wxel **12.0** 10:00pm	wlw-c **20.8** 9:30pm	wxyz-tv **12.3** 9:30pm
14	14	***Wild Bill Hickok***, W. Broidy (W)	16.2	wabd **6.9** 7:00pm	ktla **13.2** 6:00pm	wenr-tv **17.0** 1:30pm	wtop-tv **14.8** 1:00pm	wsb-tv **24.5** 5:30pm	wbal-tv **17.5** 7:00pm	wkrc-tv **19.8** 6:30pm	wnbk **11.8** 6:00pm	wbns-tv **26.8** 6:00pm	wxyz-tv **10.8** 6:30pm
15	11	***Dangerous Assign.***, NBC Film, Donlevy (A)	15.6	wnbt **12.7** 10:30pm	knbh **15.7** 10:30pm	wenr-tv **14.6** 10:00pm	wmal-tv **8.6** 7:30pm		wbal-tv **13.8** 10:30pm		wnbk **19.0** 10:30pm	wbns-tv **17.8** 9:30pm	
16	15	***Laurel & Hardy***, Unity TV (C)	12.5		knbh **7.9** 4:30pm				wbal-tv **12.3** 6:30pm			wbns-tv **20.5** 6:30pm	wxyz-tv **9.0** 6:00pm
17	19	***Terry & the Pirates***, Official, Dougfair (K)	11.8	wabd **5.9** 7:30pm	kttv **13.5** 8:30pm	wgn-tv **4.2** 11:00am	wttg **11.6** 7:30pm				wnbk **17.8** 6:30pm	wbns-tv **14.3** 5:30pm	wxyz-tv **14.8** 4:30pm
18	18	***March of Time***, March of Time (Doc.)	11.0	wnbt **3.2** 7:00pm	kttv **3.9** 7:30pm	wenr-tv **7.4** 10:00pm	wtop-tv **10.4** 10:30pm	waga-tv **11.8** 7:00pm	wbal-tv **7.8** 7:00pm	wcpo-tv **12.3** 9:30pm	wews **8.5** 7:30pm	wbns-tv **14.8** 7:00pm	wjbk-tv **12.3** 7:00pm
19		***Ramar of the Jungle***, Arrow (A)	10.0		kttv **10.4** 7:00pm	wenr-tv **9.0** 7:00pm							wxyz-tv **14.0** 6:30pm
20	20	***Dick Tracy***, Snader (M)	8.5	wabd **3.7** 6:30pm	knbh **6.5** 10:30pm	wgn-tv **7.8** 6:00pm	wttg **9.8** 5:30pm	wsb-tv **11.3** 6:00pm					wxyz-tv **16.3** 7:00pm

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc.) documentary); (K) kid shows; (M) mystery; (W) western. Films listed are half-hour length, broadcast in four or more [illegible] markets. Average weighted rating arrived at as follows: Individual market ratings are weighted in proportion to number of TV homes in each market. For instance, in Janu[illegible] 1953, TelePulse gave a weight of 13 to New York, as compared to a weight of 1 for Cincinn[illegible]. Blank space indicates film not broadcast in this market as of 2-8 January 1953. While netwo[illegible]

m shows

2-STATION MARKETS				I-STATION MARKETS			
Birm.	Bost.	Day'on	Mpls.	Buffa'o	New O.	Seattle	St. Louis
wafm-tv **20.5** 9:30pm			weco-tv **20.8** 10:00pm			king-tv **52.0** 9:30pm	
wafm-tv **25.0** 6:00pm			weco-tv **17.8** 6:30pm	wben-tv **41.5** 7:00pm	wdsu-tv **25.5** 5:00pm		ksd-tv **31.5** 5:30pm
			kstp-tv **26.5** 9:30pm				ksd-tv **47.5** 10:30pm
	wnac-tv **19.3** 10:30pm		kstp-tv **23.8** 9:30pm		wdsu-tv **52.5** 9:30pm		ksd-tv **26.0** 11:00pm
wbrc-tv **31.3** 5:30pm	wnac-tv **19.8** 5:30pm		kstp-tv **21.8** 4:30pm	wben-tv **35.0** 5:00pm	wdsu-tv **28.5** 5:00pm	king-tv **44.0** 7:00pm	ksd-tv **36.5** 4:30pm
	wnac-tv **11.0** 6:15pm	whio-tv **18.8** 10:00pm	weco-tv **24.3** 9:30pm		wdsu-tv **56.0** 9:30pm		ksd-tv **50.5** 10:00pm
	wbz-tv **9.8** 1:00pm	wlw-d **9.8** 6:00pm	weco-tv **23.8** 6:00pm	wben-tv **36.0** 3:00pm	wdsu-tv **40.0** 1:30pm	king-tv **37.5** 6:00pm	ksd-tv **25.5** 9:30am
	wbz-tv **23.5** 10:30pm						
	wnac-tv **26.5** 7:00pm	whio-tv **24.8** 9:00pm	weco-tv **27.5** 9:30pm	wben-tv **23.5** 11:30pm	wdsu-tv **48.0** 10:00pm		ksd-tv **35.0** 11:30pm
wafm-tv **23.8** 6:00pm	wnac-tv **12.3** 5:30pm	wlw-d **24.5** 6:00pm			wdsu-tv **37.5** 2:00pm		ksd-tv **34.0** 2:30pm
	wbz-tv **26.5** 7:00pm		weco-tv **24.5** 5:00pm		wdsu-tv **52.5** 6:00pm	king-tv **44.5** 7:00pm	
wafm-tv **27.8** 9:30pm					wdsu-tv **45.5** 10:00pm		ksd-tv **55.5** 9:15pm
		wlw-d **23.0** 9:30pm	kstp-tv **20.8** 5:00pm		wdsu-tv **55.0** 9:30pm		
wafm-tv **21.8** 6:00pm	wnac-tv **8.8** 5:30pm	wlw-d **11.5** 6:00pm	weco-tv **13.3** 5:00pm	wben-tv **26.5** 1:00pm	wdsu-tv **44.0** 3:30pm	king-tv **28.5** 1:30pm	ksd-tv **32.0** 12noon
		wlw-d **15.3** 10:30pm	weco-tv **26.3** 9:00pm	when-tv **52.5** 10:30pm	wdsu-tv **56.0** 7:30pm		
wbrc-tv **19.0** 4:30pm	wbz-tv **10.8** 5:00pm	wlw-d **9.8** 6:00pm		when-tv **42.5** 7:00pm		king-tv **26.0** 1:00pm	
wafm-tv **16.5** 6:30pm	wnac-tv **9.3** 6:00pm	whio-tv **8.5** 6:30pm	kstp-tv **20.8** 5:30pm		wdsu-tv **33.5** 11:00pm	king-tv **51.5** 9:30pm	ksd-tv **53.0** 9:30pm
	wbz-tv **21.0** 6:00pm		kstp-tv **21.5** 9:30pm				

are fairly stable from month to month. In number of markets in they are run, this is true to much lesser extent with syndicated This should be borne in mind when analyzing rating trends

See next page for film notes and trends ▶

YOUR PRODUCTION DEMANDS THE EXCELLENCE OF

Precision Prints



STEP PRINTING ELIMINATES CONTACT SHIFTS

The sharpness of a print depends on close contact between original and print stock. In step printing at Precision, the two films are absolutely stationary during exposure. Timing and effects are produced without notching original.

YOUR ASSURANCE OF BETTER 16mm PRINTS

15 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive **Maurer**-designed equipment—your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 19, N.Y.
JU 2-3970

Pity the poor film that is UNTREATED!



Our new folder, "Peerless Pointers," tells you tersely and factually about preventable damages that frequently happen to film . . . and how Peerless Treatment guards against such damage at a cost measured in pennies.

Write for your copy now

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Protective and preservative treatments . . .
Rejuvenation Treatments

". . . We investigated 22 research organizations . . . Western Union was selected because of . . . extensive coverage . . . speed . . . and the least cost."

You, too, can profit from Western Union MARKET SURVEYS



Fast, efficient way to check consumer attitudes and brand preferences. Call on Western Union for local, sectional, or nation-wide surveys—conducted by over 2,000 experienced, on-the-ground offices throughout the country.

Other Western Union Services

- **DISTRIBUTION**—Fast distribution by messenger service.
- **CIRCULATION VERIFICATION**—Checks titles, buying influence and addresses.
- **PUBLIC OPINION POLLS**—Spot checks on media coverage and consumer preferences.
- **"OPERATOR 25"**—Enables advertisers to give prospects the names of local dealers by telephone...provides missing link between advertiser and consumer.

For further information on any or all these special services, call your local office of **WESTERN UNION**

Film notes and trends*

Horse opera leads again: A consistent trend revealed in SPONSOR-TelePulse ratings on spot TV films to date is that leadership has been held by the same type of show—the Western. An outdoor drama has topped this monthly rating report for three successive months. *Death Valley Days*, coming up all the way from No. 16 place, replaced *Range Riders* at the head of list (see chart on pages 56-57). Another interesting angle about the spot film ratings for latest period covered by TelePulse is the emergence of *Douglas Fairbanks Presents* from nowhere suddenly into the No. 3 spot across the country.

▼ ▼ ▼

Ballantine's re-runs: Encouraged by last year's results, Ballantine Beer will again this summer restrict telecasting to re-runs of its *Foreign Intrigue* series. What happened last summer was this: The highest ratings obtained by the show in Ballantine's four key markets—New York, Philadelphia, Boston and Washington—up to that time was from the re-runs. In other words, the re-runs carried through June, July, and August exceeded the ratings that *Intrigue* first showings got between 1 January and 1 June. The results were quite gratifying to the sponsor especially in view of the fact that summer advertising is so important to his product. Here's how the re-runs fared in each of the four markets. In New York re-runs started with a 12 rating and built up to a 15; in Boston ratings went from 9 in June to 12 in August; in Washington the jump was from 5 to 17, while in Philadelphia, the June rating was 12 and the August rating, 16. The Ballantine playing arrangement for 1953 calls for 39 new shows and 13 re-runs.

▼ ▼ ▼

Bait for sponsor prospects: Ad agencies in Denver are reported to have taken options on important syndicated series with a view to offering them as bait to accounts they want to lure away from a competitive agency. Syndicate sales managers expect this to become quite a practice in the more important newly-opened TV markets.

▼ ▼ ▼

How about comedy? A frequent plaint heard among agency buyers of film is that there aren't enough situation-comedy films available in the syndicate field. They say their clients show a preference for this type of fare not so much because a situation-comedy show, *I Love Lucy*, is top rater, as the fact it's better to lead from laughs into a commercial than from a somber dramatic situation or any low key mood.

▼ ▼ ▼

How perishable is TV film? A topic which is frequently speculated on among agency film buyers and syndicators is: How many years will it take on the average for a TV film using civilian backgrounds to become obsolete? SPONSOR surveyed a number of New York buyers and syndicators on this question and the average prediction was: four years. Two reasons for perishability which were cited most: (1) changing styles in women's clothes and coiffures; (2) rapid change in autos.

*(*See syndicated film ratings chart on previous page.*)*



MEET THE TWIN CITIES' GREATEST LOAFERS!

But *LAZY?* Don't you believe it!

"Loaf" means something very different to the Holsum Bread Bakery of Minneapolis-St. Paul. Thanks to a ***precedent-setting series*** of ***26 brand-new half-hour films, created expressly for television,*** these two hilarious fellows are busily selling bread all over this great Northwest market.

What's more . . . they're also selling Fords in San Francisco, Chevrolets in New York, Hoffman television sets out on the Coast, Pfeiffer Beer in the Midwest . . . to mention only a few of the different local and regional advertisers already sponsoring this exclusive MCA-TV series in key television markets.

the ABBOTT & COSTELLO show

PRECEDENT-SETTING because . . .

for the ***FIRST TIME*** in television history, ***you***—as a local or regional advertiser—can now display your products within the framework of powerful entertainment. Here's a caliber show with super audience pull and an effectiveness hitherto enjoyed ***only*** by the largest nation-wide advertisers. NOW it can work for ***you***—under ***your*** exclusive sponsorship in your ***own*** market!

For complete details about the TV-tailored Abbott & Costello films . . . including availability in your market, cost, and audition screenings . . . contact the nearest of these MCA-TV offices—

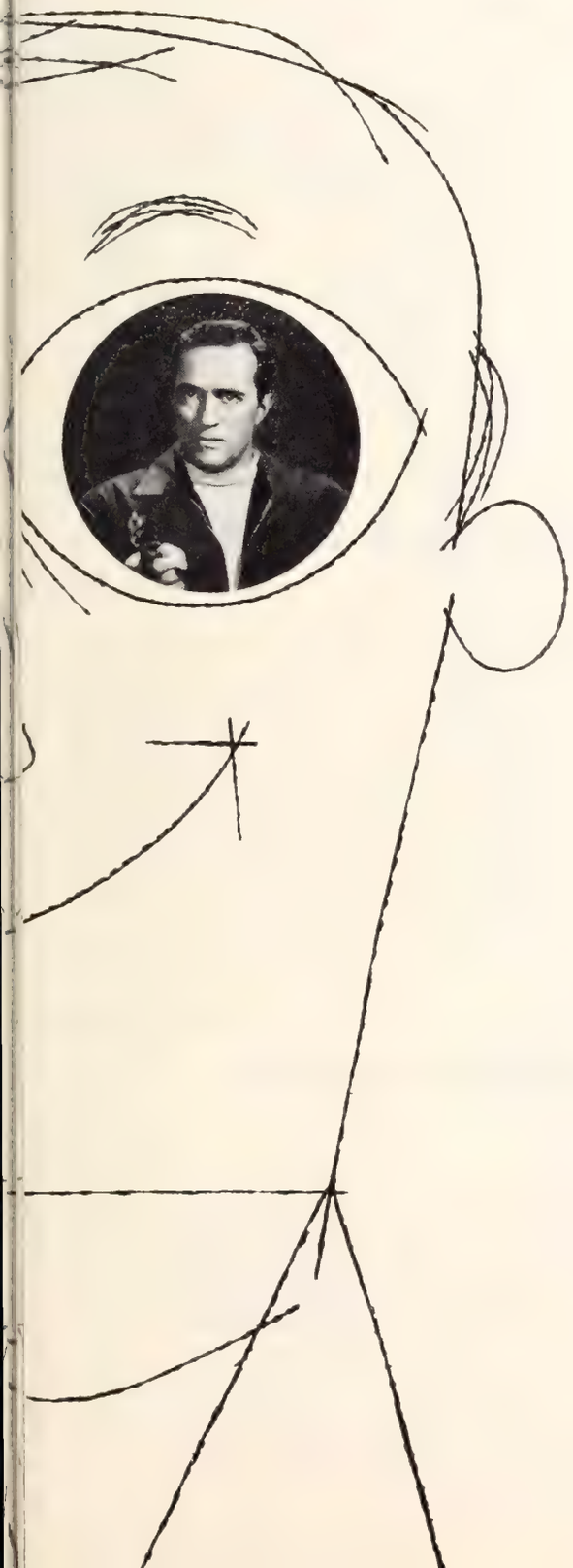
another advertising SHOWCASE by

NEW YORK 598 Madison Avenue—PLaza 9-7500
CHICAGO: 430 North Michigan Ave.—DElaware 7-4300
BEVERLY HILLS: 9370 Santa Monica Blvd.—CRestview 6-2601
SAN FRANCISCO: 105 Montgomery Street—EXbrook 2-8922
CLEVELAND: Union Commerce Bldg.—CHerry 1-6010
DALLAS 2102 North Akard Street—PROspect 7556
DETROIT 1612 Book Tower—WOodward 2-2604
BOSTON 45 Newbury Street—COpley 7-5850
MINNEAPOLIS Northwestern Bank Bldg.—LINcoln 7863

MCA TV Ltd.

AN AYE FOR AN EYE





That's the verdict for Jeffrey Jones, TV's fastest-moving private eye. And it's unanimous with viewers and sponsors, *the country over.*

In less than eight months on the air, "Files of Jeffrey Jones" has soared into Telepulse's Top Five syndicated film shows. Current ratings: Chicago, 20.4, Boston, 16.6, San Francisco, 17.8, Pittsburgh, 50.5 (December, 1952).

And sponsors in more than 25 TV markets concur. Jeff has successfully sold biscuits, bread, pharmaceuticals, radios, automobiles, gasoline, beer, milk, laundry service, many other products.

With "Files of Jeffrey Jones," you have action that gets a big reaction... from the cast (starring TV-movie-and-Broadway hero Don Haggerty) through scripts (39 half-hour mystery adventures of a sports-minded private eye whose favorite game is murder) to production (by Hollywood's Lindsley Parsons).

For top TV results in your local and regional markets—at a cost that'll make *you* cheer—ask the CBS Television Film Sales representative nearest you about Jeff now.

FILES OF JEFFREY JONES

a presentation of CBS TELEVISION FILM SALES with offices in New York, Chicago, Los Angeles and Memphis

ALSO AVAILABLE: *Cases of Eddie Drake* (also starring Don Haggerty), *Annie Oakley*, *Crown Theatre with Gloria Swanson*, *Hollywood on the Line*, *World's Immortal Operas*, *Holiday in Paris*, *The Gene Autry Show*, *Strange Adventure* and *The Range Rider*

TV results

FOOD PRODUCTS

SPONSOR: Helwig & Leitch, Inc. AGENCY: Harrison Pitt, Inc.

CAPSULE CASE HISTORY: *Helwig & Leitch, a Baltimore food manufacturer, wanted better distribution, better grocer cooperation in merchandising its products. The firm bought a half-hour weekly daytime show,* Block Party, *on WMAR-TV. During two years of continuous participation, the firm has gotten distribution in 300 new grocery stores. Floor displays and sampling campaigns in the new outlets also have helped skyrocket sales. Grocers' interest increased with the aid of TV.*

WMAR-TV, Baltimore PROGRAM: Block Party

FURNITURE

SPONSOR: Modern House Home Furnishings Co. AGENCY: Creamer & Co.

CAPSULE CASE HISTORY: *To boost business in the traditionally poor furniture sales month of February, the Modern House Home Furnishings Co. contracted to sponsor Les Malloy's* Preview Party *on KGO-TV. Total investment for the show, aired Tuesdays from 10:00 to 11:30 p.m., was $400. During the month, the firm sold over 79 units as a direct result of the telecast. At better than $150 per unit, sales traceable to the program totaled more than $11,850.*

KGO-TV, San Francisco PROGRAM: Preview Party

DANCE LESSONS

SPONSOR: Ray Quinlan Dance Studios AGENCY: Direct

CAPSULE CASE HISTORY: *Expenditures of $350 a week on non-TV advertising were getting poor results for the Ray Quinlan Dance Studios. Dropping all other media, the Studios tried one announcement on Jackson's* Late-Late Theatre, *on KTTV, at 2:15 a.m. By 4:15 a.m., 15 viewers had phoned the studio. Half the callers signed up for courses at a minimum of $100 per course. Since that time, Ray Quinlan has used one announcement a week, at a weekly cost of $65. He reports better than a 400% increase in business.*

KTTV, Los Angeles PROGRAM: Announcement

SPORTING GOODS

SPONSOR: Pennsylvania Rubber Co. AGENCY: D'Arcy Adv.

CAPSULE CASE HISTORY: *On behalf of its distributors in the New York area, the Pennsylvania Rubber Co. (a subsidiary of the General Tire Co.), sponsored the 15-minute Harry Wismer sportscast on WOR-TV across the board. Over nine months, Wismer has plugged about 100 area sporting goods dealers on the show. In addition, Wismer made 20 one-minute announcements each week for the firm. As a result of the simultaneous campaigns, local sales doubled within these nine months.*

WOR-TV, New York PROGRAM: Harry Wismer Sports Announcement

COOKIES

SPONSOR: Cal Ray Bakeries AGENCY: R. W. Webster

CAPSULE CASE HISTORY: *Five months ago, a Glendale, Cal., company, Cal Ray Bakeries, launched a saturation announcement campaign over KHJ-TV. It signed for 10 10-second spots a day, across the board. A recent survey showed that 67% of all area TV homes had listened to the sales pitch; that 45.9% of all TV homes purchased Cal Ray cookies for the first time during the five-month period. Increased purchases were recorded among 45% of TV homes who were old Cal Ray buyers. Total sales volume was up 21%.*

KHJ-TV, Los Angeles PROGRAM: Announcement

CHILDREN'S BOOKS

SPONSOR: F. & R. Lazarus Co. Bookshop AGENCY: Direct

CAPSULE CASE HISTORY: *A Columbus, Ohio, bookstore, the F. & R. Lazarus Co. Bookshop, offered a set of six children's books on* Aunt Fran and Her Playmates *over WBNS-TV as a special designed to test the strength of its viewing audience. The announcement calling attention to the set of books was made on Friday. By Saturday afternoon, Lazarus reported the original order of 300 books was gone, and a reorder of twice that amount had been placed to meet the heavy demand.*

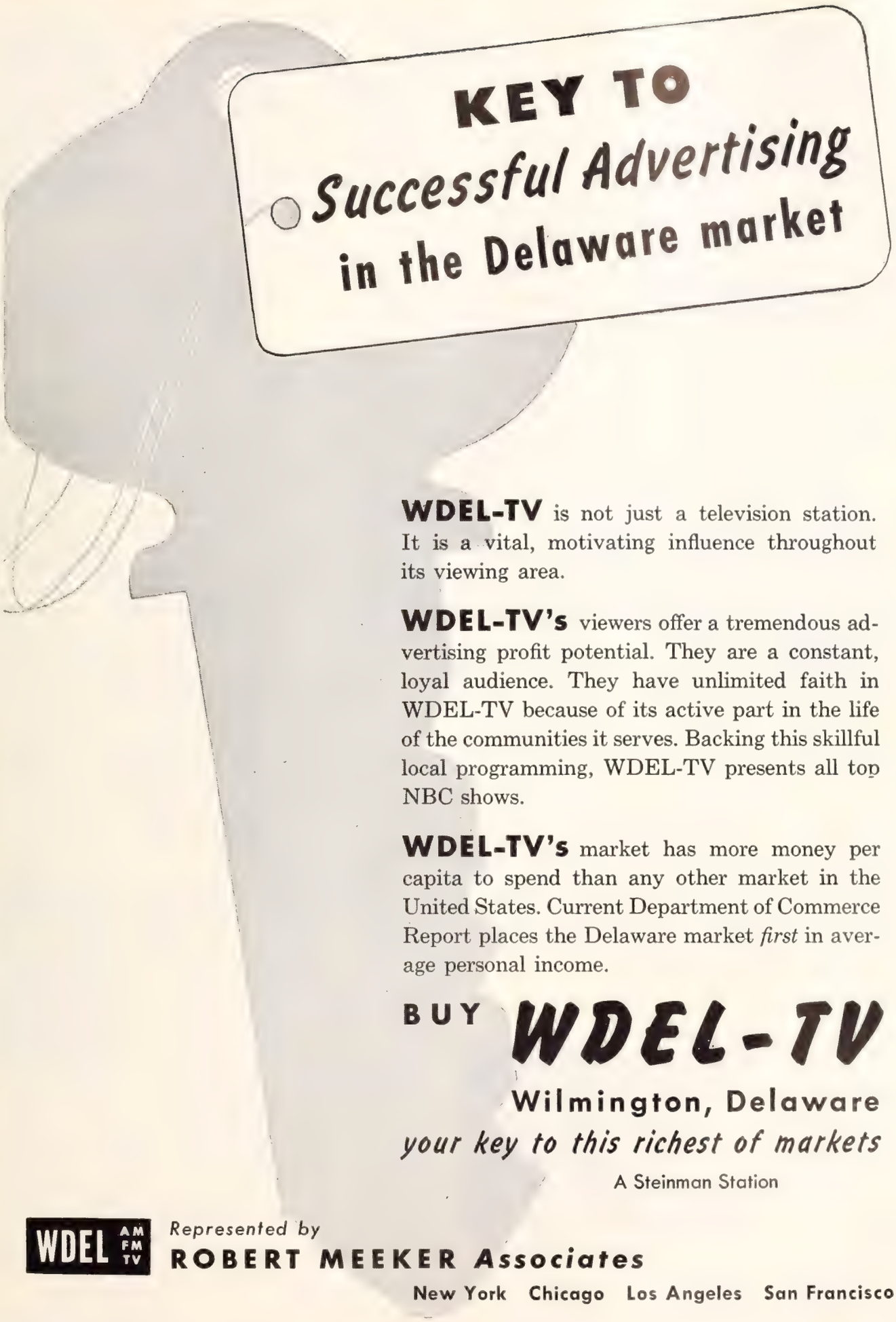
WBNS-TV, Columbus, Ohio PROGRAM: Aunt Fran and Her Playmates

BOOKLET OFFER

SPONSOR: Pepperell Mfg. Co. AGENCY: Benton & Bowles

CAPSULE CASE HISTORY: *As a key feature of its August White Sale promotion, the Pepperell Manufacturing Co. planned to make a free offer of a booklet on the care and selection of sheets and blankets. The company signed for a one-minute announcement on the Dave Garroway show,* Today, *over NBC TV. At a cost of $2,400, the offer reached viewers in 37 cities, bringing over 2,400 responses. Since the company considers each person requesting a booklet as a prospective customer, it feels the $1 per customer well spent.*

NBC TV PROGRAM: Today



KEY TO *Successful Advertising* in the Delaware market

WDEL-TV is not just a television station. It is a vital, motivating influence throughout its viewing area.

WDEL-TV's viewers offer a tremendous advertising profit potential. They are a constant, loyal audience. They have unlimited faith in WDEL-TV because of its active part in the life of the communities it serves. Backing this skillful local programming, WDEL-TV presents all top NBC shows.

WDEL-TV's market has more money per capita to spend than any other market in the United States. Current Department of Commerce Report places the Delaware market *first* in average personal income.

BUY ***WDEL-TV***

Wilmington, Delaware

your key to this richest of markets

A Steinman Station

WDEL AM FM TV

Represented by

ROBERT MEEKER *Associates*

New York Chicago Los Angeles San Francisco



Mr. Sponsor asks...

What special problems does a UHF station face in building an audience and what are you doing to solve them?

Carl W. Lichtenfels | Advertising Director, Gemex Corp., Union, N. J.

The picked panel answers Mr. Lichtenfels



Mr. Weber

Untimely concepts that problems exist that are especially peculiar to UHF should not be fostered; it can be compared to conversion to automatic transmission in the automobile industry.

Were it necessary to limit myself to the listing of a single "problem," it would be the emphasis of the alphabetical description "UHF." Classification of channels from 14 to 85 as *highest band television* could have been more fortunate. These frequencies are simply TV assignments of later historic development than channels 2 to 13. Alphabetical differentiation should not have been adopted and stressed. U to V has encouraged a distinction between Alley and Persian cat varieties, when both are television assignments requiring comparable equipment, investment and business application.

Accordingly, we will not write about problems associated with "UHF." But we will list brief experiences and observations by one engaged in a TV operation in the higher frequency spectrum.

In the very first place, the public, advertiser, and agency must be convinced that a channel 45 is television. And that it is in no way different in rendering a picture-signal and entertainment than the pre-freeze operations.

Next, the manufacturer of receivers must be as diligent in providing the means of conversion as he is in interesting the public in new models and larger screens.

Additionally, dealers and service personnel must be supplied with and gain experience and knowledge in higher frequency conversion.

Finally, survey work plus personal observation by agency and client must coordinate with the station operator's factual reports on a station's actual coverage area.

In summary: We see that our task in the highest frequency spectrum is to eliminate any concept that it is a problem. Rather, it is an unfortunately delayed second phase of TV development (arrested from 1949 to 1952) which will bring fine, clear, dependable television for the first time on a truly nationwide basis.

FRED WEBER
President
WFPG-TV
Atlantic City, N. J.



Mr. Baltimore

WBRE-TV started promoting its advent into TV some six years ago when it believed that its grant was first imminent. Through demonstrations of long distance TV at its transmitter site to clients, the press and the general public, we built up a strong desire for the medium.

To watch the Friday night fights on WNBT 100 miles away we often crowded over 200 people into our FM (and someday to be TV) transmitter room. In 1949, fringe area reception became an experimenter's delight, and sets began to fill the area. The pictures were generally poor, however. When news of our long-awaited on-the-air date was announced, the public was eager and ready for TV, UHF or no.

Just how eager the public was was evidenced by some 10,000 phone calls we answered in the five days preceding our on-the-air date.

Meetings with distributors soon convinced the dubious ones that we meant business when we said "on the air January 1"; sets began to flow into Wilkes-Barre and Scranton. In the area covered by our initial power, the signals have been excellent and the problems few. Reception has been reported as far away as 60 miles, a radius we expect to cover with ease when our final 1,000 kw is installed.

So what's *our* problem? Convincing all the timebuyers and clients that Lou Baltimore and hundreds of other old-time broadcasters are not investing over $2,000,000,000 in equipment they didn't think would work well enough to be salable as an advertising medium.

How are we solving this? By telling the timebuyers and clients what *we* believe to be the truth. We are telling them what our coverage looks like on paper . . . and then we tell them what we actually have accomplished. We are claiming only what is ours to claim.

DAVID M. BALTIMORE
Manager
WBRE-TV
Wilkes-Barre, Pa.

SPONSOR *invited the key men at all six of the UHF stations on the air prior to 1 January 1953 to take part in this panel. Only one, WSBT-TV, South Bend, Ind., was not able to participate.*



Mr. White

The first station to go on the air in a new television market faces the same problems in building audience whether it be UHF or VHF. With the increased use of receivers with continuous tuners, there will be a large segment of the viewing public that will never know the difference between UHF and VHF. They will be able to tune any channel from 2 to 82 with equal ease.

Good programing is the criteria on which any station is judged, and televiewers will watch the station which does the best job of programing without questioning the electronic principles involved.

KPTV is building UHF audience in Portland by providing the best possible entertainment programs, sports events, news, and public service. We are airing the top shows of each of the four major networks, supplemented by outstanding spot film programs. Live studios should be in operation within 30 days in which we will present local news, home economic shows, interviews, sports, other local appeal programs. This will give KPTV a well-rounded schedule which will have something to suit every taste.

CHARLES R. WHITE
Manager
KPTV
Portland, Ore.



Mr. Eberly

Any UHF station going on the air in an area where there has been VHF saturation immediately faces the problem of conversion. To accomplish a high rate of conversion, the UHF station must make up its mind to promote, promote, promote—even before the station begins operation. At WSBA-TV, we have used —and continue to use—many means of promotion, including tie-ins with TV dealers and distributors.

As converted sets multiply, there naturally must be something on the UHF

(*Please turn to page* 97)

ALWAYS FIRST ON THE SCENE!



WDSU-TV—Louisiana's *first* television station—is first in more ways than one!

Our coverage of the recent multi-million dollar Gulf of Mexico fire is a typical example. WDSU-TV was *first* on the scene to report and take pictures of the event. Our "Esso Reporter" not only beat all local opposition to coverage of the fire, but also provided the tv networks with first pictures for national coverage of the big story.

This is another sure-fire indication of our intention to be first on the scene always!

• Write, Wire or Phone BLAIR-TV!

WDSU-TV
CHANNEL 6
NEW ORLEANS

WHEN TELEVISION gives



complete coverage

BECAUSE

ITS POWER IS NOW
50,000 WATTS.

IT HAS A NEW TOWER
1914 FT. ABOVE SEA LEVEL.

IT IS CENTRAL NEW YORK'S
MOST POWERFUL TV STATION.

IT IS LOCATED IN THE
HEART OF AN
INDUSTRIAL AREA

SEE YOUR NEAREST
KATZ AGENCY

WHEN
TELEVISION
SYRACUSE

CBS • ABC • DUMONT
A MEREDITH STATION



agency profile

Art Duram

Radio-TV director
Fuller & Smith & Ross, Inc.

Looking over the Fuller & Smith & Ross list of predominantly industrial accounts you wonder how the agency managed to ring up over $3 million in radio-TV billings in 1952. And when you discover that air media will get close to $6 million out of the agency this year you can't help but be impressed.

The answer is simple. Since Art Duram became radio-TV director of the agency in January 1952 a number of F&S&R clients have come to believe in Art's philosophy: "TV has all the assets of competitive media and it reaches more people. The value of TV as an advertising medium is limited only by the imagination of its users. And there's nothing like it for telling a complicated story."

There were a lot of raised eyebrows when the news was announced that Owens-Corning Fiberglas Corp. was going to use Arthur Godfrey to sell fiberglas home insulation. But when Godfrey started to tell housewives how they could buy a fur coat on the money they'd save on fuel bills by using fiberglas insulation, the angle not only made sense but sold insulation. Selling oil-burner filters was a cinch when Godfrey told housewives they would cut down on house-dusting.

The motives for the use of TV by another industrial account, Alcoa, are generally misunderstood, according to Art. "There's no question that Edward R. Murrow's *See It Now* has definite prestige value, but what few people realize is that the program's commercials reach a large number of architects, contractors, and manufacturers whom we wish to educate in new uses for aluminum." Godfrey also is used to plug the firm's oil-burner filters (cut down on dust) as well as the line of fiberglas curtains and draperies.

Art is really sold on the versatility of television. He told SPONSOR: "It's a medium you can put to any use, whether your aim be sales, public relations, education, or promotion. And the beauty of it is that you can show the product not only in use but in its natural environment."

No newcomer to air media, Art started as a radio sports announcer right after graduating from the U. of Illinois. He acted in soap operas for a while, headed up a radio sports staff, worked in summer stock for a couple of seasons, and finally got in the sales end of radio. Before joining F&S&R to organize a radio-TV department in New York, he was with CBS for six years in various capacities, ended his tenure while Eastern Sales Manager for CBS TV.

Art, who lives with his wife and five-year-old son Michael in Chappaqua, N. Y., enjoys golf and skiing. ★ ★ ★

All It Took was a Bored Horde . . .

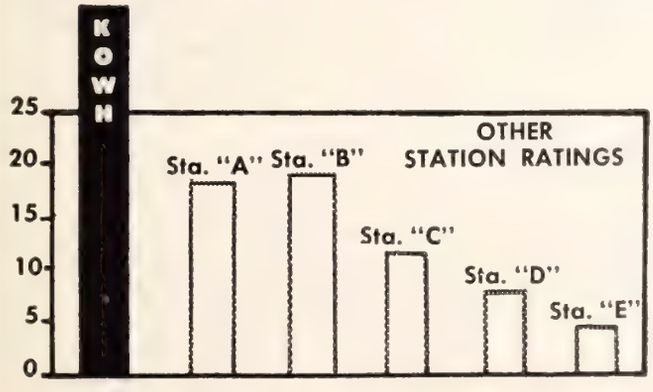


. . . And the Kubli Khan's fear that inactivity would blunt the fighting edge of his Asiatic conquerers, to send Mongol hordes swarming into southeastern Europe.

KOWH's solution for boredom is less drastic, but equally effective in rallying a horde of Omaha, Council Bluffs listeners to its banner. Proof? Slant a glance the below Hooper, *averaged for the 14-month span from October, 1951, to November, 1952!* If you're interested in invading our baliwick, give us a growl!

- *Largest total audience* of any Omaha station, 8. A.M. to 6 P.M. Monday thru Saturday! (Hooper, Oct. 1951, thru Nov., 1952.)
- *Largest share of audience,* in any individual time period, of any independent station in all America! (Nov., 1952.)

35.9%



Kowh

O M A H A

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

round-up

Now the city water department is measuring TV audiences

Heretofore TV audiences have been measured by such techniques as telephone coincidental, diary, and aided-recall interview. But an entirely new method of gauging program (and commercial) popularity was recently discovered in Detroit by someone totally unconnected with the broadcast industry: the general manager of Detroit's Department of Water Supply.

According to this gentleman, Laurence G. Lenhardt, the variations in the city's water pressure are a good index to the use of TV. The board of water commissioners, it seems, keeps graphs to index the vagaries of the water supply and demand. When the taps are opened and the waters flow freely, the pressure goes down. But when the pressure maintains an even balance over a period of time, it indicates that a great body of people is giving attention to something outside of the kitchen or bath. In the course of a normal evening, this "something," Lenhardt is certain, is television.

At the time that many commercials come on, reports Lenhardt, the graphs tend to become agitated in a minus direction, indicating a sudden rise in the use of water.

It was a *Detroit News* columnist, George W. Stark, who accidentally stumbled on this situation and described it in a recent column. He mentioned that the water pressure graphs on a Sunday evening, for instance, show a "steady, undiluted attention" to Fred Waring, *Toast of the Town* and *Mr. Peepers*.

What do you say, Nielsen and Pulse? ★ ★ ★

Toys are year-'round item, says firm; starts post-Yule push

Toy companies are expected to—and generally do—step up their selling efforts before Christmas. But the Playskool Manufacturing Co. of Philadelphia, flouting convention, launched a promotional push via TV right *after* holiday peak selling.

Playskool, makers of Lincoln Logs (toy replicas of logs and shingles used by American pioneers) contends that children require toys all during the year, not just at special gift seasons and on birthdays. Consequently, it premiered a program for youngsters on WCAU-TV, Philadelphia, late in January. A half-hour weekly Saturday a.m. stanza, *The Pioneer Playhouse* features the "Lincoln Logs Building Contest" and a Gene Autry serial film. In the course of each show, five youngsters are seen actually constructing different projects with the logs—a natural and vivid product demonstration—and a prize goes to the boy or girl who completes the best project by the end of the show.

The youngsters get applications to enter the on-the-air contest from local toy and department stores where Lincoln Logs are sold. Many of the stores are promoting the applications (and



Show incorporates vivid product demonstration

the show) via window and interior displays; Wanamaker's has pitched it in newspaper ads.

According to Playskool's agency, Friend-Reiss-McGlone, New York, the promotion has met with enthusiastic reception so far. Depending on continued success, Playskool plans to make the show network later on and enlarge the Lincoln Logs Building Contest into a national event. ★ ★ ★

Sponsor bankrolls KTTV special events only

In January 1952, the General Petroleum Corp., Cal., signed a somewhat unique contract with KTTV, Los Angeles: They were to sponsor automatically any and all unscheduled special events telecast by KTTV during 1952.

In the course of the year, the sponsorship has included on-the-spot reporting by the station of such happenings as the January floods, the Bakersfield and Tehachapi earthquakes, General Eisenhower's arrival in Los Angeles, election coverage throughout the city, the Tournament of Roses Parade.

At no time on the telecasts has the company tried to sell its products (auto and industrial oils and greases) directly, according to General Petroleum Advertising Director F. C. Meunier. Rather it has stuck to a policy of simple sponsor identification for which, says Meunier, it has been highly commended by the public. By its public service sponsorship, the company is primarily interested in making itself better and more favorably known in the community, Meunier points out.

That sales have not exactly suffered from this approach is evidenced by the fact that last month, General Petroleum renewed its contract for another 52 weeks — with indications that it plans to continue the arrangement for a long time to come in view of "overwhelming listener acceptance." In the new contract, KTTV's "roving commission" for the company is extended and amplified, says T. L. Stromberger, v.p. of West-Marquis, the ad agency.

The contract was negotiated between Meunier, Stromberger, and Leslie H. Norins, KTTV account executive.

★ ★ ☆

Alaska sponsors may buy California station time

The Village Morgue Cocktail Bar and other businesses in Valdez, Alaska, wanted to do a little radio advertising. But they discovered that due to terrain and other difficulties, local Alaska radio stations were getting little or no reception in the area.

They found, however, that station KFBK from Sacramento, Cal., somehow gets through quite well to Valdez. So Dale Kinsell, owner of the Village Morgue, in cooperation with Max Wells, of Wells Commercial Co., and O. J. Rockway, public accountant, both also in Valdez, wrote a letter to KFBK

requesting rates and other information. Would the station accept advertising from that area? How much would announcements preceding a show called *Stan's Drive In* (a KFBK midnight stanza heard in Valdez at about 10:00 p.m.) cost, and could more than one advertiser sponsor a single pitch?

KFBK sales manager Perry Nelson reports that the station has duly quoted times and rates, looks forward to carrying the advertising of Valdez, Alaska, sponsors. ★ ★ ★

Briefly . . .

The *March of Time* series, sponsored by the Miller Brewing Co. on over 49 TV stations on a spot basis, is presenting "profiles" of various cities around the U.S. First city to be



WDSU gave Miller-sponsored show buildup

highlighted was New Orleans. When the film "New Orleans—Gateway to the World" was scheduled to run on WDSU-TV 31 January, that day officially was proclaimed (by city officials) *March of Time* Day in New Orleans. For having gone all out to promote such a civic-minded film project, WDSU executives Edgar B. Stern Jr., pres. (photo, center) and Robert D. Swezey, exec. v.p. (second from l.), received a special scroll from the Mayor of New Orleans, DeLesseps S. Morson (second from r.). Earlier, Frank Shea (extreme l.), *March of Time* representative, and George Gill, advertising director of Miller Brewing, presented the mayor with a copy of the film for future use.

* * *

Over 1,000,000 entries from high schools throughout the nation and its territories poured in to the sixth annual Voice of Democracy contest. This month, four students—from California, the District of Columbia, Hawaii and New York—were named co-equal winners for writing and voicing the best

(*Please turn to page* 91)



HERE'S THE OUTSTANDING LINEUP NOW ON KGMB-TV

I LOVE LUCY
BURNS & ALLEN
ARTHUR GODFREY
OZZIE & HARRIET
STUDIO ONE
HOLLYWOOD WRESTLING
BLUE RIBBON BOUTS
HOPALONG CASSIDY
AMOS 'N' ANDY
HOLIDAY IN HAWAII
BOSTON BLACKIE
ALL STAR REVUE
FRED WARING
YOUR SHOW OF SHOWS
MARTIN KANE
RACKET SQUAD
JEFF JONES
HANK McCUNE
JACK BENNY
ABBOTT & COSTELLO
PAN AMERICAN WORLD NEWS
FOUR-STAR PLAYHOUSE
DENNIS DAY
TIME FOR BEANY
PLAYHOUSE OF STARS
KIT CARSON
THE UNEXPECTED
BIFF BAKER
TERRY & THE PIRATES
BLUE FLAME THEATRE
WHITEMAN'S TV TEEN CLUB
THE NAME'S THE SAME
GENE AUTRY
YOU ASKED FOR IT
TOOTSIE HIPPODROME
RANGE RIDER
KIERAN'S KALEIDOSCOPE
TONIGHT IN HONOLULU
POPO, THE WEATHER MAN

Choice times are going fast!
FREE AND PETERS can still obtain one for you.
Call them today.

KGMB-TV HONOLULU
CHANNEL 9
CBS • NBC • ABC

TIMEBUYERS' GUIDE TO UHF

(*Continued from page 34*)

the dead spot areas.

In the second place, the problem of reception is also a problem of how much power a station can radiate. Some of the obstructions and interference to a good UHF signal can be overcome by more power. In effect, this also means the signal will travel farther. While the Portland coverage estimates will not apply to a city with a different terrain, it should be pointed out that KPTV used a low-power transmitter—only 1 kw. A higher antenna can also increase the station's coverage in the area.

What effect higher-power transmitters will have on dead spots caused by hills and tall buildings is not known exactly. That's why everybody is watching what will happen at Reading's WHUM-TV, which is preparing to use a 12 kw. transmitter with an ERP of 260 kw. (and may be on the air by the date of this issue).

to cash in on the $730,000,000 Charleston, W. Va. market

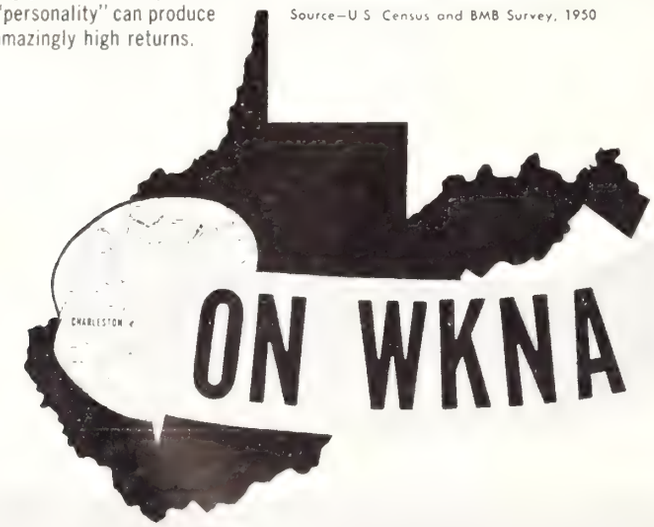
PICK YOUR "SPOT" ON WKNA

You're talking to more than $730,000,000 when you're on WKNA. And you're speaking with a power-packed voice that saturates the market completely and authoritatively. See how an amazingly low cost spot of "personality" can produce amazingly high returns.

Here's WKNA's half millivolt area alone

TOTAL POPULATION	671,178
TOTAL FAMILIES	186,235
RETAIL SALES	$407,643,000
FOOD SALES	$ 86,621,000
GENERAL MERCHANDISE SALES	$ 57,711,000
FURNITURE & HOUSEHOLD GOODS SALES	$ 22,968,000
EFFECTIVE BUYING INCOME	$730,771,000

Source—U S Census and BMB Survey, 1950



WKNA is also sold as part of West Virginia's



WKNA WKNA-FM
Charleston 950 KC
5000 W Day • 1000 W Night
ABC Radio Network Affiliate

WJLS WJLS-FM
Beckley 560 KC
1000 W Day • 500 W Night
CBS Radio Network Affiliate

Joe L. Smith, Jr., Incorporated • Represented Nationally by WEED & CO.

Q. *What does ERP mean?*

A. There has been a lot of talk about ERP and a number of misconceptions, too. ERP means "effective radiated power" or sometimes "equivalent radiated power." Here's the basic idea in a nutshell:

Suppose you have a bulb rated at 25 watts. The light given off by this bulb radiates in all directions. If you want the light to shine only on your desk, a lot of the light obviously is wasted. So you take a reflector and put it over the bulb. Practically all the light is then directed down to your desk. You take measurements and find that the light shining on your desk is equivalent to that given off by a 125-watt bulb *without* a reflector. You thus have a gain of five-to-one and an effective radiated power of 125 watts.

More or less the same thing is done to TV signals. TV wave radiation goes in all directions, including up, where there are no TV sets. Engineers have been able to flatten out the TV signal into waves that are mostly horizontal, so that the signals fan out from the transmitting antenna like a pancake. The compressing of the TV signals results in a gain of power in the direction in which the signals are going, or a greater ERP.

This multiplication of power is accomplished at the station's transmitting antenna. What the engineers do, in effect, is to pile a number of antennae, one on top of the other, atop the tower. Since UHF waves are smaller than VHF waves, these individual antennae are smaller. Therefore, more of them can be used and a greater gain in signal power or ERP can be gotten. Roughly speaking, UHF antenna gain can be about twice that of VHF antenna gain. UHF stations now on the air are getting an antenna gain of about 20-to-one, give or take a few points. WHUM-TV is figuring on a gain of nearly 22-to-one with its 12 kw. Klystron tube transmitter.

Q. *What is a Klystron tube?*

A. The important fact to timebuyers is that the Klystron tube is a way of generating the higher power required for good UHF reception. It is basically a vacuum tube but it is and looks quite different from standard TV transmitting equipment. It has been used in receivers before, but the tube used in Reading, built by GE, represents the first time it will be used for



How Harveys built a market twelve times the size of Nashville . . .

Ten years ago Harveys was a department store with a piddling 40 feet front on Nashville's Church Street and a paltry half million annual volume. Today Harveys stretches 300 feet to fill most of a block, does a million a month.

How did it happen? Here's what Fred Harvey, president of Harveys, has to say: "Casting aside the horse and buggy concept of what a Retail Trading Zone should be, we went after an area twelve times the size of Nashville. We talked to this area over WSM, the one medium capable of converting geography into a market. We could have bought other stations cheaper, but we wanted results and that's what WSM delivered, and continues to deliver."

The fact that the phrase "It's Fun To Shop At Harveys" is heard all over the Central South . . . the fact that people come from all over to see and buy at fabulous Harveys . . . is ample evidence that WSM delivers at the retail level, too.

For the full Harveys story, ask Irving Waugh or any Petry man.
It's an eye-opener.

WSM *Nashville*
Clear Channel • 50,000 Watts

IRVING WAUGH *Commercial Manager* • EDWARD PETRY & CO. *National Representative*





high-power transmission. One argument in its favor is that it is economical because it doesn't require a lot of extra tubes to get more power. As a matter of fact, the transmitter is practically all one tube. However, some broadcasters are wary of it for just that reason. They feel that keeping spares on hand means, in effect, the expense of keeping whole transmitters.

WBRE-TV, Wilkes-Barre, Pa., now on the air with 18.5 kw. ERP, has an order with RCA for a 10 kw. transmitter which will give 200 kw. ERP and is scheduled for delivery this June. Dave Baltimore, station manager, said so far as he knows it will not be a Klystron tube transmitter. The station, however, is looking toward an eventual ERP of 1,000 kw., the highest permitted by the FCC. This will require a transmitter power of 50 kw. While even RCA has not decided what kind of transmitter to use, it is understood that a Klystron tube is a possibility.

The meaning of all this is that engineers are still experimenting with economical ways of getting higher power. While UHF station broadcasters know they can get better coverage with higher-power transmitters, the problem still remains whether the additional coverage will warrant spending the money.

Q. *Are there differences between VHF and UHF home reception?*

A. As indicated early in the article, the consumer will be able to detect no difference between a UHF and a VHF picture. In some ways UHF is better because it is less subject to interference from electric motors, automobiles, airplanes, and diathermy machines, but such interference is not a real problem with VHF. There is still a slight matter of circuit "noise" in UHF sets. This is not really noise, but its effect on a TV picture is comparable to the hum of a radio set. It can never be extinguished entirely. It has been cut down considerably in VHF sets and engineers are confident that in a short time it will be cut down in UHF sets.

Q. *Can a UHF signal go as far as a VHF signal?*

A. While the effective distance a UHF signal will travel will tend to be cut down more than a VHF signal by obstructions, this can be overcome to a great extent by higher power transmitters and antenna gain. It is even hoped that bad dead spots can be

what makes WLAC click



Using WLAC alone Washington Mfg. Co. pulls 50,626 pieces of mail in 16 days

Mr. Lee Jones, Sales Manager of Washington Manufacturing Company, makers of Washington Dee Cee work clothing, Guymont and Deer Creek sport shirts, says, "In 16 days we received 50,626 pieces of mail! That to me is SELLING POWER PLUS! From 6:00 to 6:15 AM, Monday thru Saturday with Andy Wilson, we used only a one minute spot to attain this remarkable record. It's no wonder we at Washington believe WLAC is Nashville's station with sales power."

When WLAC *Clicks* . . . Its Advertisers *Click,* Too!

Whether we are selling workclothes, watches, chickens . . . or any other merchandise . . . WLAC Programs with Personalities hold and SELL radio listeners.

WLAC
NASHVILLE, TENN
CBS RADIO

The Nashville SALES Power Station

CBS RADIO 50,000 WATTS

NASHVILLE, TENNESSEE

For further information contact The Katz Agency, Inc.,
National Advertising Representatives

The "PUBLIC"





Blood is still urgently needed everywhere. Give today for the soldier fighting for his life in Korea . . . for a child who might be saved from the horrible paralysis of polio by the blood fraction, gamma globulin. Your blood is fighting on all fronts.

Call your American Red Cross today!

n PUBLIC SERVICE

PUBLIC:—"Of, pertaining to, or affecting the people at large, or the community."

— Funk & Wagnalls New College Standard Dictionary

A hospital in a neighboring community, in urgent need of a rare type of blood, asked Storer Station WMMN, Fairmont, W. Va., to make an appeal for donors.

The station immediately began broadcasting one-minute announcements. After only three of these announcements had gone on the air, the hospital called and asked that they be stopped. Reason: the waiting room of the hospital was jammed with 50 people who had answered the appeal.

Yes, 50 "people at large," "people of the community," *every one of them having the rare blood type needed,* had paused in the midst of their daily pursuits and had gone to the hospital to offer their blood. Because of their immediate response, the lives of at least six people were saved.

The prompt action of Station WMMN in broadcasting the appeal is typical of the services rendered the community by every one of the Storer stations, dedicated since 1927 to "Broadcasting in the Public Interest."

The seven radio and four television stations of the Storer Broadcasting Company pledge their wholehearted and responsive support to every cause, drive and campaign that will serve "the people at large, or the community."



STORER BROADCASTING COMPANY

"The Public Service Stations"

WSPD-TV Toledo, Ohio — **WJBK-TV** Detroit, Mich. — **WAGA-TV** Atlanta, Ga. — **KEYL-TV** San Antonio, Texas

WMMN Fairmont, W. Va. — **WSPD** Toledo, Ohio — **WJBK** Detroit, Mich. — **WAGA** Atlanta, Ga. — **WWVA** Wheeling, W. Va. — **WGBS** Miami, Fla. — **WSAI** Cincinnati, Ohio

TOM HARKER, V. P., National Sales Director

NATIONAL SALES HEADQUARTERS:

488 Madison Ave., New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

partly filled in with high power transmitters by means of reflecting waves off of nearby buildings or hills into these dead spots.

Many UHF stations are in the smaller markets and, if there aren't too many obstructions, the signal distance isn't too important. Within a 20-mile radius of the transmitting antenna, UHF reception is generally no problem. Several UHF stations have reported that some homes within a 20-mile radius have received good signals even without an antenna.

When you get out to 30, 40, and 50 miles the combination of home location, proper installation and transmitter power will determine reception. There are special UHF antennae being made and installed now. They are called "yagi," "rhombic," "broad band triangular dipole," etc. The last-mentioned is a common type. It looks like a big bow tie stamped out of aluminum and is often called a bow-tie antenna. For weak signal areas, the bow tie combined with a reflector has been used.

One reason proper UHF home installation is important is this: The higher the frequency, the greater the loss in power in the line between home antenna and set. This means the line should be as short as possible. It also is equally important to find just the right spot for a UHF antenna. A difference of five feet can make a difference in reception.

The final answer to how far a UHF signal will go can only be given with examples of actual reception. In Portland, with a low-power transmitter, good signals out to 30 miles were charted by the Taylor engineering team. In Youngstown, Ohio, UHF station WKBN-TV received a photograph of a good home TV picture 50 miles away (see picture on page 33).

Q. *What kind of UHF converters are available?*

A. Manufacturers are putting converters out that can convert the TV set to receive one or two UHF channels. Since few markets have received more than two UHF allocations so far, this should be sufficient for most homes. However, all-wave converters also are being sold. One RCA type, for example, will receive a total of 16 channels, both UHF and VHF. That means, in actual practice, a maximum of seven VHF and nine UHF channels. In addition, an increasing number of sets are being produced with built-in UHF reception. Many sets on the market have so-called strip tuners, so that a serviceman (or the set owner, if he is handy) can take out an unused VHF station strip and substitute a UHF station strip without difficulty.

Q. *How much do converters cost?*

A. They vary in price from about $5 to $15 for the one-channel converters up to about $50 for the all-channel tuners.

Q. *Are set owners in VHF fringe areas converting their sets to receive new UHF stations in their markets?*

A. This, of course, is the payoff question. Where UHF stations have no VHF competition, there is good evidence that new set sales go up at a faster rate than VHF set sales did in VHF's early days. This is understandable since sets now are cheaper and there is more and better TV programming available to the viewer.

Where there is VHF fringe competition, it is impossible to generalize. Researchers can pretty well project a

DON'T BE FOOLED



ABOUT ROCHESTER

IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score,—

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS	254	147	22	2	0	0
TIES	7	5	1	1	0	0

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!

WHEC carries NINE of the "top ten" evening shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—

Member GANNETT RADIO GROUP

CBS

WHEC of Rochester

NEW YORK 5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

You've found it!

What? –

Your luckiest "find" in radio—WERD, Atlanta! It's your "direct wire" to Atlanta's great Negro audience, and to its vast—but scarcely tapped—buying power.

Pick it up!

Why? –

WERD listeners have confidence in what they hear on their station—the only Negro owned and operated radio station in the U.S. Their confidence shows where it counts most—at the sales counter, where they buy the products they hear about on WERD. Write for WERD's "Proof of Performance."

Good Luck—and Good buying action

will be yours with this four leaf clover in your broadcast schedule. WERD stimulates sales. And it's the most economical radio buy in Atlanta. Remember, there's a lucrative market to be tapped. It's yours through WERD!

RADIO DIVISION
Interstate United Newspapers, Inc.

Represented nationally by
JOE WOOTTON

WERD ATLANTA

1000 WATTS • 860 ON EVERY ATLANTA DIAL

J. B. Blayton, Jr., Gen. Mgr.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

To receive the equivalent of

WDBJ Coverage and Penetration

in Roanoke and Western Virginia

you'd have to buy at least

3 other stations! *

WDBJ TOTAL WEEKLY AUDIENCE

Day . . . 110,861 Night . . . 92,186

and 3 or more days and nights

Day . . . 92,885 Night . . . 67,743

Compare . . . then call . . . Free & Peters, Inc.

*Based on SAMS — 1952

WDBJ Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*



BMI

Pin Up Sheet

YOUR EVERYDAY GUIDE TO CURRENT SONG HITS

The broadcaster faces a daily challenge of providing the best in recorded musical entertainment.

To help meet this challenge BMI issues its monthly "Pin Up" sheet of BMI-licensed songs which can honestly be classed as *Hit Tunes.*

Most broadcasting stations keep the BMI "Pin Up" sheet prominently posted as a convenient reference. Complete record information is provided, as well as a handy calendar listing dates and events important to broadcasters.

If you'd like your own personal copy—write to BMI Promotion Dept.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

Keeping **W** *ith* **E** *xpanding* **M** *emphis*

1000 WATTS
West Memphis, Ark. — Memphis, Tenn.

A "Dee" Rivers Station

For full particulars Contact STARS, Inc.
Candler Bldg., Atlanta, or
Box 142, Memphis, Tenn.

sales curve in new TV markets with no outside signal. But there are too many variables where there is fringe competition. It's safe to say that a good proportion of set owners in a UHF station's Class A coverage area will convert in short order since such a UHF signal is unquestionably better than the VHF fringe signal. The situation is further complicated in a market like Mobile, Ala., where New Orleans comes in very weak but where new UHF station WKAB-TV faces new VHF station WALA-TV.

There is at least one indication that the number of conversions will exceed the purchase of new UHF-equipped sets during a UHF station's early days

★ ★ ★ ★ ★ ★ ★ ★

"Agencies make their (program) recommendations with a considerable sense of public responsibility. . . . Neither the advertiser nor the agency can afford to offend any substantial part of the broadcasting audience and, if they ever do, they don't do so for long. Their customers and prospects can too easily vote them out of business by not buying their products."

FREDERIC R. GAMBLE
President
4 A's

★ ★ ★ ★ ★ ★ ★ ★

on the air. Paul H. Raymer Co., rep for South Bend's new UHF station, WSBT-TV, cited these figures:

Between 22 November 1952, and 15 January 1953 (the UHF station went on the air 22 December), there was a total of 9,510 conversions. During the same period, the number of new UHF-equipped sets totaled 2,874 (see chart page 34). Other sources indicate there were about 25,000 VHF sets in South Bend in November 1952.

The WSBT-TV figures were obtained from dealers, which is the information source for most UHF stations at the present time. Advertisers and agencies have shown some dissatisfaction with such figures and some of the stations are preparing to make more exhaustive surveys by checking dealers' figures with telephone calls, electric company figures (dealers report installations to utility firms so that power loads can be estimated) and field trips. Among the stations preparing such surveys are WFPG-TV, Atlantic City, N. J., and WBRE-TV, Wilkes-Barre.

In areas where community antennae are installed, the conversion problem is simplified. The community antennae



NOW...AN ADJUSTABLE COWBOY!

Add "stretchin'" to the long list of adjectives we use to describe singin', strummin', leapin', sellin' Kenny Roberts. He's *adjustable* now! Come 5:00 p.m. every weekday, he stretches that explosive personality of his all over the Great Southwest (Ohio) Territory through the joint facilities of WHIO-TV in Dayton and WKRC-TV in Cincinnati. Adjustment takes place from 5:25 to 5:45 p.m. That's when Kenny comes in three sizes: As big as the big WHIO-TV market—as big as the big WKRC-TV market—or as big as *both* (and you buy what you want).

Put your product anywhere on Kenny's program and you'll get real results from a real market that's as big as you want it to be. George P. Hollingbery has participating spot information on WHIO-TV, The Katz Agency represents WKRC-TV.



The KENNY ROBERTS SHOW originates from the studios of WHIO-TV.

WKRC-TV CINCINNATI

and

WHIO-TV DAYTON

America's Most Powerful Channel 4 Station

★

Covers virtually all of Utah's population, plus Southern Idaho Eastern Nevada Western Wyoming

★

OVER A BILLION DOLLAR MARKET

KDYL-TV

CHANNEL 4 • NBC NETWORK

Salt Lake City, Utah

National Rep. Blair-TV, Inc.

can be adapted to receive UHF signals. Instead of relaying the same UHF signal, the equipment converts the signal to an unused VHF frequency, which can be received by existing set owners without any kind of conversion. Some UHF stations already have aided these community antennae conversions. WHUM-TV expects to add 40,000 sets to its audience by such conversions in the near future.

Q. *How many UHF stations are now on the air?*

A. Nine stations were on the air when this article went to press, with another four expected to broadcast commercially by the time the issue appears. The nine are WFPG-TV, Atlantic City, N. J.; WJTV, Jackson, Miss.; WKAB-TV, Mobile, Ala.; WEEK-TV, Peoria, Ill.; KPTV, Portland, Ore.; WSBT-TV, South Bend, Ind.; WBRE-TV, Wilkes-Barre, Pa.; WSBA-TV, York, Pa.; WKBN-TV, Youngstown, Ohio. The four are WKNB-TV, New Britain, Conn.; WKST-TV, New Castle, Pa.; WHUM-TV, Reading, Pa.; WROV-TV, Roanoke, Va. ★ ★ ★

MASLAND ON TV

(*Continued from page 43*)

ing the TV sales messages to a female audience, and reaching into more markets to satisfy demands of dealers who had not previously been able to cash in on TV salesmanship.

With the pacting of Dave Garroway and Garry Moore, Masland now gets a double-barreled impact every Monday. The *Today* pitch is made at about 7:45 a.m., early enough to get a fair percentage of husbands before they set off for work. The Garry Moore message goes out during the 1:30-1:45 p.m. period, catching a predominately female audience. Both Garroway and Moore use the homey, warm, personalized approach which Masland prefers to the driving, high-powered sales message. Nevertheless, both performers, especially Moore, have loyal followings and the personal endorsement of these two stars is believed to be more effective than a "cold sell."

This philosophy is in keeping with the high standards set for all phases of the television operation by Masland president, Frank E. Masland Jr. The way he puts it, "There's a matter of public trust involved in going into people's homes. Good taste is vital. We set high standards for the commercials as well as the program content."

Bearing out this statement is the fact that as much as half of the TV commercial time is devoted to philosophy and non-commercial, humanistic messages, often gleaned from the company's house organ. On one of the *Tales of Tomorrow* programs, for instance, here's what announcer Allyn Edwards had to say by way of an opening commercial:

"Tonight, I'd like to read you a short editorial on *Mistakes*. It's in this magazine—"The Shuttle"—put out for and by the people who work in the Masland Mills. One of the Maslands wrote it, and I think it covers the subject very clearly. . . . 'To err is human,' wrote Alexander Pope, and most of us no doubt will agree that people *do* occasionally make mistakes. What we should strive for is to keep ours at a minimum. But when we *do* make one, we ought to be big enough to admit it. To make sure we don't repeat it. And to profit from what we have done wrong. The history of industrial research reveals occasions where a researcher—due to a mistake or an over-



Ideal home for permanent tenancy! Perfect location (8:30-9:00 a.m. Monday through Friday) in well established neighborhood (Kansas City Primary Trade area). Dedicated recently by Bea Johnson (formerly Joanne Taylor) to the women of the Heart of America and operated strictly according to the Heart of American plan. Immediate occupancy for advertiser wishing to reach large wealthy group who dominate 55% of Midwest purchases. The KMBC-KFRM "Happy Home" is open for inspection at all times. Call, wire or phone your nearest Free and Peters office or KMBC-KFRM, Kansas City, Mo. Locations in the new development are moving rapidly and immediate committments are recommended.

KMBC of Kansas City

KFRM for Rural Kansas

• • • 6th oldest CBS Affiliate • • •

YOU MIGHT CAST A TROUT FLY 183 FEET*—



BUT . . .

YOU NEED THE FETZER STATIONS TO LAND SALES IN WESTERN MICHIGAN!

Here's proof that the Fetzer stations—WKZO-WJEF in radio, WKZO-TV in television — are Western Michigan's best advertising buys.

WKZO-WJEF RADIO

WKZO, Kalamazoo, and WJEF, Grand Rapids, rank among the nation's top radio values. Together they deliver about 62.6% more city listeners than the next-best two-station choice in these two cities—*yet they actually cost less!* For Total Rated Time Periods (February-March, 1952 Hoopers), WJEF gets a 15.4% greater Share of Audience than its nearest competition. And according to the February, 1952 Pulse, WKZO gets more listeners, morning, noon and night, *than all other stations combined!*

WKZO-TV

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. *This is America's 25th television market*—a bigger TV market than Atlanta, New Orleans, Kansas City or Seattle! The December 1952 Videodex Report credits WKZO-TV with 86.9% more afternoon viewers than Western Michigan's other TV station—129.3% more evening viewers! Write direct for the whole Fetzer story, or ask Avery-Knodel.

**Dick Miller of Huntington Beach, California, holds this world's record.*

WJEF top4 IN GRAND RAPIDS AND KENT COUNTY (CBS RADIO)

WKZO-TV top4 IN WESTERN MICHIGAN AND NORTHERN INDIANA

WKZO top4 IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS RADIO)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES



sight—has stumbled upon a new discovery far more important and earth-shaking than what he was originally seeking. Fortunately for us, these men and women have profited by their mistakes. And some of America's most important new products have been discovered in this way. All of us are the richer for *our* mistakes when we *admit* them with humility, and *profit* by them with courage."

That's it. No sell—not yet. But this type of "editorial" has pulled in letters galore from viewers, stating their approval of thoughts expressed on the program. But there's nothing altruistic about the middle and closing commercials.

Camera translates phrases: Although terms such as "lyric beauty of the ballet," "random textured effects," and "the spirit of the dance crystallized in another fine Beautiblend Broadloom by C. H. Masland & Sons," may seem highly abstract, careful camera work translates the high-flown words into concrete examples on the product in use.

Using the camera as a sales tool often is tricky. The agency explains, "You can't sell what the camera can't pick up, but we've learned a lot of the art of handling various types of carpet. For textured patterns we use flat lighting, usually a 90 mm. lens so we can get real close, and keep the camera in constant motion so we can put across the feeling of fluidity."

And, of course, the question of TV's lack of color often comes up. Surprisingly enough, an agency spokesman explained it this way to SPONSOR: "Although we use full color in our magazine ads, we have gotten excellent results with black-and-white TV. We have found that showing textures and patterns in black and white while giving an oral description makes it easy for the housewife to imagine the carpeting in her own home setting. In fact, the lack of color stimulates her imagination as she mentally juggles various color combinations. Perhaps if you showed the carpeting in a specific color, say red, she would not be able to fit it into her own setting."

For those who might wish to study the various patterns at greater length, Masland uses TV to merchandise its advertising in other media. When, for instance, a color ad is appearing in the *Saturday Evening Post*, the Masland TV commercial will tell viewers to watch for the ad.

Another, and more important angle, is the Masland technique of offering on TV a free 20-page color guide, packed with interior decorating hints. Made available only through Masland dealers ,the booklet has boomed store traffic. This result of its TV activity particularly pleases Masland ,because, according to the agency, "Dealers have never been so aware of the firm's advertising as they have been since we started use of TV."

And, just as with selling a food or drug product, enthusiasm at the retail level is very important. The carpet manufacturer now finds that dealers are pushing Masland carpets because they are easier to sell. When a customer is at least partially pre-sold before entering the store, the salesman's job is simplified. Consequently, he is likely to lead the customer to the product on which he expects to have to do the least amount of "selling."

Certainly, Masland has been in the forefront of the move to sell wall-to-wall broadloom. This shift away from the sale of 9′ x 12′ and other standard-



ANOTHER TV STATION IN MEMPHIS

SOON THERE'LL BE TWO

WHBQ-TV

ON THE AIR: APPROXIMATELY AUGUST 1
VHF ON CHANNEL 13
POWER: Starting with 100,000 watts, eventually 316,000
STUDIOS: New studios are already being constructed

Naturally Front Page News in the Mid-South



Memphis Press-Scimitar

U. S. WEATHER FORECAST. Some cloudiness, low tonight 32. Friday increasing cloudiness, fresh southerly winds, afternoon temperatures in 60s.

73RD YEAR — MEMPHIS, TENN., THURSDAY, JANUARY 29, 1953 — NO. 80

FINAL EDITION MARKETS PRICE FIVE CENTS

SECOND T-V STATION FOR MEMPHIS

Marine Killed

WHBQ to Start Video Shows About Aug. 1

License for Channel 13: 90-Mile Coverage

By ROBERT JOHNSON

Thanks for the Flood of Congratulatory Telegrams, Phone Calls and Personal Messages

and Remember —

WE'RE STILL IN RADIO, TOO

WHBQ

MUTUAL IN MEMPHIS —56 ON THE DIAL
5000 WATTS DAY — 1000 NIGHT
In our new Hotel Chisca Studios
JOHN CLEGHORN • General Manager

FIRST
IN HOUSTON
with Growing
Audiences in
RADIO and
TELEVISION
daytime audience
UP 30%
Neilsen Coverage Service, May, 1952, shows 410,570 daytime radio homes . . . 30% more than comparable 1949 BMB figures.
nighttime audience
UP 11%
Neilsen Coverage Service, May, 1952, shows 364,320 nighttime radio homes . . . 11% more than comparable 1949 BMB figures.
TV audience
UP 94%
Total TV sets in
area on January 1, 1953
225,000
an increase of 94%
over set count on
January 1, 1952.
KPRC
HOUSTON
JACK HARRIS
Vice President and
General Manager
Nationally Represented by
EDWARD PETRY AND CO.

size rugs is a natural since wall-to-wall carpeting means selling more carpet per room. And although Masland quotes a price per-square-yard, as do its competitors, the company claims to be the first on TV to also quote the cost of carpeting an "average" room so that the housegife can get a better idea of how much she is going to have to lay out.

Dealers to see special pitch: Another "first" for Masland is expected during the upcoming spring promotion when dealers in various cities will gather for breakfast meetings. These meetings will be timed so that the dealers can see the Masland portion of the *Today* program and. during the course of the commercial. Dave Garroway will tell viewers that he has a special message for Masland dealers who are gathered together that morning. After a brief "hello" and specialized sales pitch, Garroway will return to his usual material. For luncheon meetings, Garry Moore is expected to pull the same stunt.

Both performers will, in addition to showing the latest patterns of carpeting, put a bit of emphasis on the fact that Masland is no Johnny-come-lately to the carpet business. In fact, the firm of C. H. Masland & Sons was founded in 1866 in Philadelphia. The company occupies the unique position in the carpet industry of still being operated by the founding family, and practically every major executive job in the company is held by a bearer of the family name.

The company's main claim to fame, until recently, has been the development of a process for mass-producing carpeting. After many years of experimentation, Masland brought out in 1897 the first rugs to be produced by the then unique method of imprinting dyes after the yarns had been woven. Using a rotogravure process, heavy fabrics were passed through a printing press which applied the dyes under 15-ton pressure, forcing the dyes all the way through the fabric. The mill at Carlisle was soon working at capacity, and the company purchased another mill in Philadelphia which specializes in the production of Wilton Broadlooms.

During World War II, Masland got into the manufacturing of fabricated canvas products for the Armed Forces. Unwilling to let this savvy go down the drain when the company reconverted, Masland developed a line of sportsman's wear which, while expensive, has a fine reputation for high quality and unique design.

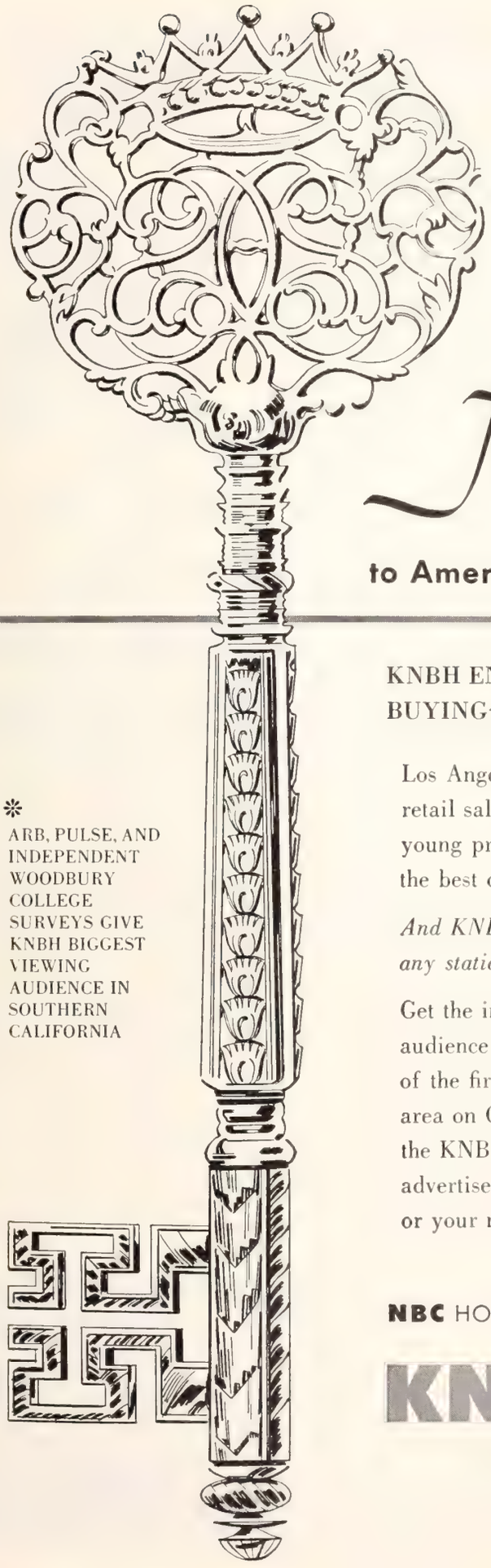
It seems fitting that Masland should go into the sports line. Not only is the whole family highly sports-conscious, but employees have formed company teams in practically every sport. The extent to which this sporting spirit exists is illustrated by the fact that the plant is closed down on the first day of the fishing season and again on the day the hunting season opens; employees get the days off at full pay.

The sportswear line gets an occasional plug on TV programs, usually around Father's Day and at the start of the hunting and fishing seasons.

A new development in the company's philosophy was marked by the creation of a new sales executive team composed of G. C. Denebrink, sales v.p., and James Dolan, general sales and merchandising manager. Heretofore,



CLEVELAND'S
Chief
STATION
WJW
5,000 WATTS—850 K.C.
BASIC ABC NETWORK
REPRESENTED
BY
H-R REPRESENTATIVES



Master Key*

to America's fastest-growing market!

* ARB, PULSE, AND INDEPENDENT WOODBURY COLLEGE SURVEYS GIVE KNBH BIGGEST VIEWING AUDIENCE IN SOUTHERN CALIFORNIA

KNBH ENTERS THE HOMES OF THE MOST BUYING-MINDED AUDIENCE IN THE U. S.

Los Angeles County is now second-largest in retail sales in the country! It's bustling with young progressive families... the kind that are the best customers for your product or service.

And KNBH has the widest TV coverage of any station in the West!

Get the insurance of an already established audience for your sales message. Watching ten of the first fifteen top-rated shows in the area on Channel 4 has given Southern California the KNBH habit... a profitable habit for KNBH advertisers. For details contact KNBH, Hollywood, or your nearest NBC Spot Sales Office.

NBC HOLLYWOOD

KNBH *Channel* **4**

FLASH!

WAVE-TV

OFFERS TOP PARTICIPATING PROGRAMS!

"FLAVOR TO TASTE"—Louisville's best cooking program.

"DIAL FOR DISCS"—popular disc jockey show.

"OLD SHERIFF"—Western films, for kids of all ages.

"MAN ON THE STREET"—entertaining downtown street interviews.

"POP THE QUESTION"—studio-audience quiz show with prizes.

"MARKET BASKET"—informative food shopping-guide program.

"MASTERPIECE MOVIETIME"—recent top-flight film classics, Tuesdays at 9:45 p.m.

"SPORTS SLANTS"—early-evening sports show.

"HEALTHY, WEALTHY & WISE"—children's audience-participation quiz.

"FARMS AND FOLKS"—Louisville's only agriculture program.

"MATINEE THEATER"—daytime show of popular, full-length movies.

For full details, see your Free & Peters Colonel or write direct.

WAVE-TV
FIRST IN KENTUCKY
Channel 5

NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.
Exclusive National Representatives

Masland had a contract appointing Alexander Smith, Inc., as sole selling agents. Until recently the lines of the two carpet manufacturers complemented rather than competed with each other. Now Masland feels that it can best be served by its own selling force. So Denebrink (formerly with Bigelow-Sanford and Armstrong Cork) and Dolan (formerly with Alexander Smith) are building a crew to take over when the contract with Alexander Smith is terminated this year.

Masland expects its TV advertising to be the backbone of the new sales force, and there is an excellent possibility that the company will forego its usual summer "vacation." The growing popularity of cotton carpets makes this move a logical one.

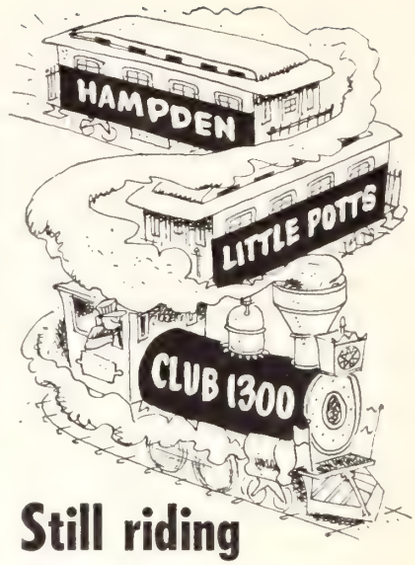
Competition on the air: Most of Masland's competitors have used air media at one time or another, but James Lees & Sons Co., via the *Kate Smith Show* (NBC TV, Monday, 4:15-4:30 p.m.), is the only carpet firm active at this time.

Previously, Bigelow-Sanford sponsored the *Bigelow-Sanford Show* featuring Dunninger, Paul Winchell and Jerry Mahoney, on NBC TV from October 1948 until December 1949.

Alexander Smith & Sons paid for *The Magic Carpet* on WABD, New York, for over three years starting in 1944.

Probably the most aggressive early user of video was Mohawk Carpet. This company aired the *Mohawk Showroom* (NBC TV) across the board during the last half of 1949, cut the show back to three a week in December and continued to carry the program until November 1951. Mohawk also used special transcriptions of its TV show in a spot radio campaign.

But Masland seems to be in TV for the long ride, and is being encouraged by both salesmen and dealers. At last year's big Chicago Market convention Bill Koch rigged up a conference-call circuit via AT&T in order to call home furnishing executives around the country. With an audience of nearly 250 salesmen eavesdropping, Bill asked these key execs their opinions of Masland products and advertising. The response was unanimously favorable. Practically everyone agreed that Masland's TV advertising was making the name more familiar, the line better known, the demand greater, and the selling problem easier. ★ ★ ★



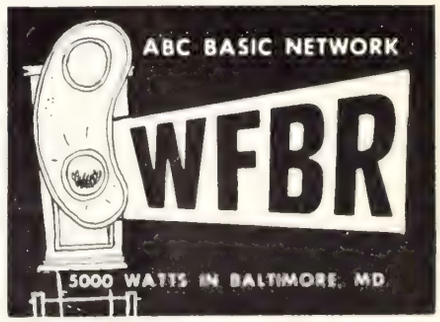
Still riding WFBR's "gravy train" after ELEVEN YEARS!

Little Potts Furniture Store and Hampden Rug Cleaners—two of Baltimore's most astute advertisers—are still riding high after 11 years on Club 1300!

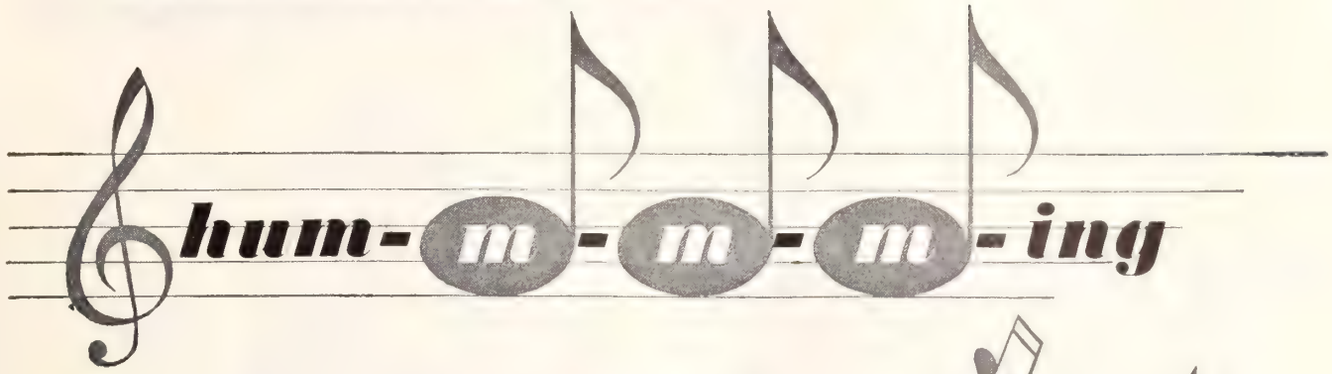
Most of the advertisers, both local and national, on Club 1300 have been on for over 5 years—many for 8, 9 and 10 years—and two have been there since Club 1300 went on the air, 11 years ago!

And Club 1300 is typical of many WFBR home-grown participating shows. Shows like Morning in Maryland, Melody Scoreboard, Every Woman's Hour, Melody Ballroom, Shoppin' Fun and others—can chalk up successful sales mileage for you.

Want to ride on our gravy train? Ask your John Blair man, or write, wire or phone



Business is



in Detroit

MARKET-wise, Detroit is the sweetest sales-territory in the U.S.A. That was true in '52 . . . *and it'll continue to be in '53.* The rhythmic music of machinery in action, of men at work, of cars and trucks and tanks rolling off production lines, of money changing hands, of clinking coins and ringing tills . . . all blend into a "hum sweet hum" of 4½ billion dollars retail business annually . . . in a market where hourly and weekly earnings of factory workers are at an all-time peak.

MEDIA-wise, you can make your sales hum in this market by spotting or programming your campaign on WWJ, Detroit's NBC affiliate. For 33 years, WWJ has been *first* in programming, in public services, and in getting results for its advertisers.

MONEY-wise, you can buy WWJ for 14.5% LESS than the average cost-per-thousand listeners for radio time in Detroit.

MERCHANDISING-wise, WWJ offers a follow-through service, from distributor to dealer levels, to help keep everyone humming about your advertising program on WWJ.

MAKE '53 a humdinger. Put more "*sell*" into your Detroit campaign by putting more of your ad money into WWJ.



AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

Associate Television Station WWJ-TV

THE WORLD'S FIRST RADIO STATION
Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

Martha Brooks is a super-saleswoman. Four announcements in her program last year produced over 6,000 sales with a retail value in excess of $4,000.

The First Lady of the 17th state*





Grace Hudowolski, Travel Supervisor of the New York State Department of Commerce is a weekly guest on the Martha Brooks Show. She relates the little known facts about the personalities and history of the Great Empire State.

*The WGY area is so-named because its effective buying income is exceeded by only 16 states.

Martha Brooks has become endeared to the women of the WGY area as the result of her 17 years as a broadcaster. Bringing news of the women's world to her audience every morning between 9:15 and 10:00 a.m., Martha covers everything from unusual recipes to silver and golden wedding anniversaries and 90-year birthdays. Chatty, informative, personality-plus are the words for Martha. Her role in the daily lives of WGY-Land families easily qualifies her as "The First Lady of the 17th State."

WGY MARKET DATA

22 cities over 10,000 population
458 towns
53 counties
2,846,300 citizens
878,130 radio families
More goods purchased than 32 states

50,000 watts—Studios in Schenectady

WGY A GENERAL ELECTRIC STATION

Represented Nationally by Henry I. Cristal

New York • Chicago • San Francisco

TV COMPETITION

(*Continued from page* 31)

11.0) by A. C. Nielsen.

The Nielsen nine-city Popularity Ratings are in many ways a microcosmic view of the future. TV rating patterns are due to look more and more nationally the way they do in the competitive markets; therefore, they are then an important clue to the future value of a show. Already, they're being put to use on that score. Young & Rubicam, pioneers as early as 1950 in this field of agency TV research, dropped the axe on *We The People* as a result of the figures cited above (see box, page 30). Y&R is said to have told Gulf that the show just wouldn't hold up against increasing competition in the long run.

As a result of this kind of long-range program evaluation, ad agencies are now more inclined to look sharply at a show's competitive strength before they suggest that a client buy it or renew it. Generally speaking, the following criteria were found by SPONSOR to be the new-style yardstick for judging network TV programs which will hold up in the future:

1. Program popularity: Does the show do well in multi-station, competitive markets? If it does about 85% as well inside the competitive areas as it does in the country as a whole, the show may be a good buy with a built-in hedge against future rating drops. The pattern should be clear in about a three-month period.

2. Program competition: As true competition becomes a reality, who you're in against becomes increasingly important. A show might get a terrific rating in one-station St. Louis, for example. But, its competitive neighbor in the full-rivalry markets might be *I Love Lucy*. Only part of this picture is shown by national ratings. Low ratings and high ratings are combined for the somewhat-misleading national average.

3. Inherited Audiences: The first few minutes of a TV network show, when it's facing real competition, may have an audience that's twice as big as the over-all average for the telecast. This might be due to "hold-over" audience from an earlier, stronger show. Or, the last few minutes may show a rising curve, as viewers tune in early for a show that's about to follow. If this kind of pattern occurs regularly, sponsors can use the pattern to place their commercials in the best possible spot for impact in competitive markets. (For further details of how best to place commercials in a TV show, see SPONSOR, 2 June 1952, page 32.)

4. Position in line-up: Even though TV audiences are very selective in competitive areas, as witness the success of listings publications like *TV Guide*, TV is moving slowly in the direction of block programing, many agencymen feel. If the trend continues —and audiences accept it—the size of a show's inherited audience in competitive areas may depend to a large extent on the type of show that precedes it. TV may soon see radio-like "blocks" of crime shows, music shows, drama programs, and the like. If an advertiser can spot a slot for his show in such a block structure, it may help greatly in holding audience. Such block structures are insurance against tune-outs and audience turn-over. ★★★

SEARS IN TUCSON

(*Continued from page* 35)

show entitled "Arizona Hayride" on KCNA. Run by disc jockey Bob McKeehan, it is on five days a week, combines Western-hillbilly music with folksy chatter.

3. Special sale announcements using all five Tucson stations.

The morning show is an excellent example of how a radio station can do an imaginative job in programing. The program is broadcast by KTUC's general manager himself, Lee Little. But more important than that, Little has taken the time to learn details on how the store works, what sales are like, and what special events are going on. He probably knows more about the store than anybody in Tucson except for the store's top executives. He, of course, does his shopping there, turns shopping tours into fact-finding expeditions. To Carmack, this interest explains better than anything else Little's ability to move Sears' goods.

Little handles the program with an informal touch. He gets descriptive advertising material from Ralph Knapp, Sears' ad manager, but ad libs around it. Between musical selections, he rambles on about the weather, current events; gives extemporaneous advice on such topics as safety. If he sees an unusual item in the mass-market store (recently it was mink coats), he'll add a line about it. Little sometimes calls attention to Sears' newspaper advertising and, on occasion, will read the ads.

When the station was redecorated a few months ago (with Sears paint, naturally), Little mentioned one morning that "Sears rubber base paint did a wonderful job and I sure think it's a good paint." The same day, the paint



This is WHDH's Christine Evans!

Mon. thru Fri. 9:35-10 A.M. and 1:00 to 1:30 P.M.

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

This is Mr. McAllister



This is what he says

"A large portion of our ad budget," says Mr. Walter W. McAllister, President of the San Antonio Building and Loan Association, one of the first hundred in the nation, *"goes toward sponsorship* (on KMAC, San Antonio, Texas) *of Fulton Lewis, Jr.—a news program which appeals to the people most likely to use our services. Comments . . . and interest aroused by the program . . . prove the wisdom of our participation."*

This is Fulton Lewis, Jr.



whose 5-times-a-week program is available for sale to local advertisers at local time cost plus pro-rated talent cost. Currently sponsored on 364 Mutual stations by 752 advertisers (including 60 financial institutions), the program offers a tested means of reaching customers and prospects. Check your local Mutual outlet or the Cooperative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

department sold out of rubber base paint.

New type customers added: Carmack considers this type of program unusual for a morning show. But he feels that it serves the purpose of bringing into the store a type of customer—such as professional men—who otherwise might never become acquained with the Sears line of goods. While the program is considered a catch-all in that everything is sold on it, it has been especially powerful in pushing appliances and other hard goods. With the nearest lake 100 miles away, outboard motors have been successfully promoted on a number of occasions.

If the morning show is tops in selling hard goods to men, the afternoon show excels in selling other types of merchandise to women. McKeehan is a well known disk jockey in the Tucson area. He makes personal appearances with his own band in KCNA's coverage zone and broadcasts a Saturday night dance.

McKeehan replaced a 6:00 a.m. Spanish-language program, which Sears tried for six months and then dropped about a year and a half ago. Although the Mexican population didn't respond to a Spanish-language program approach, it turned out that they go for hillbilly music.

Sears tested the pull of McKeehan's show a few months ago when the contract was runing out. McKeehan offered a mystery prize to all children who came into the store with their parents and asked for it. Sears didn't reveal actual results, but the program was renewed for another year.

Sears buttresses its daily air impact with announcements for special events. These announcements sometimes run up to 30 a day for three or four-day periods. In addition to KTUC and KCNA, the store uses KOPO, KTKT and KVOA for these special events.

Experience shows, Carmack says, that dollar for dollar a sustained program usually will bring in more results than money spent on announcements. But he finds the occasional jabbing of a promotional needle necessary for over-all results.

Carmack undoubedly knows his business. His achievements in the last Sears anniversary sale are looked upon with awe by other Sears managers. Top honors were awarded him at a

banquet in Chicago, where he received five trophies. Carmack was presented with three awards for best over-all performance, two handed to him by F. B. McConnell, Sears president, and one by General Robert E. Wood, chairman of Sears board of directors. For the best performance in sales volume and percentage of increase among Pacific Coast territory stores, Vice President A. T. Cushman presented him with two more trophies. There weren't any more he could have gotten.

Sears radio program: Here is a quick look at the variety of Carmack's program choices: Carmack started off in 1944 with regular air programs. His first was a children's program called *Sally Sears* over KVOA. This ran for two years. A weekly show, *Arizona Byways* replaced it. This program gave the histories of points of interest in the state. Sound like an unlikely sales vehicle? The program sold all types of merchandise and was dropped after two years only because the writers ran out of points of interest to describe.

Carmack then joined hands with KTUC and jumped to a news program. It was a 15-minute, five-times-weekly show and ran for three years. When KTUC reorganized its programing in 1950 in line with a switch in network affiliation (it linked itself with Don Lee-Mutual when General Tire and Rubber Co. bought the Don Lee broadcasting properties), Carmack took over sponsorship of his current show. Incidentally, the name "45 Minutes from Broadway," has local significance, since the store is located on Broadway, Tucson. ★ ★ ★

ROUND-UP

(*Continued from page 69*)

five-minute broadcast scripts on the subject "I Speak for Democracy." Stations sponsoring the current winners are KPPC and KWKW, Pasadena; WTTG(TV), Washington, D. C.; KMVI, Wailuku, Maui, Hawaii; WLNA, Peekskill, and WFAS, White Plains, N. Y. The Voice of Democracy competition is sponsored annually by the NARTB, the RTMA and the U.S. Junior Chamber of Commerce.

* * *

Lewal Industries, makers of Instant-Dip Magic Silver Cleaner, were bursting with so much elation at the success of the ad campaign laid out for them by their new ad agency, that they took a full-page ad in the *N. Y. Times* (13 January) to express their appreciation. It said, in part:

> "When we told the Lawrence G. Gumbinner Advertising Agency that we wanted to take a full-page ad to thank them publicly for their work in our behalf, Larry Gumbinner said: 'You're crazy! Spend your money advertising Instant-Dip.' For the first time, we are *not* taking their advice. We know that most new products take years to establish themselves—and we wish to pay tribute to the sound advice and continuous hard work that helped us sell 2,000,000 bottles of Instant-Dip Silver Cleaner in six short months."

Lewal's president, Harry Wessel Jr., signed the ad. Lewal uses participations on women's programs on TV stations in New York, Chicago, and Philadelphia.

* * *

Headley-Reed is distributing a new slide rule which enables TV timebuyers to determine the precise coverage area of any TV station. In a matter of seconds, the signal distance in miles can be obtained. All the timebuyer need know are channel number, power and antenna height. Called the TV Signal-Range Calculator, the device has already been adopted for use by several agencies, according to Headley-Reed.

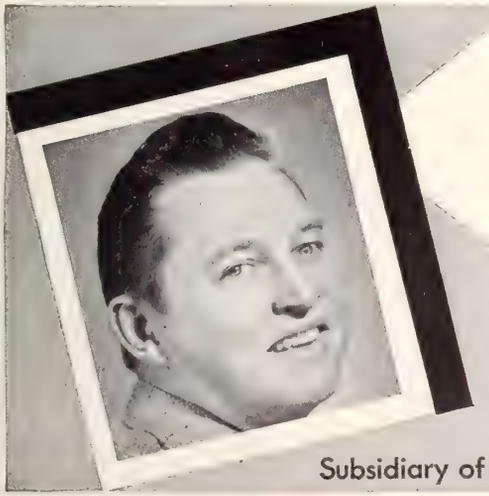
(A last-minute notice informs us that the demand for the rule far exceeded the rep's promotional supply. Headley-Reed spokesmen now advise the instrument can be purchased directly from the Pioneer Electric Supply Co., 2115 Prospect Ave., Cleveland, for about $5.00.

* * *

The fact that "advertising helps you get more value for your money" will get increased dissemination this year, if the Advertising Federation of America has anything to say about it. Meeting to prepare its fifth campaign in eight years for a better public understanding of advertising, the AFA com-



mittee is made up of (photo, seated) Anthony LaSala, v.p., Geyer Adv.; Chairman Ralph Smith, v.p., SSCB; Frederic R. Gamble, pres., 4-A's. (Standing) Roy Meredith, radio-TV dir., MacManus, John & Adams; Harold Barnes, mng. dir., Bureau of Adv.; Mark Seelen, v.p., Outdoor Adv., Inc.; Harry H. S. Phillips Jr., adv. dir., Time, Inc.; Everett R. Smith, dir. of res., Macfadden Publs.; George B.



This is WHDH's Fred B. Cole!

Mon. thru Sat. 10:00 A.M. to 12:00 NOON

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

PFAFF ON THE AIR

(*Continued from page* 37)

are much less concentrated, network radio is used for A. C. Weber. On some 250 MBS stations, Weber now sponsors a weekly portion of *Queen for a Day*, backstops this on the air with some local dealer spot radio-TV.

6. In both East and West, Pfaff air-selling plugs the same things: (a) the fact that Pfaff's "Dial-A-Stitch mechanism makes it possible to do practically any sewing chore on a sewing machine without attachments, (b) the attractiveness of the Pfaff cabinets, which come in everything from French Provincial to Chinese Modern, (c) the ease with which housewives can learn to operate a Pfaff at the local Pfaff Sewing Center, and (d) the fact that a reliable parts-and-service organization exists. Premiums (tape measures, patterns, etc.) are provided by Pfaff to be used as an additional sales weapon and inducement.

7. In addition to the national magazine advertising (*Life, Woman's Home Companion, Parents, Vogue Pattern Book*, etc.) and the air advertising, Pfaff's promotional efforts include several other media. Outdoor and movie theatre advertising, display materials, dealer newspaper mats, classified directory advertising, etc. reinforce the impact of print and air media.

8. Already the second-largest sewing machine company in the world, Pfaff has its eye on the number two sales spot in the U.S. and is currently preparing some extensive air media plans. One of these involves talks with leading TV film and radio program syndicators (such as Ziv) in order to set up a list of Pfaff-approved shows which dealers can use in their local spot efforts. Another of these is a long-range plan to step up the national-level air advertising, possibly buying a network television show to put itself in direct air competition with Singer. These activities may center on a market expansion of *Lucille Rivers*.

Pfaff is no newcomer to air advertising. As soon as Pfaff models reached the U.S. market in 1948, local dealers began to advertise on the air, particularly large department stores who carry Pfaffs in addition to other appliances. These spot operations built slowly as other dealers were franchised.

Air media use got a big boost upwards in the fall of 1951, when the national account moved from the Peck agency to Bozell & Jacobs, and advertising budgets were increased. The present patterns of dealer cooperative advertising, in which dealers divide the cost of local air advertising with Pfaff distributors, were established then in meetings between Pfaff and B&J.

Pfaff officials feel that the promotion they are doing for their German-designed machine, plus that done by other foreign models, plus that done by U.S. firms spurred into competition after years of lethargy, is beneficial to the entire home sewing machine industry. *Electrical Merchandising*, an authoritative trade publication, recently

★ ★ ★ ★ ★ ★ ★ ★

"One of the central and major contributions which television can make to our political life is to shorten the campaigning process by a considerable length of time. The effective use of television and other media of communication, combined with the basic minimum traveling demands required by political necessity, would, in my judgment, enable the candidates to register a deep and pervasive impact on the electorate during a seven-week period."

WILLIAM S. PALEY
Chairman of the Board
CBS

★ ★ ★ ★ ★ ★ ★ ★

DON'T WO

the New York station
where listeners listen
and sponsors sell... key
station of MUTUAL
Broadcasting System

stated that "since the foreign machines must be widely promoted to survive, the increased publicity has brought with it an increased 'sew-mindedness' on the part of the public. This theory might well account for the continuing public interest in both better models and those of cheaper price and manufacture." At least, it explains the market paradox of U.S. firms, like Singer, whose sales are better than ever, even though their total market share has shown a definite drop.

Certainly, the standard merchandising methods of most U.S. sewing machine firms has been overhauled to meet the competition from abroad. At one time, most sewing machines were sold, like toasters and electric irons, from the shelves of retail outlets. Today, all of the big sewing machine companies, U.S. and foreign, are putting the stress on a "sewing center" type of retail outlet, in which the customer can learn to use the machine as well as buy it.

There's little likelihood of a drop-off in the sales of foreign-made or foreign-designed sewing machines. With the aid of air media, their future sales and share of the market are more likely to increase. ★ ★ ★

NIGHTTIME RADIO

(*Continued from page* 39)

crease in the proportion of adults listening to radio at night. There are more adult listeners to these CBS stations during the average quarter hour at night than during the average daytime quarter hour.

These changes in buying habits are shown, the study continues, by (1) the increased number of night openings by food and department stores, (2) the increase in volume of easy-to-prepare foods and (3) the increasing share of appliance sales that are made in the evening.

What's happening, it is pointed out, is this: Of the 62,500,000 persons who work full time and are largely unavailable to radio during the day, more than one-third—22,500,000—are women. Many are married, but even those who live at home choose their own brand of shampoo, cigarettes, accessories, etc. Furthermore, 25% of all food shopping is now done by men and the study warns about underestimating the influence of men in the buying of such "big ticket" items as automobiles, furniture, appliances, and clothing.

The study also stresses changes going on in radio and TV habits. During the past two years more radios, most of which were secondary sets, were sold to TV owners than to non-TV owners. An ARB survey (sponsored jointly by CBS and NBC in 1951) is quoted as the source for the statement that 77% of radio listening in TV homes is done on secondary sets. The point is also made that with TV no longer a novelty in markets where it is fully established, TV viewers are becoming more selective in their choice of programs.

The presentation makes clear that no brief is held for either daytime or nighttime radio as such. The point is, says the presentation, that "national advertisers on our stations are overlooking excellent nighttime availabilities which are equal to—or in many cases—are *better buys* than periods they select during daytime hours."

The heart of the presentation is the comparisons of specific cost-per-1,000 adult listeners between day and night buys. To make the comparisons representative of day and night radio audiences in TV cities, figures on cost-per-1,000 adult listeners are based on the number of radio families in the metropolitan county areas surveyed by Pulse

RY!

More advertisers place their confidence in WOR than in any other station in the country.

And with good reason...

WOR personalities have earned the confidence of the largest station audience in America— 26,000,000 people in 14 states!

WOR sells—everything from bread to bird seed— in the world's most competitive market.

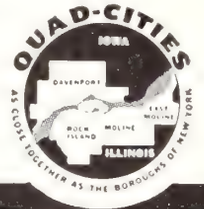
ORKS!

That's why *more* advertisers worry *less*—with WOR.

Let us show how WOR can translate listener confidence into solid sales success for *you.*

NOW
166,000
TV HOMES
in the
QUAD-CITY AREA

where Effective Buying Income per Capita is 11th among Sales Managements 162 Metropolitan Areas.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

That spot announcement schedule will scamper like a March Hare all over Western Montana if you use

The Art Mosby Stations



KGVO·KANA
5000 Watts Night & Day MISSOULA
250 Watts Night & Day ANACONDA BUTTE

Know MONTANA
THE TREASURE STATE OF THE 48

Representatives:
Gill-Keefe & Perna, Inc.
N. Y., Chi., L.A., and S.F.

in each city. The stations actually deliver more listeners and have a lower cost-per-1,000, especially at night when radio signals travel farther than the the figures indicate.

Here are some specific cost-per-1,000 figures (for others, see chart on page 39): the buys are all three participations a week for 13 weeks, and the cost is based on 1,000 adult listeners.

- A Western station: $.86 between 7:15 and 7:30 in the morning; $1.15 between 2:05 and 2:15 in the afternoon; $1.08 between 4:45 and 5:00 in the afternoon, and $.93 between 10:30 and 11:00 at night.
- An Eastern station: $.94 between 6:00 and 7:45 in the morning; $1.11 between 8:15 and 9:00 in the morning; $1.02 between 9:30 and 10:00 in the morning, and $.65 between 11:15 and 11:30 at night.
- A Midwestern station: $3.19 between 3:05 and 3:30 in the afternoon; $3.91 between 3:45 and 4:00 in the afternoon and $1.80 between 10:30 and 10:55 at night.

Other studies: The NBC Spot Sales presentation will stress the hours between 10:00 p.m. and midnight, when, as the presentation puts it, "the kid isn't around to clutter up the rating." After 11:00 p.m. NBC station availabilities in five markets—New York, Chicago, Cleveland, San Francisco and Washington — average $.45 per-1,000 adult listeners, including time and talent. The rating figures are from Pulse.

The BAB study is the second in a series of reports on the cumulative audience of radio. It deals exclusively with nighttime radio newscasts in TV markets. The information was developed by BAB from Nielsen radio data during 1952. Because there is no nationwide audience data on local news programs, BAB used network news programs to make its point.

The figures cover average quarter-hour newscasts aired nightly Monday through Friday. Here is what was turned up: (1) in a week the average evening newscast reaches 9.8% of all families in TV areas an average of two times each with 5.4 sales messages per family; (2) in a month the figures are 20.7% of all families, an average of 4.4 times each, with 11.9 messages per family; (3) in 13 weeks, the figures are 37.4 families, an average of 7.7 times each with 23.5 messages per family. ★ ★ ★

MEN, MONEY, MOTIVES

(*Continued from page* 10)

Not that station owners don't continue to switch reps. They always have and they always will. Station loyalty was fairly steadfast during the big war and postwar years but the arrival of television has churned up the muddy waters again. A radio station in a market invaded by television is seldom managed by men of such saintlike forbearance that they willingly will accept a diminishing volume of national spot business without bellyaching to, and maybe changing, the sales rep.

* * *

Television has had a further effect. Gone is the old set 15% deal. Typically stations now pay their reps on some sort of sliding scale compensation. It may start at 15% but it goes down as spot volume goes up, maybe 5 or 7½% commission over a certain amount of business.

* * *

But despite television rocking the

"A TWO WAY STRETCH" MAKES THE FIGURE



IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

boat, and despite compensation being a matter of private dickering rather than set industry practice, the reps are now so accepted and respected a part of broadcasting economics that many of the old, old gripes of the stations are no longer heard. Who cares any longer whether a rep is "long list" or "short list?" It once seemed important.

* * *

Granted there is a new vocabulary for video coverage data, but not so terribly new. As one veteran puts it, "the more it seems to change the more station sales repping remains the same. The staples of service are the quality of salesmanship and enough manpower around the country to touch all the important bases."

* * *

The battle of national spot versus network is too complicated to go into at the tail-end of a column of type. Just this may be said: The reps think their own future is much clearer than the networks' future in terms of local station loyalties. As to that, suppose we wait for Raymer's third-decade celebration in 1963.

* * *

But one academic question in closing. Are the timebuyers of the present moment as important as their prototypes of 1933 and thereabouts? You can get yourself an argument. Oldtimers among the reps tend to rate the pioneer timebuyers who are still in the buying end of the business as more weighty with the client, better able to make a decision and make it stick. Just in case you wonder who precisely we're talking about, here is a quick check-list of some potent timebuyers of the past, some since retired or moved on to other work: Linnea Nelson, C. E. Midgley, Reggie Scheubel, George Tormey, Beth Black, Jack Latham, Hubbell Robinson, Bill King, Margaret Jessup, Frank Barton. ★★★



MR. SPONSOR ASKS

(*Continued from page 65*)

channel, not only to hold present viewers, but also to attract new ones. All the network shows in the world do not make a new UHF station an integral part of the community. At WSBA-TV we have adopted the identical philosophy that we have established on WSBA Radio: Make the people in the area feel that they have an intimate and necessary part in our operations. In other words, get local people in on the act.

As a result, not only have all WSBA-TV locally originated news and sports telecasts been sold, but there's a waiting list of advertisers. You don't need a Roxy Theatre to do it. On our 7:00 p.m. news program, for instance, we present a feature "Faces in the News." Stills are shot all over town during the day, and from 40 to 50 of these, we select five or six to exhibit on the program, all showing local people in the situations that make up the day's news.

The job isn't easy. But as soon as you find your VHF competitor, himself perhaps a UHF applicant in another area, minimizing UHF, then you know you're building an audience.

PHILIP K. EBERLY
Sales Manager
WSBA-TV
York, Pa.



Mr. Moore

WKAB-TV's operation is unique in that we are the only UHF station in the country that started operation almost simultaneously with a VHF station in the same market. (WKAB-TV went on the air in December 1952; in mid-January 1953, the competitive VHF station came on.) The one advantage WKAB-TV had in promoting UHF was the fact that we had a head start on the other station, since we received our grant in August and the VHF outlet did not get a C.P. till November.

The first problem of a UHF operation is, of course, conversion. So far as the buying public is concerned, they want UHF, especially after comparing the picture. But the station's big problem is to educate the dealer and service people. Installation of the UHF signal

BIG AGGIE LAND:

No City Limits

•

WNAX — 570
Yankton-Sioux City

•

Represented nationally by
The Katz Agency

•

CBS Radio

Radio Station

KFMB

is
now

CBS

RADIO NETWORK
in
San Diego, Calif.
(550 on Dial)

John A. Kennedy, Board Chairman
Howard L. Chernoff, Gen. Manager
Represented by THE BRANHAM CO.

Obviously OUTSTANDING

Seasoned advertisers know Peoria to be the Midwest's NUMBER ONE test market. That's because Peoriarea is a blended market with closely integrated rural and urban features—a true cross-section of America.

Population (SM)	580,000
Radio Homes (BMB)	167,620
Food Sales (SM)	$132,735,000
Drug Sales (SM)	$13,275,000
General Merchandise Sales	$61,538,000
Total Retail Sales (SM)	$575,361,000
Effective Buying Income (net) (SM)	$888,580,000
Per Family Income** (SM)	$6,428
Per Capita Income** (SM)	$1,932

**Peoria County only.
(SM) 1952 Sales Management Survey of Buying Power. Further reproduction not licensed.
(BMB) Broadcast Measurement Bureau.

AM WMBD FM
PEORIA
CBS Radio Network • 5000 Watts
Free & Peters, Inc., Nat'l. Reps.

Jingles? Schmingles!
Make Sure It's A
Song-Ad!

There is a difference, as over 200 Song-Ads clients will tell you. There's a difference in conception, creativeness, production and reception—whether your medium is radio, television or an industrial film or slide film. Paper Mate Pen, Carnation Milk and Listerine Song-Ads on radio and TV the nation over attest this. And yet, Song-Ads are *not* expensive. We will write three Song-Ads for you for $75.00. Write or call today for free rate card.

Song-ads COMPANY
5927 Sunset Blvd.
Hollywood 28, Calif.
GLadstone 6181

is a ticklish job and requires quite a bit of know-how; the average TV dealer has to be schooled in conversion and proper antenna alignment.

The UHF station operator must take into consideration that there will be a great influx of TV dealers, many of whom have only a vague idea about the technical side of television. When we received our grant in August, there were only six people in the Mobile area selling TV sets. Today, there are nearly 200. To date, over 20,000 sets have been sold, and seeing to it that these 20,000 sets are properly converted has become a vital factor in the operation of WKAB-TV. We have to keep a crew of engineers ready to assist dealers.

My advice to any new UHF station operator would be to cooperate to the fullest with his distributors and dealers. They will, in turn, be the best salesmen that UHF can have.

BOB MOORE
General Manager
WKAB-TV
Mobile, Ala.

---

510 MADISON

(*Continued from page* 14)

MOGEN DAVID

Will you please send about 50 copies of the 26 January issue of SPONSOR, containing the Mogen David story.

It was a magnificent story, and we are all very happy with it.

MARVIN L. MANN
Vice President
Weiss & Geller, Inc.
Chicago, Ill.

FARM SECTION

Unless some request for farm information on KWTO escaped us in the mail, we feel very much neglected in not being a part of the very fine farm picture that was in the December 29 issue of SPONSOR.

Of course, you are acquainted with the fine job that KWTO has done in the Middle West for the last 20 years. It was one of the first stations to explore and develop the potential of farm programing and developing features and information pertinent to the farmers' best interests. KWTO is recognized as one of the most outstanding examples of an over-all farm station in the country today. In addition, Loyd Evans is one of the best known radio farm directors. He is furnished with

KWJJ Brings You a 1 1/2 Billion Dollar MARKET

The KWJJ market is booming! Latest figures show that population in the KWJJ listening area has increased to 1,287,700 and annual retail sales figures have risen to 1½ billion dollars. Spot your sales message to this growing area, on the station that is beamed to local interests and local demands.



KWJJ
Studios and Offices
1011 S.W. 6th Ave.
PORTLAND
OREGON

Nat'l Reps. — WEED & COMPANY

The Swing is to WHB in Kansas City



10,000 WATTS IN KANSAS CITY
WHB AM FM
Represented by JOHN BLAIR & CO.
DON DAVIS, President
JOHN T. SCHILLING, Gen. Mgr.
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

his own mobile unit and has traveled better than 22,000 miles visiting and interviewing the farmers during the last 12 months while carrying on an extensive speaking tour and two daily programs over our station. He is serving as chairman of the Educational Relations Committee of the NARFD and won the Farm Safety Award in 1951.

We certainly have no quarrel with SPONSOR and are not ungrateful at all for the very generous remarks you have made regarding KWTO in past articles. Naturally, it is too late for us to do anything about being a part of the very fine article in that past issue, but we do want to call to your attention the facts related in this letter. Next time an article such as this one is contemplated, we are sure we can add many things of interest for your good readers.

LESLIE L. KENNON
Assistant Manager
KWTO
Springfield, Mo.

● **SPONSOR recognizes KWTO's important role in farm-radio programing. Sorry that we were unable to treat farm-minded stations, KWTO included, who did not return questionnaires sent them.**

CLIPPINGS VS. SALES

I've just finished taking a gander at your 26 January issue and of course say thanks for the note on Christina's flower story about her use of KVOO, but particularly I want to add my applause to your editorial, "Stop rushing for cover." I've felt for a long time that too many radio and television people are letting the fact that you can clip ads out of a newspaper or magazine overshadow their actual value.

I have always questioned to the advertiser whether he's trying . . . to sell his product. If he is interested in his product . . . then radio, and of course, in our case, farm radio is certainly the thing he should be going to if he wants the cheapest possible per impression that he can buy in any media that is now available.

SAM B. SCHNEIDER
Farm Director
KVOO
Tulsa, Okla.

TV COSTS GOT YOU DOWN?
The Sportsman's Club
52 popular, well rated, 15 minute hunting, fishing and outdoor shows featuring Dave Newell and panel of experts. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

AUDIENCE TURN-OVER

I have subscribed to your magazine for some four years and I have a recollection that at some time during this period you published some information regarding the relative "turn-over" in audience for various types of programs. If you have any such information, could you please send me a copy, charging the cost to my account.

What I am particularly looking for is information regarding the total audience that can be expected from say a half-hour self-contained mystery-thriller, as compared to a five-times weekly 15-minute serial program.

F. J. COOMBES
Sales Manager
Macquarie Broadcasting Service
Sydney, Australia

● **The information Reader Coombes requests is contained in several research articles that have been featured in SPONSOR over the past two years. No one particular study covers all the questions mentioned.**

CANADIAN ADVERTISING

We have noticed in your December 29 issue reference to The Canadian Advertising Research Foundation's recent studies on magazines and weekend publications. You point out that 51% of Canadians 15 years of age and older do not read 11 of the top magazines in Canada. In fairness to the magazine medium, we would like to point out that the 51% that you show is not quite as bad as it looks. In the 1949 magazine study for instance, in a certain group of questionnaires, 8,081 claimed to be readers but only 3,301 were counted as qualified readers. The definitions for these being: *Claimed readers* are those who said they had looked through a copy of the magazine in the past six months, either at home or somewhere else; *qualified readers* are those who gave positive evidence of having read or looked at a minimum of one major editorial item in a specific issue shown.

Your figure of 94.4% of homes having radio is no doubt correct, but in fairness to the magazine medium it is just like having an unopened copy of a magazine in the home.

We would recommend that you read the appendix to the 1952 Magazine Study, pages 24 to 27, in this regard.

JOHN A. M. GALILEE
Secretary
Canadian Advertising Research Foundation
Toronto, Canada

EL PASO'S MARCH OF DIMES
TELETHON proves . . .
FOR *RESPONSE-ABILITY*
IT'S **KROD-TV**
CHANNEL 4



After only 3 weeks on the air in a new TV market, KROD-TV staged its first "Telethon", for the March of Dimes, and received $24,000 in pledges from 2,064 persons. Last year, the entire March of Dimes drive in El Paso, Texas raised only $37,000. Many pledges came in from more than 100 miles away, proving KROD-TV's wide coverage.

For Public Service AND Commercial telecasting, KROD-TV has demonstrated its tremendous pulling power. Add to this the finest facilities, channel 4 with mountain-top transmitter, CBS-TV and Dumont affiliations, experienced TV staff, forceful merchandising, and you have the winning combination for the El Paso southwest market.

RODERICK BROADCASTING CORP.
D. D. RODERICK, Chairman — VAL LAWRENCE, Pres. & Gen. Mgr. — DICK WATTS, TV Sales Mgr.

National Representatives—The O. L. TAYLOR CO.

Represented by:
EAST: Geo. W. Clark, Inc.
WEST: Lee F. O'Connell Co.
Los Angeles
Western Radio Sales
San Francisco

KRSC
sells *all* the big
Seattle market

30 MILES

BUT

WORLDS APART IN COVERAGE

SEATTLE to TACOMA
ONLY 30 MILES

BUT

9 out of 10 of the top ten Agencies who billed 115.2 millions in RADIO, 1952 (B-T Jan 5/53)

FOUND

They Couldn't Sell

TACOMA

from

SEATTLE

SO

- BBDO, Young & Rubicam,
- Benton & Bowles, Biow Co.,
- William Esty & Company,
- J. W. Thompson Company,
- Dancer-Fitzgerald-Sample,
- Foote, Cone, & Belding,
- Leo Burnett Company

TOLD TACOMA
SOLD TACOMA

ON KMO

1360 kc 5000 W.

Follow the lead of the
National Leaders in the Field

BUY

KMO

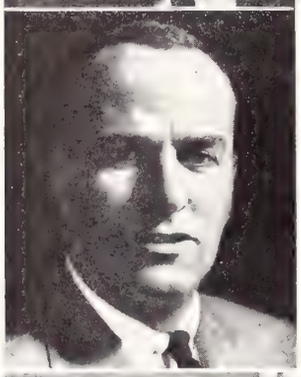
National Representative:
The Branham Company

Coming Soon: KMO-TV, CH. 13

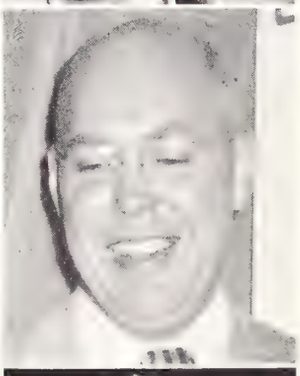
Newsmakers in advertising



Frank Stanton, *president, Columbia Broadcasting System, was recently tapped to serve as chairman of the board of the Center for Advanced Study in the Behavioral Sciences. The enterprise was set up with a* $3,500,000 *grant from the Ford Foundation. Plan is to permit approximately* 50 *scholars and scientists of the first rank to come together at the Center each year for study and collaboration during the next six years. Stanton's background in psychology and communications made his choice appropriate.*



F. Kenneth Beirn, *just stepped up from executive v.p. to the presidency of Biow Company. With the agency since* 1948, *Beirn is noted for his ability to spot creative people, bring them into the firm, and imbue them with team spirit. On the subject of radio and TV packages, Beirn says, "Of course we use package shows—if they're particularly good. But we like to keep production of a good many shows right within the agency, if for no other reason than the valuable experience it supplies our staff." Milton Biow moves up to chairman of the board.*



Thomas P. Hawkes, *advertising and sales promotion manager, Piel Bros., recently announced Piel's beer was adding two more television programs, bringing the firm's total to eight programs per week. Shows include sports, feature films,* Dangerous Assignment, Broadway TV Theatre, *and news. Said Hawkes, "Piel's variety of TV shows, plus radio and newspaper advertising, is helping Piel's light beer to grow at a faster rate than any other New York beer." Programs use five of N.Y.'s six TV channels. Agency: Young & Rubicam.*



Helen Marie Alvarez, *often referred to as "the first lady of television," made news when, in association with her KOTV (Tulsa, Okla.) partner, J. D. Wrather Jr., she purchased KFMB-TV, San Diego, Cal., from John A. Kennedy. Purchase price is reported to be* $3,150,000, *and Mrs. Alvarez will have a full* 50% *interest in the property. Wrather, who has been active in TV film productions, derives his income from independent oil operations and is married to movie actress Bonita Granville. Mrs. Alvarez remains general manager of KOTV.*

AP NEWS = Increased Business



"Turnover more than doubled!"

"Since we've been sponsoring AP newscasts on KGAF, our business has jumped more than 100% and our auction has become the livestock headquarters of North Texas."

Jim Perdue and Cecil Ward,
Gainesville Livestock Auction,
Gainesville, Texas.

Reports Joe M. Leonard, Jr., General Manager of KGAF, Gainesville: "AP news is our biggest revenue producer . . . gives us our biggest listening audience . . . is easy to sell. All 43 AP newscasts a week are sponsored . . . and we have a long waiting list. Every sponsor reports excellent results."

Says W. A. Wilson, President and General Manager of WOPI and WOPI-FM, Bristol: "We carry 30 sponsored AP newscasts each week—all on 52 week contracts. AP News helps us keep sponsors."

"Volume up 200%."

"We've sponsored AP newscasts over WOPI Plus FM across the board for the past five years. They've paid off handsomely — more business . . . and more profits."

Ward and Ed Morton,
Morton's Grocery,
Bristol, Tenn.-Va.



For full information on how you can put Associated Press news to work for you and your sponsors, contact your AP Field Representative or write

RADIO DIVISION
THE ASSOCIATED PRESS
50 Rockefeller Plaza
New York 20, N. Y.

Hundreds of the country's finest stations announce with pride

"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."

KOA
DENVER

Covers the West BEST!

Sells the West BEST!

No other available medium covers as much territory—reaches as many people in the West

KOA covers over 1,100,000 square miles. There are nearly 10,000,000 people in this area.

The area covered by KOA is radio country — and it will be for years to come. IT'S BEYOND TV HORIZONS...only a few spots are being reached by TV — yet *ALL* of this area is being covered by KOA.

KOA program schedules are designed to appeal to the greatest possible number of western listeners — to match KOA'S extensive coverage.

There is still a chance on KOA — for you to own a valuable western advertising franchise.

Ask for our periodic bulletins THE WESTERN MARKET

Write today.

National Sales Representative:
Edward Petry & Company
Offices in: New York, Chicago, Detroit, San Francisco, Los Angeles, St. Louis and Dallas



KOA 850 KC • 50,000 WATTS
1625 California Street
Denver, Colorado

Newsmakers in advertising *(Continued)*



Joseph H. McConnell, *formerly president of the National Broadcasting Co., will assume the presidency of Colgate-Palmolive-Peet Co. on 1 March. He has a legal background, directed a legal department of the NRA in Washington before joining RCA in 1941. He became v.p. and general attorney of the RCA-Victor Division in 1945, was moved up to executive v.p. of the parent RCA company in 1949. McConnell assumed the presidency of National Broadcasting Company in 1949.*



Samuel W. Meek, *v.p. and director of J. Walter Thompson, has been appointed chairman of the public information committee of the Crusade for Freedom Greater New York Campaign. Meek will coordinate public-relations activities during the campaign to raise enough funds in the New York area to build another transmitter to be used by Radio Free Europe to beam messages behind the iron curtain. Meek has been associated with J. Walter Thompson for 28 years since 1925.*



Robert E. Dunville, *president of the Crosley Broadcasting Corp., made it known that his company had acquired WLTV, Atlanta. Added to WLW-T, Cincinnati, WLW-D, Dayton, and WLW-C, Columbus this makes the fourth TV outlet to come under Dunville's direction. The new Georgia market will soon be getting the benefit of Dunville's experience in broadcasting public relations, programing, client service, and merchandising. He becomes chairman of WLTV board's executive committee, William T. Lane is president of the station corporation.*



R. H. Coffin, *v.p. and advertising director, RCA Victor div. of RCA, announced sponsorship by his firm of radio and TV coverage of the Academy Awards presentation from Hollywood on 19 March. Coffin told* SPONSOR: *"The interest throughout the country in this event is tremendous and because this will be the first time the event will be televised the audience should be huge. Also it comes at a good time of the year for us because we have just introduced a new line of television receivers."*



Z. C. (Jess) Barnes, *partner of Calkins and Holden, Carlock, McClinton & Smith, Inc., recently told representatives of the Savings Bank Association of New York that they were not investing nearly enough money in advertising their services. Barnes told* SPONSOR: *"Radio, with its low cost-per-1,000, is an ideal medium for banks which work on a low margin of profit. Using a local program would enable a neighborhood bank to develop an individual personality of its own."*

Firestone dealers use spot radio on co-op basis

Many Firestone distributors throughout world use spot radio on co-op basis, Firestone International's Advertising Manager D. E. McKellar informs SPONSOR. Firestone's South African plant has own version of "Voice of Firestone" with recordings made in England. New Zealand and India plants have or are considering similar-type shows.

–IRS–

Don Cooke lists 3 Canadian radio trends of year

Don Cooke, Canadian station rep, says 3 biggest developments in Canadian radio since SPONSOR's Canadian issue 11 August 1952 are: (1) "terrific flop" of TV so far as attracting spot radio advertisers is concerned; (2) surge of interest in Canada among U.S. advertisers, agencies; (3) virtual death of soap operas, decline of U.S. influence.

–IRS–

New Havana TV station uses theatre technique

CMBF-TV, which debuted in Havana 2 February, uses novel theatre-style programing, repeating 3 to 6 p.m. show (mostly films) between 6 and 9 p.m., then carrying sports for rest of evening. Station owned by Mestre family. U.S. rep: Melchor Guzman.

–IRS–

Pan American opens Karachi office, will package shows

Pan American Broadcasting expects Pakistan radio to go commercial, is opening Karachi office. Chief: William S. Bailey, former partner of Radio Advertising Services, Bombay. Office will turn out programs in vernacular languages of Indian-Pakistani regions covered by Radios Goa, Ceylon. (Van Mitchell is new Pan American A/E for 9-station Amalgamated Wireless chain in Australia.)

–IRS–

Wayne Kearl lists "firsts" for KGMB-TV, Honolulu

For the record: KGMB-TV's Wayne Kearl tells SPONSOR his station was first in Hawaii with a usable test pattern, viewing program, regularly scheduled program, commercial program. KONA debuted mid-November, had transmitter trouble till mid-December. KGMB-TV began 1 December. (See "Why Radio is strong in Hawaiian Islands," SPONSOR, 12 January 1953).

–IRS–

XETV, Tijuana, hopes to use U.S.-origin shows

XETV, Tijuana, whose commercial programing was to begin 18 February on Channel 6, hopes to serve Tijuana-San Diego market with programs produced in latter city by Alvin George Flanagan, ex-ABC TV executive. Romulo O'Farrill and Emilio Azcarraga own station.

–IRS–

Puerto Rico reports 54.8% set listenership

Latest Puerto Rican Market Research study of radio listening shows 54.8% of Puerto Ricans turn sets on during day. WNEL, which had 34.1% of San Juan audience, according to Pan American Broadcasting Co.'s Al Alperton, programs 23 live shows daily (6 of them P&G Spanish soapers).

–IRS–

Canadian TV, radio set totals; 5 new stations approved

Canadians bought 146,373 TV sets last year, raising total to 224,811, according to Radio-TV Mfrs. Assn. Radio sales totaled 474,012 through November. CBC Board of Governors authorized 4 new AM, 1 FM station recently, first such action since May 1951. This will raise total commercial AM stations to 160, FM to 37 (1 commercial).



Consequences of the SAG strike

Until the Screen Actors Guild came on the scene, a union controversy in air media usually produced little wear and tear on the nerves and business operations of the advertiser. Negotiations with, for instance, AFTRA may have turned somewhat rough at times but it was only a matter of a few weeks before there was a meeting of minds over the terms of an industry agreement. As contracts came up periodically for renewal, this meeting of minds became easier and briefer, because each side had got to know the other's problems more intimately.

SAG has since last July been going through the process of finding out about the problems of a field with which it was thoroughly unconversant up until that time. SAG's education has been a very costly one not only for its members but for the producers of film commercials as well. It has been especially bitter for the producers, who have had to maintain practically the same overhead and payrolls from the day, 1 December, that SAG shut them down with a strike call. Advertisers, large and small, have had their campaign planning badly disrupted as the result of not knowing whether required film commercials would be available.

As this was being written, the hopes for a settlement were anything but bright. The negotiations had become frustratingly bogged down over the matter of whether jingle vocalists should come within the purview of the reuse payment provisions of the SAG contract (see "Report to Sponsors," page 2).

The thought that presents itself is this: Could the huge economic loss growing out of the strike have been avoided if the industry had been able to deal with a union more understanding of the business and its problems? In the case of SAG, film commercials are but second fiddle to a much hugher interest, the production of theatre films.

Cashing in on local news

Paul W. White, who did much of "the" pioneering in the field of radio news, is now at KFMB-AM-TV, San Diego. White spoke before a recent convention of radio news editors in Cleveland and one of the topics he dwelt on — how to improve the local news program — should be of prime interest to local sponsors.

As one who has directed the airing of news over TV as well as radio, White's leanings are strongly toward radio. He told the convention that he considered radio as having many advantages over TV when it came to news presentation, but that a lot depended from here on in on what methods radio used to capitalize on these advantages.

Here, in essence, is the five-point program that White thought might be helpful in that direction:

1. More and more local news. People may be worried about Korea, the hydrogen bomb, and federal budgets but you'll find them more inclined to talk about the things that are geographically closest to them—neighborhood, town, region—in that order.

2. Have the news editor get on the phone and talk with people. If they've got anything interesting or important to say, try to record it for later use over the air.

3. Always remember that no matter where the news originates—press association or network—you're responsible for it when it goes out over your station. Check to make sure it's processed in the best way for your community.

4. Don't shy away from editorializing. More and more towns have only one newspaper and hence only one editorial point of view in the community. The station's editorializing may irritate some people, but what's more important—all listeners dote on controversy.

5. Don't go along this week with exactly the same news schedule you had last week. Do things that will make it different and get people to talk.

Applause

Integrated radio clinics

Few broadcasters and radio-minded agency men will want to miss the two-day sales and program clinics to be carried on jointly by the Broadcast Advertising Bureau and Broadcast Music, Inc. during a seven-week span starting 25 May. There will be 42 of them, with the first day of each devoted to BAB's sales clinic, the second day to BMI's program clinic. Two teams will tour the nation simultaneously, one in the Eastern half and the other in the West.

The integrated arrangement almost exactly halves the 86 clinics conducted separately by the two organizations in 1952. As a result, the two-day sessions will undoubtedly be better attended and more fruitful. In contrast to last year's closed BAB clinics, the new setup calls for morning BAB meetings open to members and non-members alike. Afternoon sessions, devoted primarily to management and sales-management guidance and discussion on sales, will be closed to non-members.

During the past several years BMI program clinics have attracted big audiences and outstanding speakers. In announcing the joint 1953 series Carl Haverlin, president of BMI, and William B. Ryan, president of BAB, made the following joint statement: "It is impossible to think of sales without thinking of programing, or, conversely, it is difficult to think of programing without contemplating sales. They go together. The basis of successful radio management is the thoughtful coordination of both programs and sales."

The NARTB Board, meeting in Florida early this month, liked the idea and said so. Prior to that time there had been some danger that the popular BMI clinics might not be resumed because of industry criticism that there were too many clinics. Shortly after the Board had expressed its enthusiasm for the joint idea, initially advanced to the BAB Executive Committee a week earlier by Edgar Kobak and approved at that session, arrangements were completed in New York.



OPERATION *Chain Action*

A MIGHTY ADVERTISING-MERCHANDISING PLAN

A chain of hard-hitting selling operations all pushing your product in a unified promotion. You get powerful radio advertising with a big merchandising plus . . . 217 food stores and super markets guarantee you prominent point of sale displays. Operation Chain Action means business . . . for you!

RADIO BALTIMORE

WBAL

NBC IN MARYLAND

Nationally Represented by EDWARD PETRY & CO.

My, how you've grown!



SCANDIA COSMETICS SALES BOOM!

WWDC in Washington makes businesses grow. Here's another factual story to prove that statement.

Scandia Cosmetics reports more than $5,000 in sales for January alone—supposedly the slowest month in the year.

All this by using *only* WWDC to advertise its line of beauty aids.

All this with *only one* cosmetics outlet in town—Julius Garfinckel & Company.

All this by concentrating its sales story on *only one* WWDC program feature — "The Hazel Markel Show," heard daily on WWDC.

Says KAROL LINDBERG, Vice-President in charge of sales for Scandia Corporation:

"WWDC has done a phenomenal job for Scandia in the Washington market. From the first week of our operations in Washington, our sales have risen steadily. And the rate of increase is amazing. January, 1953 was our biggest month of any we have enjoyed in Washington. We are enthusiastic about the results WWDC has produced."

WWDC can help *your* sales in the big Washington market, too. Let your John Blair man give you the whole story.



WWDC'S HAZEL MARKEL



SCANDIA'S KAROL LINDBERG



In Washington, D.C. it's WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

SPONSOR

use magazine for Radio and TV advertisers

9 MARCH 1953

50c per copy • $8 per year

NEW YORK N. Y.
2 CENTS 2

SP 3-53
MR FRANK YOUNG
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

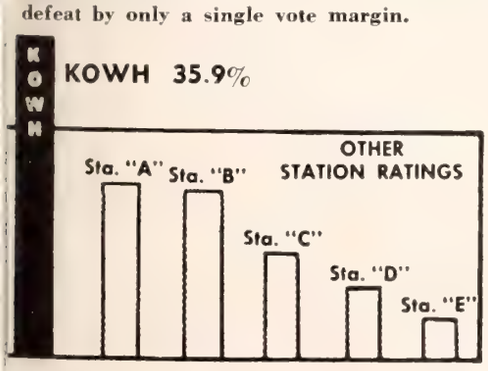
All It Took was a Ballot...



. . . To retain English as our official tongue. Post-revolutionary Congress voted on a war-embittered lawmaker's bill to change the language taught in our schools to German. Anti-British feeling was so common that the bill met defeat by only a single vote margin.

Popularity balloting finds radio KOWH with no such a narrow squeak. *15 consecutive Hooper Reports* have placed KOWH *first by a 15-point lead* with Omaha, Council Bluffs listeners. The chart averaged below for the period from October, 1951, thru January, 1953, tells the story.

Es ist sehr gut!



Kowh
OMAHA

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

TV SHOW COSTS: NO SHARP RISE
page 27

Can your agency use a freelance radio-TV department?
page 30

LIFE's spot radio campaign scores with ad-lib technique
page 32

ROLE OF THE AGENCY WIFE
page 34

Questions and answers on use of radio by retailers
page 36

Hamilton uses spot TV to glorify jewelers
page 38

How SRA's Spot Estimator can work for you
page 40

The Swing is to WHB in Kansas City



and the
November-December, 1952
"PULSE" Survey shows why:

SUNDAY AFTERNOONS, for example—

WHB	27.3
Station "B"	17.0
Station "C"	18.0
Station "D"	17.0

MONDAY THROUGH FRIDAY during the WHB "NIGHT CLUB OF THE AIR" with ROCH ULMER as Master of Ceremonies—

WHB	10.3
Station "B"	8.3
Station "C"	5.8
Station "D"	7.5

or, to go back to last year's FOOTBALL GAMES, PLAY-BY-PLAY BY LARRY RAY:

WHB, Larry Ray	33.4
Station "B"	24.2
Station "C"	13.6
Station "D"	26.9

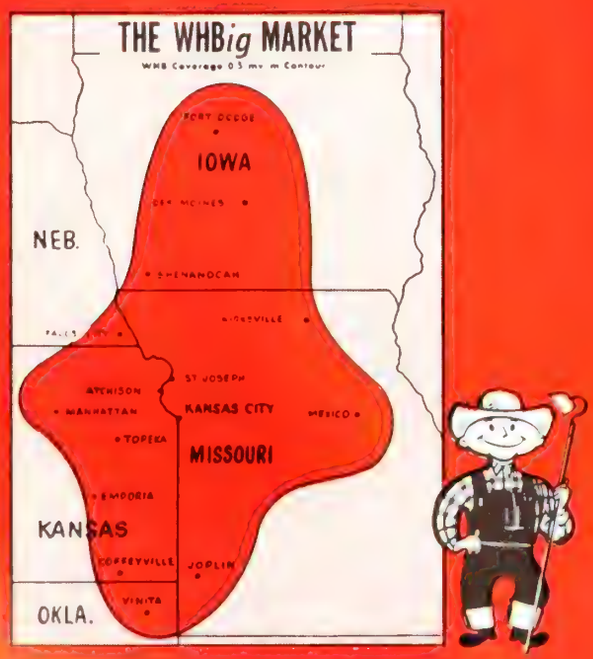
★

Now Available! Early-Morning
'MUSICAL CLOCK' SPOTS

You can reach the "family audience" with Kansas City's original "Musical Clock" program, broadcast Mondays through Saturdays from 6:30 until 9 a.m. Two-and-a-half hours of tuneful, wake-up music . . . the correct time and temperature announcement every five minutes . . . and a five-state and local weather forecast. This helpful "service" program, which has been a daily feature on WHB since July 12, 1931, features Bruce Grant as "Timekeeper" and salesman extraordinary! At 7 a.m. Charles Gray presents a 15-minute news report, and at 8 a.m. a 10-minute news summary. The "Weatherman-in-Person" (another Radio feature originated by WHB) is heard at 8:10 a.m., direct from the weather bureau at Kansas City's Municipal Airport. At 8:15 a.m., Reuben Corbin of the U.S. Department of Agriculture tells housewives what fresh fruits and vegetables are available *that day* in their neighborhood markets. Participating sponsors may use "live" or transcribed minute announcements. Ask your John Blair Man for availabilities and details of new "Rotating Schedule Plan."



DO YOU READ IT?
WHB's pocket-size magazine, sent free to advertisers, agencies, advertising and sales executives and time buyers. Request a copy on your letterhead.



WHB • KANSAS CITY'S OLDEST CALL LETTERS



1922 — 1953

★ **10,000 WATTS IN KANSAS CITY**

WHB

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

REPORT TO SPONSORS
9 MARCH 1953

National Biscuit ups TV spot to $1.2 million

National Biscuit Co.'s TV spot appropriation is now at $1.2 million mark. Its "master plan" alone entails 94 stations in 65 markets. Share for radio, including Arthur Godfrey and spot, is about $1 million. Ad budget for year is $4,500,000. McCann-Erickson is agency.

-SR-

If theatre 3-D clicks, color TV won't be far behind

This is thinking at TV networks on subject of third dimension: If 3-D clicks at theatre box offices on national scale, TV will, as competitor, have no choice but to rush color TV. Prediction of one network source is color TV will be in lap of FCC again by end of 1953. NBC competitors are under impression Gen. David Sarnoff will usher in RCA's latest color refinement instead of waiting for National TV Color Systems Committee to agree on standards.

-SR-

4 A's probing film handling by stations

Complaints received by Four A's from members about station treatment of TV film shows and film commercials will spur following action: Association will canvass agencies for details on their complaints as well as on veracity and quality of performance reports received from stations. Subjects came up at recent meeting between association's radio-TV production committee and NARTB group.

-SR-

Reps seek contributions to help spark spot radio

Advertisers will be subjected some months hence to intensified bombardment of facts about spot radio as the result of current drive for special fund by Station Representatives Association. Some 2,000 stations have been asked to contribute to undertaking. This money, which SRA hopes will amount to at least $30,000, will be used to: (1) pay salary of topflight salesman who would devote all his time to selling spot radio at advertiser level, (2) develop spot presentations, and(3) establish statistical bureau specializing in spot history of various advertiser classifications.

-SR-

BAB's reaction to SRA's drive

Though reported to be somewhat perplexed by SRA's widening of its fund collecting methods to take in radio stations, BAB disclosed in statement it favored any effort which would increase number of advertisers using radio. Statement revealed BAB's 1953-54 budget would allow for tripling BAB's sales presentations and augmenting of staff concentrating on selling radio to national advertisers and agencies.

-SR-

Johnson Wax joins Bayuk on fights

Bayuk has found cosponsor for "Saturday Night Fights" (ABC TV). Johnson Carplate moves into picture 25 April for minimum of 13 weeks.

-SR-

Alternate-week sponsors on increase

Alternate-week sponsors continue to increase on networks. Latest A. C. Nielsen breakdown on evening schedules for month January shows total this year was 32, compared to 28 in 1952 and 13 in 1951.

SPONSOR, Volume 7, No. 5, 9 March 1953. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 510 Madison Ave., New York 22. $8 a year in U. S., $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

REPORT TO SPONSORS for 9 March 1953

CBS had 15% client tilt in January

Number of advertisers on CBS Radio this January showed marked pickup over previous year. Total in January, 1953 was 59; in January, 1952, 50; and January, 1951, 47. (Count does not include Columbia Pacific Network or one-time sponsors on CBS Radio.)

-SR-

SAG deal not completely wrapped up

Even though Screen Actors Guild and commercial film producers have resumed working relations, it is much too early to estimate percentage increase in cost of making film commercials. Final agreement may take at least 2 months to negotiate. Numerous terms and conditions, especially relating to payment for re-use of films, must be determined. For instance: what's line of demarcation between "actor" and "extra." Under temporary operating agreement "extras" are excluded from collecting anything beyond initial fee.

-SR-

SRA debuts, standardizes 8-second announcements

Station Representatives Association has devised set of standards for 8-second radio announcements at request of agencies and advertisers. Units are described as "Radio Shorts," in contrast to TV's I.D.'s. Shorties are to be limited to 16 words; otherwise they're to be considered station breaks. Hewitt, Ogilvy, Benson & Mather is making extensive use of these 8-seconders in new Rinso campaign.

-SR-

TV message delivery now around $3 per-M-homes

It's pretty well agreed among research directors in major New York agencies average half-hour TV shows on networks are now delivering messages at around $3 per-1,000-homes per commercial minute. In halcyon days of radio cost was about half.

-SR-

ARF ratings study may not be completed before late fall

Advertising Research Foundation's radio-TV methods study may not be completed until late fall. Four committees engaged in project are now trying to expedite their assignments because time not far off when members will be running into vacations.

-SR-

Station reps critical toward General Mills spot deal

As happened last year, General Mills is encountering opposition from station reps on special rate deal entailed in summer spot radio campaign. Offered are 5 spots daily Monday through Friday (80% of them Class A time and 20% in other time), at 50% of one-time nighttime. rate. Suggestion made by some reps to their stations: Unless General Mills uses 1,000 announcements, which would take deal out of rate card, and campaign extends beyond summer, stations short rate account.

-SR-

CBS TV figuring 95% summer stay-ons

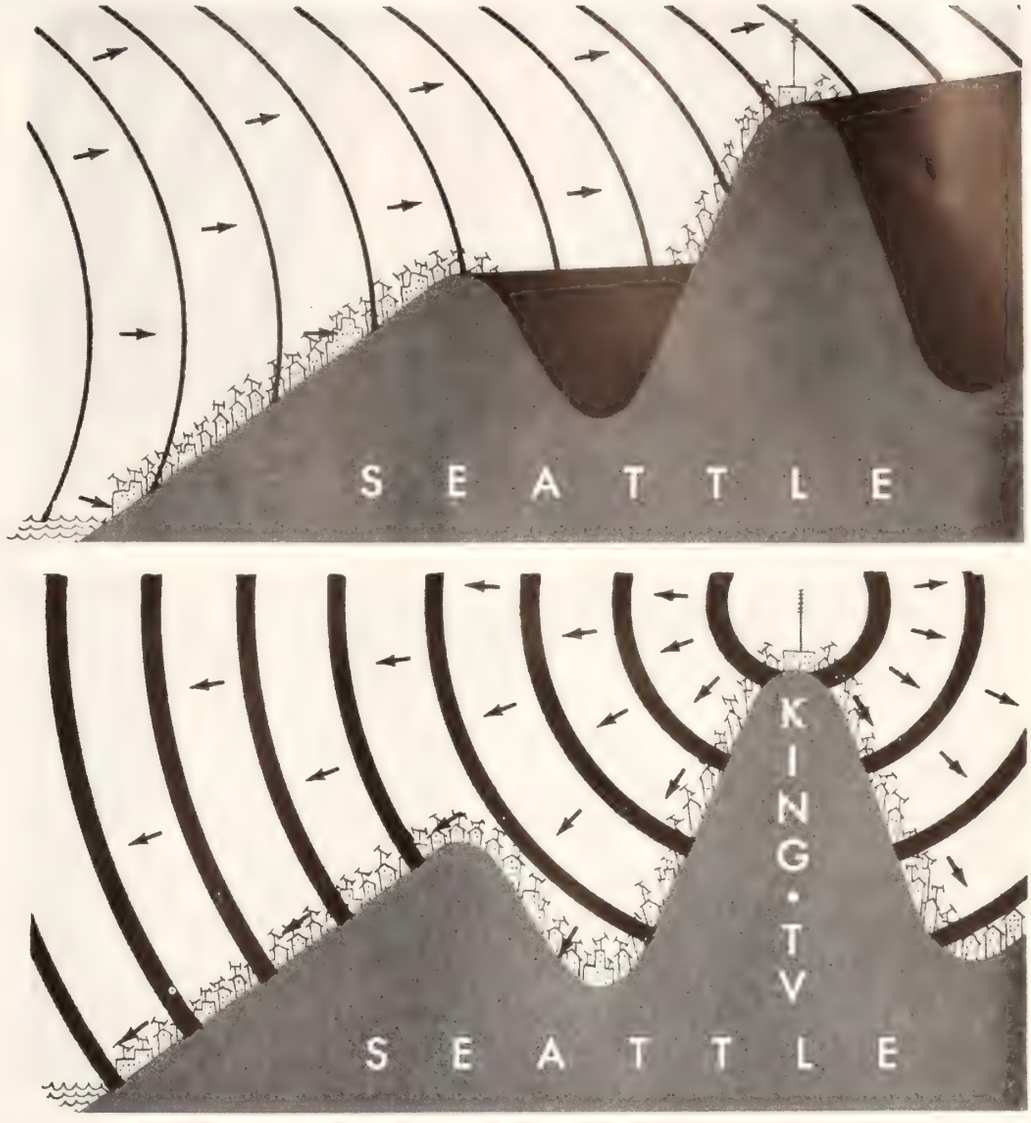
CBS TV anticipates better summer than even one it had last year. Number of accounts staying on last summer was slightly over 90%. Based on expressions received from agencies, network estimates non-hiatus takers will come close to 95% this summer.

-SR-

Triangle buys second fan magazine

Triangle Publications, operators of WFIL stations, Philadelphia, has acquired "TV Forecast," Chicago fan magazine. Triangle's first move in establishing chain of such magazines was purchase recently of "TV Guide," New York.

it's as simple as this



ONLY KING-TV can reach ALL of Seattle *and* the surrounding TV Market

Location does it! KING-TV is situated on the highest point in the heart of the important Seattle market. This "Empire State-like" transmitter site produces a double dividend. KING-TV pours a powerful signal into every corner of Seattle's many steep hills . . . . yet *also* beams over them to blanket a broad area beyond.

It's unique one-way coverage, too, because signals from outside Seattle can't curve over Seattle's rugged terrain to reach the real heart of the nation's 19th market. Only KING-TV on low channel 5 has a clean sweep, down into Seattle and out over those hills, on into the surrounding, prosperous communities of Western Washington. KING-TV is made to order for ideal coverage of the 237,000 TV homes throughout this booming Pacific Northwest region.

So why not sell ALL of this vital region with the *one* low-channel TV station that's already an established favorite in so many high-income homes? It's as simple as the illustration shows. KING-TV is the *only* television route straight to ALL of Western Washington's quarter million TV antennas—EVERY ONE of them *locked into* Channel 5!

Today's the day to ask any Blair-TV office for more facts about KING-TV's unique superiority in this market with a billion and a half (or more) to spend in 1953.

there's more, too . . .

KING-TV's signal on reliable Channel 5 will soon be even stronger—thanks to a new tower reaching 1,000 feet above sea level and a 75% power boost to 100,000 watts. These super-improvements will increase KING-TV's total coverage from 3 to 4½ times, depending on area. They'll also make it even harder for "outside" TV signals to gain attention within the richest part of the hilly Seattle market.

And the new ultra-modern KING TELEVISION CENTER, under construction for the past seven months, is about ready for occupancy. 42,000 square feet of the finest available television and office equipment—all part of KING-TV's PLAN to bring almost a million televiewers the best in television.

KING-TV
SEATTLE
CHANNEL 5

A
PRIMARY N B C AFFILIATE
C Represented Nationally by Blair-TV, Inc.

the magazine Radio and TV advertisers use

SPONSOR

9 March 1953
Volume 7 Nu

ARTICLES

Where are TV shows heading this fall?

Here's how next season's TV picture is shaping up: (1) Costs leveling off; (2) more alternate-week sponsorships; (3) continued growth of film; (4) rotating star vehicle concept to undergo scrutiny by cost-conscious clients **27**

Can your agency use a freelance radio-TV dept.?

Smaller agencies (or larger ones desiring help for a specific campaign) now can avail themselves of outfits which offer everything from an off-the-premises radio-TV dept. to a West Coast branch office **30**

LIFE scores on spot radio with ad-lib strategy

Magazine gives air personalities free hand in tailoring features to be plugged in spot radio campaign, encouraging air salesmen to develop local sales peg **32**

The Agency Wife

A FORTUNE series detailing management's growing concern with wives of executives stirred wide interest. SPONSOR extends this study into the agency field, comes up with specific examples of the wife's role **34**

13 questions retailers ask most often about radio

President of ARBI, Joseph B. Ward, has traveled U. S. speaking to retailers. Out of his experience he has written an article for SPONSOR in which he lists questions retailers ask him most frequently about the air media and his replies **36**

Hamilton uses spot TV to glorify the jeweler

Airing of alternate-week TV film series is symptomatic of new aggressive approach of old-line watch firm. Merchandising activity backs up show, builds jeweler prestige. Year-'round sales are one objective **38**

How the Spot Estimator can work for you

You can quickly compute cost of a projected spot radio campaign with a tool devised by Station Representatives Association. Here's how it works **40**

The tot says Zesta—and mama buys

Clients in many fields are learning what cereal makers have long known: kids are powerful influence in brand selection. "Aunt Fran and Her Playmates" on WBNS-TV, Columbus, is typical of pre-school shows which sell effectively **42**

COMING

How to sell a timebuyer

Here's some valuable advice from timebuyers to radio-TV salesmen about what they want in the way of accurate research, up-to-date statistics

23 March

What's all this talk about 3-D TV?

SPONSOR is collating technical information from responsible engineers, will analyze current developments and possible effects on 2-D TV film product

23 March

DEPARTMENTS

TIMEBUYERS AT WORK
MEN, MONEY & MOTIVES
510 MADISON
NEW AND RENEW
MR. SPONSOR, P. Hauser
P. S.
NEW TV STATIONS
NEW SYNDICATED TV FILMS
FILM NOTES
COMMERCIAL REVIEWS
RADIO RESULTS
MR. SPONSOR ASKS
AGENCY PROFILE, N. Blackburn
ROUND-UP
NEWSMAKERS IN ADVERTISING
INTERNATIONAL REPORT
SPONSOR SPEAKS

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Copyright 1953. SPONSOR PUBLICATIONS I

More Leading Jobbers

in Louisiana, Arkansas, Texas

Praise KWKH



. HARDTNER, JR., President
in Coffee Co.,
ltner Lumber Co.,
veport, SAYS:
VKH is Ark-La-Tex's
vorite radio station"



OLD W. HARGROVE,
Manager
eport Beverage Agency
Division), Shreveport, SAYS:
VKH has been the greatest
gle factor in building
nand"



S E. CAWTHON, President
port Grain & Elevator Co.,
port, SAYS:
several years we have
l KWKH with unfailing
ess"

Every smart, progressive manufacturer knows that a good distributor can make all the sales difference in the world, in any market. That's why more and more heads-up companies are not only working with the very best jobbers and distributors available, but are also asking their advice about local business conditions, regional peculiarities, and the best advertising values in each market. *They know that local men know the local picture best.*

The three men at the left are among the most successful distributors in Shreveport—the natural distribution center for the big Louisiana, Arkansas, Texas area. Read the excerpts we've taken from letters they've recently written us—then ask *your* Shreveport distributor for his recommendations on radio in this area!

KWKH

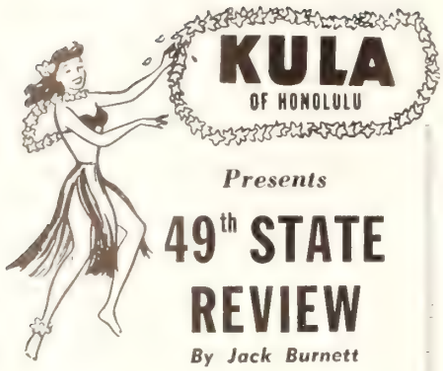
A Shreveport Times Station

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Company
Representatives

Henry Clay, *General Manager*

50,000 Watts • CBS Radio



Presents

49th STATE REVIEW

By Jack Burnett

HAWAII MAY HAVE NEW AUDIENCE SURVEY

As this goes to press, plans are being made for a meeting of all stations to consider various proposals from nationally recognized, along with several local, survey organizations. It is sincerely hoped that all of Honolulu's radio stations will participate in underwriting this survey. KULA has taken the lead in bringing this project to the front. KULA has participated in every audience survey taken since the popular station went on the air in 1947.

KULA SETS THE PACE IN HAWAII

Probably the best proof of performance for KULA is a 94% renewal record for 1953, coupled with a five-fold increase in national business over the past three years. Coupled with these facts, we humbly present that KULA is the most copied station in the nation—in Honolulu, that is. Attempts are made to duplicate KULA's evening block programming; there are two feeble replicas of KULA's "Melody Highway" and even some of KULA's abandoned merchandising activities are being attempted. One of the stations liked our program schedule so well they copied our old format.

All of this may tend to confuse the timebuyer until, by on-the-spot analysis, it is shown that KULA's block programming is constantly expanded and increased; new merchandising ideas are regularly unfolded—in short, KULA is never doing the same thing as presented on another Hawaiian station—always a new and improved presentation. In this situation then none can be as good when they copy a constantly improving master.

In four surveys from 1948-1952, KULA vastly improved its audience position each time, showing a 40% lead over the second station in the last survey. This unquestionably explains why no recent joint surveys have come out of Hawaii.

Pardon our seeming to brag, but if we and your friends at Adam J. Young, Jr., Inc. don't tell you, nobody will and facts and figures are there to back it up.

Timebuyers at work



Sidney Hertzel, *Lennen & Newell, is working on the active Tidewater Associated Oil Co. account, concentrating on time slots that will reach a predominantly male audience. "We renewed sponsorship of* Broadway to Hollywood, *on Du Mont, at end of January," he explains, "because we found that this Thursday* 8:30 *to* 9:00 *p.m. show, with its interviews of political and sports figures, drew a listenership composed of potential Tidewater customers." Tidewater's spot campaign, mainly on radio, is an Eastern area operation, consisting of early a.m. newscasts designed to reach commuting men.*



Peter A. Krug, *Hicks & Greist director of radio-TV, is buying chainbreaks and* 60*-second announcements in* 100 *radio and TV markets for Servel's four-week campaign to launch the firm's new automatic ice-maker refrigerator. Says he, "We're planning to reach a mixed audience. Women have been the target for refrigerator pitches to date, but we feel the Servel refrigerator also will appeal to men because of the automatic feature." Scheduled to start* 30 *March, this campaign—Servel's debut in air media—is costing the company* $400,000.



Thomas Viscardi, *Kenyon & Eckhardt, has bought more than* 500 *radio stations for Lincoln-Mercury's spring campaign, which started* 23 *February. Dealers in the five districts to be covered by the three- to* 10*-week campaign thus reaffirmed their faith in radio as a supplement to net TV coverage (Lincoln-Mercury sponsors* Toast of the Town *on CBS TV). As Tom explains "Lincoln-Mercury dealers pay for radio spots out of their dealer co-op fund. They're interested in getting only local coverage."*



Annabel Bornkessel, *Foote, Cone & Belding, is scouting out TV kiddie shows for the launching of General Food's new Sugar Krinkles. The campaign will start* 1 *April in two or three major metropolitan markets, but is expected to go national soon thereafter. "We'll aim at housewives through their youngsters," Annabel predicts. "At the moment I'm looking over existing kiddie and daytime women's shows." However, with about a* $2 *million* 1953 *ad budget behind its revamped cereal, Annabel feels that General Foods will be on the lookout for a network family-appeal show.*



What big ears you have, Iowa

GUS BRUNKAN is an equipment dealer in Dyersville, Iowa, 48 miles by kilocycle from WMT. He sells farm equipment on trade. He had five used International corn pickers in stock and didn't know how lucky he was.

WMT's annual mechanical corn picking contest was held on schedule. Ten thousand people turned out for the event, listened to the governor speak, drank 700 gallons of coffee, watched 17 pickers in action, saw the winner crowned with the state championship, a WMT trophy and a check for $100.

The event was reported on WMT's morning farm broadcast. All the news that was fitten included this fact: The winner used a Model 24 International corn picker.

Brunkan sold all five of his.

MORAL: *Even WMT news broadcasts sell Eastern Iowans.*

WMT
CEDAR RAPIDS

600 kc 5,000 watts
Represented by the Katz Agency
Basic CBS Network

...the climate is fine

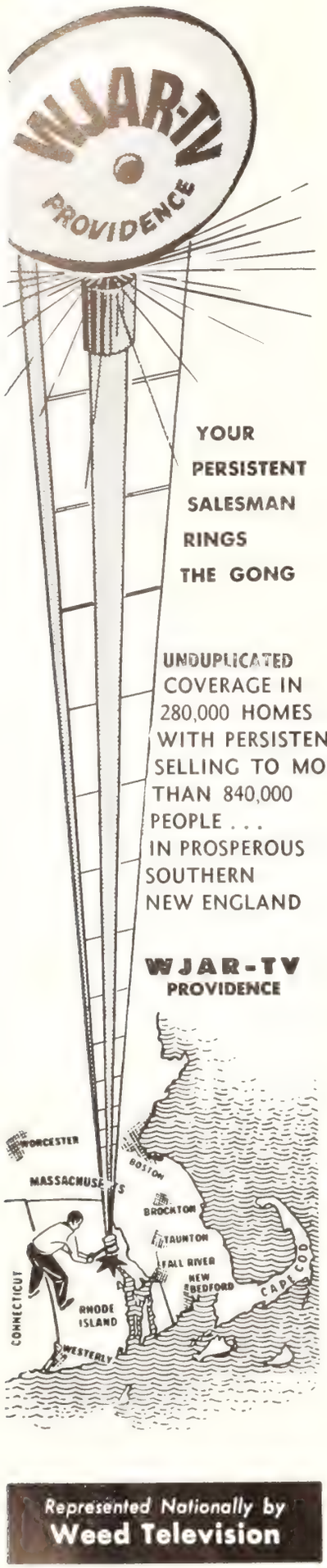
For reasons as plain as the props on a pair of stilts, Mister PLUS and his clients are having a high old time in radio these days. A special sort of climate seems to prevail up here, with sponsors' sales and network billings thriving exceptionally on Mutual. In fact, we sold 17% more time in '52 than in '51.

One reason for this highly favorable climate is our matchless dominance of Non-TV America, where 60,000,000 cash customers are doing more radio listening than ever—and tuning to our stations in 2-to-1 preference over the next-best network's.

An equally unique cause for the tonic atmosphere around here is the new Mutual rate formula, now in effect for all America. We charge nothing extra for our growing audiences in Non-TV areas. We offer 50% discounts on evening time in TV areas (though ours is the smallest network-listening decline in these centers). And we're geared for the future by agreement to apply this discount to any affiliate within effective range of any new TV tower.

From where we stand today, every prospect pleases—and we're eager to point out how network radio can please you.

MUTUAL . . . the plus network of 560 affiliates



Represented Nationally by
Weed Television

Men, Money and Motives

by ***Robert J. Landry***

The uncluttered mind

For the simple but beguiling reason that it seemed a good way to make money, Milton Biow founded an advertising agency in 1918, when he was 26. Like many a small shop started then, and since, the original activity centered on mail coupon accounts and retail in-and-outers. Biow, never a man to clutter his mind with unimportant detail, doesn't even remember the name of his first client. Sufficient unto the drama of the present moment is the fact that, after some 35 years of operation, the Biow agency is now one of the top 10 of the nation and bills over $50,000,000. Devotees of this journal will be especially fascinated to learn that 60% of the Biow billing is in radio and television advertising.

* * *

Plainly a tribute is owing to the man. Milton Biow's energy was, his energy is, not only impressive but frequently appalling. Picture him in his telephone-equipped automobile, or in his air-conditioned residence at 162 E. 62 St., or in his interior-decorated-to-bursting offices in the Crowell-Collier Building on Fifth Avenue. The man is incessantly in cogitation, expostulation, or transit. Of his zest for zip, he says: "To my mind the best meetings are those held standing up. They move faster to wiser conclusions." Because of the impatience of the master, the Biow agency has a minimum of staff meetings, staff memoranda, and the like.

* * *

A client once cracked, "That ad account wouldn't sell *me*." Biow shot back, "These ads were planned to sell goods *for*, not *to*, you." The client got the point. Blunt, opinionated, prone to turn devil's advocate, Biow has a unique technique for keeping his staff on their toes. He makes like a client. Only a more hard-boiled and demanding client than an agency ordinarily has to face. When a campaign is ready, Biow has to be sold before the client is approached. He pretends he never heard of the campaign before, although he's usually been in on the planning. He fights the staff, the plan, the basic thinking, forces the staff to convince him. This makes tough-mindedness a habit with all Biow employees.

* * *

Despite his super-charged demanding nature, Biow has had only one major "feud" with a client in 35 years. This was with the equally fabulous Lewis Rosenstiel of the Schenley whiskey constellation. The Mr. Fission of distilling and the Mr. Fission of advertising agreed to disagree.

* * *

Although essentially a sales engineer using all advertising for his tools, friends hint that Milton Biow fancies it no little when he's sincerely called a "showman." The honor need not be withheld. Biow has always been quick like a fawn to get off the ground. Recall the

(*Please turn to page 87*)



METROPOLITAN
LOS ANGELES

You reach it best with

KBIG

10,000 watts at 740 kc

KBIG—the Catalina Island Station delivers Los Angeles, San Diego and 105 other incorporated cities

PLUS vast rural populations in eight big counties.
Ask us now for
New KBIG Coverage Map and Market Statistics Brochure.

Represented by
Robert Meeker & Associates, Inc.

KBIG brings your sales message to 5,887,135 people over an area of 26,799 square miles

Giant Economy Package of Southern California Radio

JOHN POOLE BROADCASTING CO.

KBIG • KBIF • KPIK

6540 Sunset Boulevard
Hollywood 28, California
HEmpstead 3205

competition got you in the DUMPS?



Relax . . . use CKAC, Montreal

1. Huge coverage—2 out of 3 French radio homes in Quebec.

2. Hundreds of thousands of faithful listeners day and night, as reported by B.B.M.

3. Selling power second to none—7,500,000 box tops in 1952.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial • 10 kilowatts

Representatives:
Adam J. Young, Jr. - New York, Chicago
Omer Renaud & Co.—Toronto

510 Madison

SARONG ON TV

We took the liberty of sending your story of January 12 on the Sarong TV spot campaign to both the agency's clients and prospects.

Thus far, we have received a number of inquiries from this mailing, which indicates how influential SPONSOR magazine is.

As you probably know, Mr. Donnelly, feature writer for the *Washington Daily News*, picked up the article in SPONSOR and devoted a complete column to it on February 5.

HAROLD M. MITCHELL, *President*
Harold M. Mitchell Inc., Advertising Agency
New York, N. Y.

TV PIONEERS

Your article in SPONSOR, titled "Who are TV's pioneers?" (January 12, 1953) was brought to my attention by John H. Mitchell, our general manager, who pointed out certain discrepancies in the story.

You mention in your article that KSD-TV was the first postwar TV station on the air in February, 1947. That is not so.

An experimental license was granted to Balaban and Katz by the Federal Communications Commission in August, 1940, to W9XBK-VHF, Channel 3, so that it could start operating on a regularly scheduled television basis. In October, 1943, the FCC authorized a commercial license and call letters WBKB Channel 3. March, 1946, the channel was changed from 3 to 4.

Also, for the record, WBKB, the Midwest pioneer station, was noted for bringing the *first* baseball game ever televised from Wrigley Field, home of the Chicago Cubs.

The *first* interstate telecast of boxing matches direct from ringside at Michigan City, Ind.

The *first* official remote telecast of any consequence, the Shriners Parade televised in Chicago.

The *first* intercity relay golf tournament.

The *first* interstate relay from South Bend, Ind., with a telecast of the Notre Dame football game.

The *first* full-length drama ever to be televised in its entirety and complete with costume and setting.

The *first* television account of the Midnight Mass from the Holy Name Cathedral, Samuel Cardinal Stritch officiating.

The *first* concert to be televised in Chicago direct from Grant Park.

I hope you will find this report interesting and that a lot of people who read your very excellent magazine could also find this report informative.

LEE SALBERG
Director of Promotion and Publicity
WBKB
Chicago, Ill.

Your editorial on TV's pioneers in the January 12 issue was very interesting, but a bit off course as far as fact is concerned.

WPTZ, Philadelphia, was on the air as a *commercial station, not* an experimental outlet, in 1941. We went on the air experimentally in 1932 as W3XE and by the late Thirties were running rather regular program service. In 1940, we started televising college football on a regular basis, and from the start of that season until curtailed by the NCAA plan, WPTZ televised every home game played by the University of Pennsylvania.

It might also interest you to know that WPTZ televised the national political conventions of 1940, airing some 60 hours of them. Quite an accomplishment at that time. Incidentally, the network in those days was WNBT, New York, and WPTZ. All via air, of course.

Pioneering editorials are dangerous, I know, and we don't propose to enter into any arguments with anyone on the subject. We do, though, want to set you right on giving the impression about our coming into being only since 1941. Just tain't so.

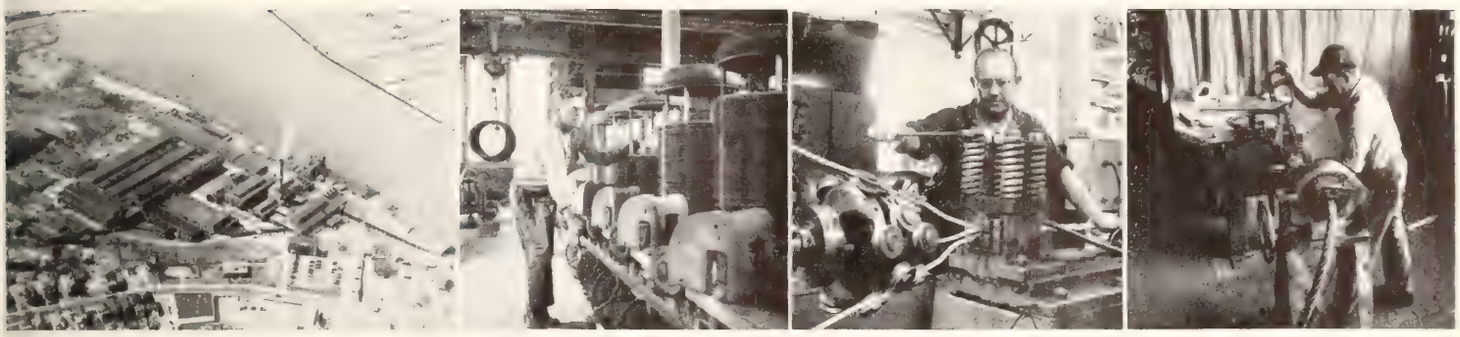
CHICK KELLY
WPTZ
Philadelphia, Pa.

PITTSBURGH TV

The January 26, 1953 "Report to Sponsors" includes an item about expected coverage in Pittsburgh by the Altoona TV station. Evidently the editors ran this without bothering to check it in any manner.

Since September 1949, when we first went on the air, we have shown a sig-

at home in new haven



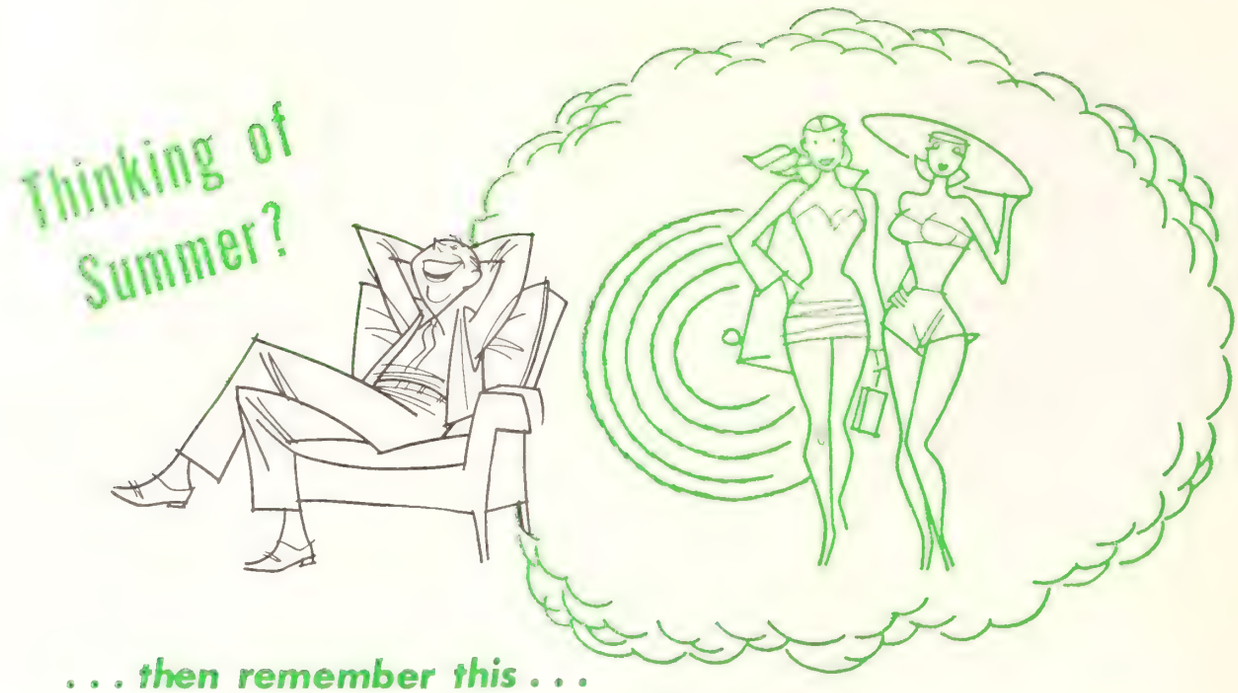
e once used by a builder of gun boats in Civil War days is today occupied by the New Haven Works of the American Steel & Wire division of U S Steel Company It manufactures re cords, strands and ropes with countless uses From its modest beginning in 1908 with 29 persons, the mill today is the largest of its kind in the country and employs almost 1000 persons

The ever-expanding industries of New Haven are good for *you,*
just as they're good for the community itself. All business is local!

Could *your* local business in the New Haven area be better? It *can* be, if you
utilize the sales power of WNHC. It stimulates buying action like wire rope hoists
elevators. Folks just naturally stay tuned to WNHC, their
"community center" for entertainment and local news.

WNHC AM FM TV

new haven **New England's first complete broadcasting service**
Represented nationally by the Katz Agency



. . . then remember this . . .

MICHIGAN . . . always good . . . is twice as good in the summer because Michigan is the Midwest's Number 1 Vacationland!

WJR's powerful, influential voice thoroughly covers one of the richest summertime markets in the nation—an area that normally accounts for almost 10% of the nation's sales. Give your product a real boost in sales this summer. Use the one single sales voice that covers this area effectively and economically. Use WJR, the Great Voice of the Great Lakes!

For more detailed information on this rich summertime market, contact WJR or your Christal representative today. Or . . .



Write today for this important book!

Radio Station WJR
Fisher Building
Detroit 2, Michigan

Please send me a copy of your Michigan Vacationland Brochure.

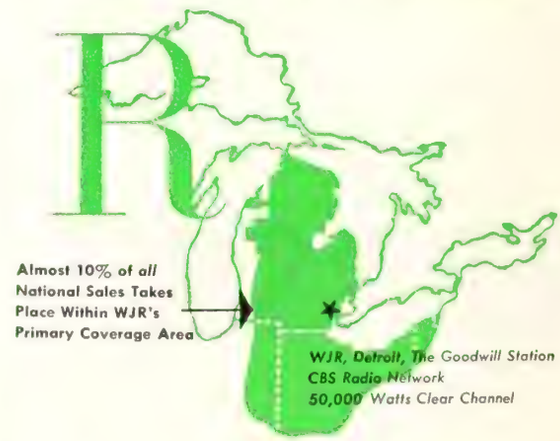
Name _____ Title _____

Company _____

Address _____

City _____ State _____

WJR
the great voice of the great lakes





WJR Fisher Building, Detroit 2, Michigan
WJR Eastern Office: 665 Fifth Avenue, New York 22
Represented Nationally by the Henry I. Christal Company
Canadian Representatives: Radio Time Sales, (Ontario) Ltd.

nal in the Pittsburgh area. Granted, while we were on Channel 13, at minimum power, the signal was available to, at the most, 10 percent of the Pittsburgh audience. . . . However, since October 4, 1952, when we switched to Channel 6 at 70 kw, the maximum permitted by the FCC at our height, there are only several locations in greater Pittsburgh that cannot receive a good picture from WJAC-TV. This has been proved many times by reports received from viewers. The final proof, if any were necessary, appeared in a TV column of a Pittsburgh newspaper last month, when the editor said, and we quote: "A good signal from WJAC-TV is now available to almost all parts of the city. . . ."

ALVIN D. SCHROTT
Manager
WJAC-TV
Johnstown, Pa.

TV RESULTS

Thank you for the prompt service in regard to my request for two copies of the 1952 edition of "TV Results."

I'd like to take this opportunity to put in my order for 20 copies of this year's edition. The salesmen here find it a valuable sales aid, and have asked me to express their appreciation for your fine services.

WILLIAM R. HOHMANN
Research Manager, Central Division
ABC
Chicago, Ill.

● "TV Results," as well as "Radio Results," will be off the press late this month. Copies of both will be mailed to all subscribers. Extra copies, $1 each. Quantity prices are available on request.

TV FILM COMMERCIALS

Enjoyed and agreed with Otis Carney's recommendations on "6 Ways to kill a TV film commercial" (SPONSOR, 26 January).

However, I noticed that all of the illustrations were cartoons with the exception of one. That, of course, was the provocative photo of Roxanne, along with the warning that cheesecake can bury the product.

You and your readers may be disappointed to learn that this picture was not from a commercial, but from a "still" publicity shot. As a matter of fact, I think on closer examination you'll agree that we would never have had the nerve, let alone the approval to telecast just a picture.

Closer examination, too of Sylvania's *Beat the Clock* (CBS TV) will show that, although Roxanne is a featured member of the cast, her charms are never allowed to "bury" Sylvania products.

JOHN H. PINTO
Cecil & Presbrey Inc. Advertising
New York, N. Y.

FOREIGN-LANGUAGE RADIO

Your article on foreign-language broadcasting (January 26, 1953), was extremely factual, and contained a great deal of pertinent information that all buyers of foreign-language radio might well use.

As usual, SPONSOR magazine is in there with vital statistics that have meat on the bone, and is always of great value and use for those planning to buy this type of radio program.

SELVIN DONNESON
Sales Manager
Long Island Broadcasting Corp.
Woodside, N. Y.

Once again, you boys have printed an article on the Latin-American people, the Latin-American market, and the Latin-American coverage ("Foreign-Language Radio, 26 January 1953, p. 38), and have left KWBU out.

The reason why this hurts . . . is because our Spanish programing is "loaded." We are carrying top national, regional, and local accounts. For the most powerful independent daytime station in the nation to be consistently left out of SPONSOR articles is certainly no help to us.

I have high regard for your publication . . . and I know you don't blame me for calling this to your attention.

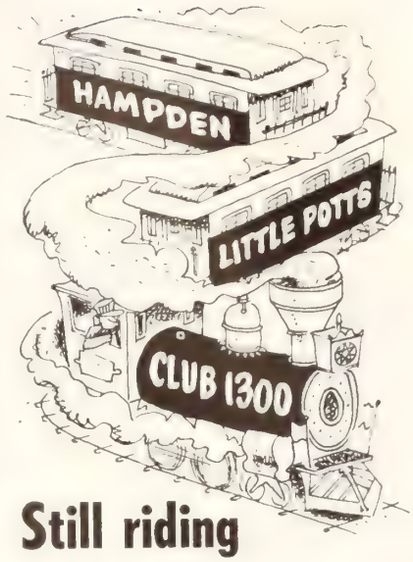
HARRY H. HAYES
KWBU
Corpus Christi, Tex.

● We're sorry about the omission. The article was originally intended to cover foreign-language radio throughout the United States. But as it developed, we received more response to our questionnaire from stations close to the border than any other stations. Our records show a questionnaire went your way. Apparently from your letter it never reached your attention.

Congratulations on the very excellent story of foreign-language radio in the January 26 issue.

We at KCOR pioneered Spanish-language radio in Texas, and for some

(*Please turn to page* 85)



Still riding WFBR's "gravy train" after ELEVEN YEARS!

Little Potts Furniture Store and Hampden Rug Cleaners—two of Baltimore's most astute advertisers—are still riding high after 11 years on Club 1300!

Most of the advertisers, both local and national, on Club 1300 have been on for over 5 years—many for 8, 9 and 10 years—and two have been there since Club 1300 went on the air, 11 years ago!

And Club 1300 is typical of many WFBR home-grown participating shows. Shows like Morning in Maryland, Melody Scoreboard, Every Woman's Hour, Melody Ballroom, Shoppin' Fun and others—can chalk up successful sales mileage for you.

Want to ride on our gravy train? Ask your John Blair man, or write, wire or phone



On the air March 2

WFBG-TV ALTOONA, PENNA.

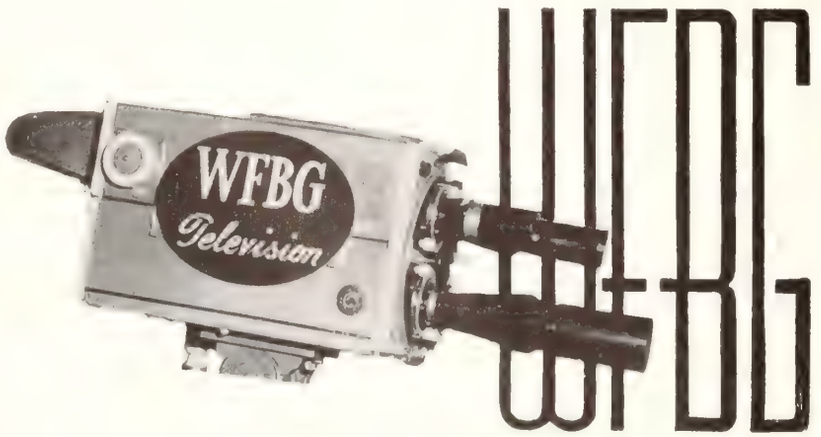
VHF *Channel 10 - 75,000 Watts ERP*

*Pennsylvania's most powerful station featuring television program offerings of NBC - DuMont networks. Investigate this TV "Area". Buy now for low rates, franchise positions and choice availabilities.

For starting date - rates - availabilities - call your nearest office of . . .

H-R TELEVISION, INC.

New York, Chicago, Los Angeles, San Francisco



WFBG-AM-TV

JACK SNYDER

Managing Director

**316,000 watts ERP, May 1, 1953*

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Animal Foundation	Moser & Cotins	CBS 77	Galen Drake Show; Sat 10-10:15 am; 4 Apr; 13 wks
Burlington Mills Corp	Donahue & Coe	MBS 67	Cameo Lady Talk; M-Sat 3-3:05 pm; 23 Feb; 13 wks
Cadillac Motor Car Div	MacManus, John & Adams, Detroit	CBS 65	Cadillac Choral Symphony; Sun 5:30-5:45 pm; 15 Mar; 13 wks
Chevrolet Motor Div	Campbell-Ewald	NBC 197	Dinah Shore Show; M, F 10-10:15 pm; 23 Mar; 15 wks
Falstaff Brewing	Dancer-Fitzgerald-Sample	MBS 350	Warm-up Time; 5 min prec Game of the Day; M-Sat; 30 Mar; 26 wks
Nestle Co	Sherman & Marquette	CBS 202	FBI in Peace and War; W 8-8:30 pm; Meet Millie; Th 8-8:30 pm; Mr Keen; F 8-8:30 pm; 8 Apr; 26 wks
R. J. Reynolds Tobacco	William Esty Co	MBS 350	Camel Baseball Scoreboard; 5 min fol Game of the Day; M-Sat; 30 Mar; 26 wks
Toni Co. (Prom, White Rain)	Leo Burnett	ABC 325	Fun for All; F 8:30-9 pm; 6 Mar; 52 wks
Vitamin Corp of America	Kastor, Farrell, Chesley & Clifford	CBS 202	Arthur Godfrey Sunday Hour; 4:30-5 pm; 1 Mar; 52 wks
Wine Corp of America	Weiss & Geller	ABC 195	News of Tomorrow; M-Th 10-10:15 pm; 9 Feb; 52 wks

2. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Ford Motor Trucks	1953 Ford trucks	J. Walter Thompson, NY	About 240 mkts	Radio I.D.'s, 60-sec, 20-sec early Mar; 2 wks
French Chamber of Commerce of U.S.	Paris Intl Trade Fair	Hicks & Greist	14 cities	Annncts; st 9 Mar; 6 wks
General Foods Corp	Instant Maxwell House Coffee	Benton & Bowles	Several mkts	Chainbreaks, 60-sec annncts daily; st 16 Mar; 2½ wks
Hood Chemical	Bleaches & starches	Hilton & Riggio, NY	About 12 mkts, mostly Southern	15-min transcr show also annncts st 1 Apr; 13 wks
LaSalle Wines	LaSalle and Manischewitz Wines	Brindley-Roth, Detroit	16 Mich stns	The Hour of Charm; st 25 Jan; 26 wks
Lincoln Mercury	Autos	Kenyon & Eckhardt, NY	Placed mkt by mkt; 500 stns: Phila, Kansas City, Houston, Memphis, Washington, DC, Atlanta	60-sec annncts lengths of contract vary from 3 to 10 wks in different mkts; beg Jan, Feb, Mar
McKesson & Robbins	Tartan suntan lotion	Ellington & Co, NY	All major cities	10-sec to 60-sec annncts; saturation annct campaign; st end May; run 10 wks
Nash-Kelvinator Corp	Nash cars	Geyer, Inc., NY	Over 100 mkts, radio & TV	Annct campaign; st 5 Mar; 3 days
Paper-Mate Co	Paper-Mate pens	Erwin, Wasey & Co	15 Eastern mkts	Annncts; st 2 Mar; 17 wks
Servel, Inc.	Automatic icemaker refrigerator	Hicks & Greist, NY	About 100 mkts radio & TV	Annct campaign st 30 Mar; 4 wks

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles R. Abry	ABC TV, Eastern sls mgr	Same, natl sls mgr
Barney Arnold	Dept of Conservation, Louisville, adm asst	WHAS, Louisville, asst rfd
George Arnold Jr	KFAR, Fairbanks, Alaska, sls acct exec	KCBS, SF, sls acct exec
Bud Austin	Official Films, NY, sls acct exec	Same, dir of natl sls
George Baron	KOWL, LA, comml mgr	Same, gen mgr
William S. Baskerville	WFMY-TV, Greensboro, NC, acct exec	Same, comml mgr
Harrison Q. Bauman	WOTW, Nashua, NH, slsman	Same, comml mgr
Dave Bigley	KFJI, Klamath Falls, Ore, anncr	Same, comml mgr
Bob Block	KMPC, LA, dir of traffic	Same, dir of sls service
James F. Brown	WBBM, Chi, sls acct exec	Forjoe & Co, vp in chg of Chicago-Midwest div
Stanley D. Brown	Rapid Blue Print Co, LA	KTTV, LA, acct exec
Wynn Bussmann	A. C. Nielsen Co, client service exec	Nielsen Radio-TV Index Service acct exec
Edwin Cahn	Boyar Intl Labs, Pacific rep	Avery-Knodel, LA, mgr
Felipe Cantu	Thomas F. Conroy Adv, in chg of Latin-Am dept	KIWW, San Antonio, comml mgr
Bill Conklin	KFEL-AM, Denver, sls mgr	KFEL-TV, Denver, natl sls mgr
Maxine Cooper	Sponsor Publications, Eastern rep	Same, Eastern mgr
Edward Coughlin	Petry, Inc, NY	WOR-TV, NY, acct exec
Robert J. Crosswell	NBC, NY guest rel dept	WSAZ, Huntington, WV, acct exec
Don DeGroot	WWJ-AM-FM, Detroit, stn mgr	Same, asst gen mgr
Louis Dorfsman	CBS Radio, sls prom dept, art dir	Same, assoc dir of sls prom
John Doscher	WOR, NY, Spot Sls, acct exec	WJZ-TV, NY, acct exec
Gabriel P. Dype	WWJ-TV, Detroit, asst sls mgr	Blair-TV, Detroit, acct exec
Wilson Edwards	KSDO, San Diego, acct exec	Same, asst mgr
James R. English Jr	A. C. Nielsen Co, client service exec	Nielsen Radio-TV Index Service, acct exec







Numbers after names refer to New and Renew category

Dan Schmidt III (3)
Bill Phillipson (3)
J. T. Johnston (3)
Don DeGroot (3)
Felipe Cantu (3)

In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

3. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Howard Finch	WJIM, WJIM-TV, Lansing, Mich, prod	Same, vp in chg of TV prod and prog operations
Cliff Gill	KBIG, LA, opers mgr	John Poole Bdcstg Co opers coord
Zangwill Golobe	WOR, NY, sls	Forjoe & Co, exec vp
Dixon L. Harper	WIBC, Indianapolis, farm serv dir	WLS Chi, farm news ed
Bob Hart	KFEL-AM, Denver, sls dept	KFEL-TV, Denver, local sls mgr
W. R. Hasbrook	WOKY, Milwaukee, Wisc	KFXM, San Bernardino, acct exec
james Hensley	KNX-CPRN, LA, natl spot sls acct exec	Same, local sls mgr
J. T. Johnston	Sls rep in bdcstg field	WJBK, Detroit, comml rep
Norman Kay	KSDO, San Diego, acct exec	Same, comml mgr
Don L. Kearney	ABC TV, mgr of TV spot sls	Same, asst natl TV sls mgr
William H. Keller Jr	WEAS, Decatur, Ga, vp	WEAS, Decatur; WJIV, Savannah; WGOV, Valdosta KWEM, Memphis; pres
Oliver Lee Kirkland	Tuscola Review, Tuscola, Ill, adv mgr	KONA, Honolulu, local acct exec
George Klayer	CBS TV, NY, sls acct exec	CBS TV, Western sls mgr
Bob Klein	KLAC-TV, LA	Same, sls mgr
William T. Lane	WLTV, Atlanta, Ga, gen mgr	Broadcasting Inc, Atlanta, Ga, pres
Robert J. McAndrews	KBIG, LA, comml mgr	John Poole Bdcstg Co, comml coord
Pat McDermott	CBS TV, NY, staff	Same, mgr of press info
John McEniry	KFEL-AM, Denver, acct exec	KFEL-AM, Denver, sls mgr
Roland W. McKitrick	A. C. Nielsen Co, client service exec	Nielsen Radio-TV Index Service acct exec
Paul H. Martin	KFXM, San Bernardino, natl sls mgr	Same, gen mgr
Howard W. Maschmeier	WPTR, Albany, asst mgr	Same, mgr
Helen K. Mobberley	Forjoe & Co, sls mgr for Transit Radio	Same, gen mgr of Forjoe National
Bernard E. Neary	WWPB, Miami, sls mgr	WINZ, Miami, sls mgr
Everett M. Nelson	A. C. Nielsen Co, client service exec	Nielsen Radio-TV Index Service acct exec
Mike Nidorf	Official Films, NY, memb bd of dir	Same, vp
Leslie H. Norins	KTTV, LA, acct exec	Same, local sls mgr
Gene O'Fallon Jr	KFEL-TV, Denver, prom mgr	KFEL-AM-FM-TV, Denver, adv, prom dir
George Olseon	WEAM, Arlington, Va	Same, gen mgr
John R. O'Meallie	WTPS, New Orleans, comml mgr	WSMB, New Orleans, vp and gen mgr
Larry Patrick	WAIR, Winston-Salem, NC, anncr	Same, prod mgr
William Phillipson	ABC, Western div dir	ABC, Western div radio-TV gen mgr
Martin S. Pollins	WAAT-WATV, Jersey City, acct exec	WNJR, Newark, natl sls mgr
Jim Proctor	WHAS, Louisville, assoc rfd	WIBC, Indianapolis, rfd
Bob Reitzel	CPRN, SF, mgr	KNX-CPRN, Eastern sls rep
Brad Robinson	KFEL-AM, Denver, sls service dir	KFEL-AM-FM-TV, Denver, opers mgr
Bob Robinson	WHSY, Hattiesburg, Miss, asst mgr	Hub City Bdcstg Co and WHSY, vp
Jon Ross	KALI, Pasadena, acct exec	KLAC, LA, sls, service rep
Herman Rush	Official Films, NY, sls acct exec	Same, chg of synd sls
Don Saraceno	ABC, Central Div Sls, Chi, spot slsman	Blair-TV, Chi, acct exec
Albert L. Scheible	WENT, Gloversville, NY, comml mgr	WLFH, Little Falls, NY, gen mgr
Paul Scheiner	KGO, SF, sls mgr	Same, stn mgr
Dan Schmidt III	CBS Spot Sales	Free & Peters, NY, acct exec
William A. Schudt Jr	CBS Radio, natl dir of stn relations	CBS Radio, vp in chg of stn relations
Dick Schunk	KSJV, Sanger, Cal, asst sls mgr	Same, sls mgr
Stanley Seiden	Olsen & Johnson, press rep	KFWB, San Diego, dir of expl, adv
Edwin J. Sherwood	Admiral Corp, TV prom mgr	Kling Studios, Chi, coord of TV prod and sls
Norman Siegel	Howard G. Mayer and Dale O'Brien, West Coast mgr dir	CBS TV, West Coast dir of publ, expl
Ken Strong	WVOM, Boston, comml mgr	Same, natl comml mgr
L. W. Teegarden	RCA Victor div, vp in chg of technical prods	RCA, NY, exec vp
Carl Tillmanns	C. E. Hooper, in chg of radio stn sls and service	Paul H. Raymer Co, sls res and prom mgr
Harry E. Travis	WKZO-TV, Kalamazoo, Mich, prog dir	WBKZ-TV, Battle Creek, Mich, gen mgr
Don Veta	KVWO, Cheyenne, Wyo, asst mgr	Same, stn mgr
John R. Vrba	KTTV, LA, natl sls mgr	Same, sls mgr
Willard Walbridge	WWJ-TV, Detroit, stn mgr	WJIM, Inc., Lansing, Mich, exec vp, gen mgr
Thomas Warner	WWJ-AM-FM, Detroit, sls staff	Same, radio sls mgr
Jack Weldon	AP, New England, radio div	WAIR, Winston-Salem, NC, stn mgr
Dwight Whiting	KTTV, LA, sls mgr	Consolidated Television Sales, Western sls mgr







4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Aqua Flor	Tooth decay preventative	Factor-Breyer, LA
Bosco Co	Bosco milk amplifier	Ruthrauff & Ryan, NY
Colonia, NY	4711 line of toiletries	Weiss & Geller, NY
Eppens Smith Co, NY	Holland House Coffee	Calkins & Holden, Carlock, McClinto & Smith, NY
Joy Hosiery Co, Clifton, NJ	Joy stockings	O'Neil, Larson & McMahon, NY
Labo Drug Co, Chi	Labo drugs	Irvin Rose Agency, LA
La Premiata Macaroni Corp, Connellsville, Pa	Spaghetti and macaroni	Advertising Syndicate of America, Pittsburgh, Pa
Lever Bros	Lever Industrial Sales Div	G. M. Basford Co, NY
Lever Bros	Surf	BBDO, NY
Max Factor & Co, LA	Max Factor Pan-Cake Make-Up Max Factor Creme Puff	Young & Rubicam, LA
National Paper Corp, Ransom, Pa	Swanee products	Geyer Advertising, NY
Stat Pharmaceuticals, Chi	Taz	Irvin Rose Agency, LA

Numbers after names refer to New and Renew category

Maxine Cooper (3)
Dixon L. Harper (3)
J. R. O'Meallie (3)
E. J. Sherwood (3)
Harry Travis (3)

H. K. Mobberley (3)
Wm. A. Schmidt (3)
Jack Weldon (3)
Zangwill Golobe (3)
W. H. Keller Jr (3)







In the 2nd Largest Massachusetts Metropolitan Market, More and More National Spot Advertisers are improving local coverage on . . .

WTXL

WTXL *Lowest cost per thousand.*

WTXL *Largest audience gain of any area station for three consecutive years, based on Hooper.*

WTXL *Only full-time independent station serving Springfield.*

WTXL *Largest 7:30-8:00 A.M. audience of any area station.*

WTXL *Flexible avails in Music-News-Sports programming.*

WTXL *10 new National Advertisers in the last 3 months.*

MARKS THE SPOT

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., 9-4768,

WTXL
SPRINGFIELD, MASS.

or any office of The Walker Representation Co., Inc.

EVER *Psychoanalyze* A CITY?



WEMP DID!

and found

Milwaukeeans

prefer

MUSIC

Another reason for the year 'round popularity WEMP enjoys in homes, stores, offices, clubs and cars—day and night.

NEWS

Thirty times daily, prepared by Milwaukee's largest independent radio news department.

SPORTS

More sports broadcasts than any other Milwaukee station. Earl Gillespie, Wisconsin's favorite, does three sportscasts daily and all play-by-play reports.

They add up to consistently high ratings all year long. Remember, for $100 to $300 per week, or more, a WEMP spot campaign delivers 2 to 2½ times more audience per dollar than any network station in town.* Call Headley-Reed!

*Based on latest available Hooper Comprehensive and SR & DS rates

WEMP

AM 1340 K.C. MILWAUKEE'S 24-HR. A DAY STATION FM 94.1 M.C.



Mr. Sponsor

Paul Hauser

President
Hauser-Nash Sales Co., Chicago

One of the most familiar faces to Chicago TV viewers is that of Paul "Bud" Hauser, president, advertising manager, and TV announcer for Hauser-Nash Sales Co. Since he sponsors approximately four hours of film shows per week, Bud has plenty of time in which to praise the values of new and used cars which are available at the four locations he maintains in the Chicago area.

Bud delivers these commercials personally from his headquarters on Lawrence Avenue, putting the actual cars he is trying to sell on the air. The gimmick of delivering his sales pitch ad lib seems to have caught the fancy of Chicago viewers who are impressed by Bud's spontaneity, sincerity, and obvious product knowledge. He devotes about three-quarters of his commercials to used cars because he believes that by doing so he reaches the widest market.

Bud is no dabbler in TV. He told SPONSOR: "Let me say that a continuously sustained TV campaign is the only kind of program that will accomplish desired sales results effectively."

This philosophy is borne out by the fact that, although he started in TV with a 15-minute news strip in 1949, he is now allocating about $500,000 of his ad budget to this medium.

Working closely with his v.p., Charles J. Zeller, and Ed Arlis of the Guenther-Bradford ad agency, Bud has always had as his goal the combination of high-quality TV films backed up with plenty of audience promotion. The latter problem is solved via display ads in the *Chicago Tribune*, *Daily News*, *Sun-Times*, and *TV Forecast*.

The film situation wasn't as easy to solve but here are the answers Bud has come up with: Tuesday, 8:00 to 9:30 p.m., WBKB, *Airflyte Theatre*, feature-length films getting initial showing in Chicago; Thursday, 8:00 to 9:00 p.m., WBKB, *Hauser's Bar B-H*, first showing of a Johnny Mack Brown series expressly produced for TV; Saturday, 10:00 p.m. to sign-off, WNBQ, *Grand Marquee on NBC*, first-run, feature-length films.

Bud "soups up" his regular programing by picking up sponsorship of special events which seem to fit his products. Last year he picked up the TV tab for the stock-car races at the local speedway. What a spot for a series of used-car commercials! Successful? He's all set for a repeat during the '53 season. ★ ★ ★



...to thoughts of securing increased summer sales for his client (that is, if the young man happens to be a timebuyer).

Early selection of salesman "Speedy" to cover the Billion Dollar Toledo Market will leave many leisurely moments for the young man's fancy to turn to thoughts of more enjoyable pastimes.

WSPD-TV

AM-TV

Storer Broadcasting Company

TOM HARKER, NAT. SALES MGR., 488 MADISON AVE., NEW YORK

Represented Nationally by KATZ



New developments on SPONSOR stories

P.S.

See: "What air media did to swing the vote"

Issue: 3 November 1952, p. 25

Subject: Study of Presidential campaign reveals greatest TV impact achieved 10 days before Election Day

Three conclusions emerging from a Miami University study of political campaigning on TV may serve as lessons to future Presidential candidates: (1) both parties got maximum benefit out of money invested in TV during the 10 days before Election Day; (2) personality traits of candidates influenced the vote more than ever before because of the medium's ability to project them; (3) when one main issue to be discussed during a candidate's TV appearance was well publicized, his speech drew more viewers than when the potential audience had no advance information.

According to Dr. Joseph C. Seibert, chairman of Miami University's marketing department, who headed research for the study, candidates would do well to intensify their TV campaigning during the period of peak interest: about 10 days before the election. "Midsummer decline in interest," he adds, "could well indicate that candidates might more profitably devote their efforts to personal appearances." (1952 Presidential candidates followed this recommended procedure at least in part.)

High point during the September slump in viewing interest was Vice President Nixon's accounting of his financial backing, which drew 36% of the population to their TV sets. In the same month, Democratic candidate Adlai Stevenson hit a low point when his Denver speech reached but 5% of the total population sampled.

Made under auspices of a $10,000 Crosley Broadcasting Corp. grant, the Miami study is slated for a final interpretation in June, when a complete analysis of all influencing factors will be published.

P.S.

See: "Why Auto-Lite spends $1,500,000 on AM and TV mysteries"

Issue: 8 October 1952, p. 40

Subject: Auto-Lite honors car manufacturer customers in 10-week radio-TV "salute" program

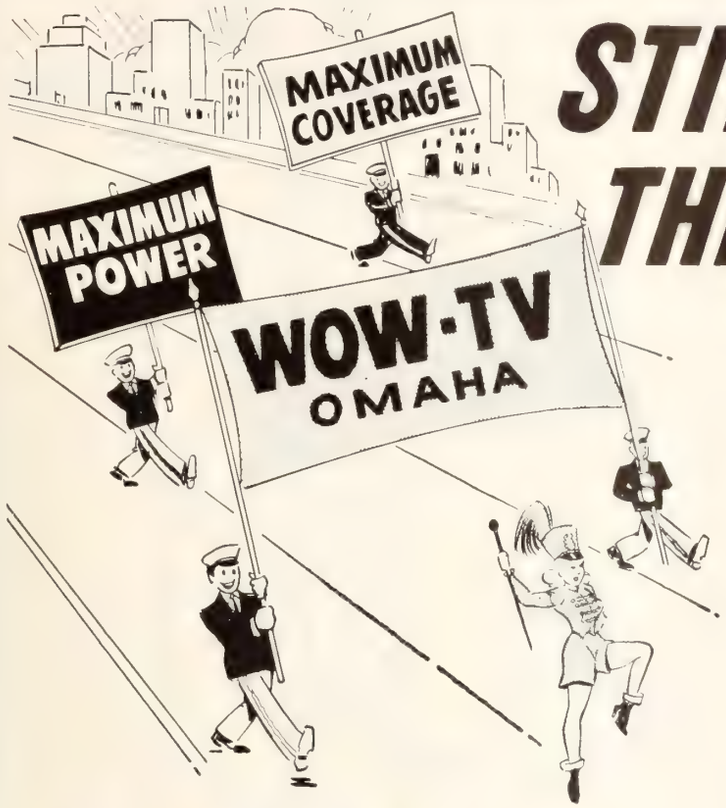
The Electric Auto-Lite Co. interrupted the spine-tingling tales on its CBS radio and CBS TV *Suspense* programs long enough in mid-January to launch the first of its 10-week series of salutes to the firm's automotive manufacturer clients.

This promotional program has a three-fold purpose: (1) bringing into the limelight some of Auto-Lite's outstanding customers by singling them out for the combined radio-TV, display, and poster promotion—a salute to a different manufacturer during each of the 10 weeks; (2) showing some 30,000 Auto-Lite employees the leading makes of automobiles for which they manufacture products; (3) merchandising Auto-Lite's AM and TV *Suspense* programs through posters and display material which the firm sends to car manufacturers for use in their various automobile plants.

Auto-Lite's salutes center upon automobile displays in the 26 Auto-Lite plants in 19 cities. Employees are encouraged to inspect these displays, which are prepared by local decorators in cooperation with the auto manufacturer to be saluted each particular week.

Climax of the salute promotion will be the telecast of the *Easter Parade of Stars Automobile Show* from the Waldorf-Astoria, New York, on 7 April in the 9:30 to 10:00 p.m. *Suspense* time slot.

Initiated in 1952, the salute program was such a success that the company already is making plans to repeat the performances in 1954 with a similar series of promotions. ★ ★ ★



STILL LEADING THE PARADE!

Continuing a lengthy tradition of notable television "FIRSTS"—WOW-TV, Omaha, is the FIRST television station in the massive Midlands to offer advertisers and viewers—

MAXIMUM POWER*

100,000 Watts Video - 50,000 Watts Audio

MAXIMUM COVERAGE

WOW-TV's NEW 100 K. W. "MAXIMUM POWER" envelops thousands of potential new television viewers in Nebraska, Iowa, and Missouri —in the heart of the rich agricultural-industrial Midwest.



NOW! Your advertising message reaches the largest potential television audience possible in the Omaha market area exclusively on—

Frank P. Fogarty
General Manager

WOW-TV

Fred Ebener
Sales Manager

OMAHA - CHANNEL 6

As Powerful As ANY Station In Its Range Is Or Can Be!

A MEREDITH STATION — BASIC NBC & DUMONT AFFILIATE — Represented by BLAIR-TV, Inc.



some spots are bette

For the best spot, at the right time, at the right



than others

A cashier's cage isn't the only spot loaded with loot—you'll find the *big* money in the 9 television markets represented by NBC Spot Sales.

Advertising on these 9 stations can take you into 11,000,000 TV homes! *That's half the TV homes in the United States, the better half.* Families in these areas are your most prosperous prospects. They earn more, 25% more... they spend more, 13% more, than the U. S. average.

If you have a glittering gleam in your eye for dough, call your NBC Spot Television Salesman.

representing
TELEVISION STATIONS:

WRGB	*Schenectady-Albany-Troy*
WNBT	*New York*
WNBQ	*Chicago*
KNBH	*Los Angeles*
WPTZ	*Philadelphia*
WBZ-TV	*Boston*
WNBK	*Cleveland*
WNBW	*Washington*
KPTV	*Portland, Ore.*

representing
RADIO STATIONS:

KNBC	*San Francisco*
WTAM	*Cleveland*
WRC	*Washington*
WNBC	*New York*
WMAQ	*Chicago*

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Cleveland Washington San Francisco
Los Angeles Charlotte Atlanta**

**Bomar Lowrance Associates*

multiply by nine . . . .

The city of Charlotte is only 1/9th of the Charlotte Market . . . . Close-ringed by nine satellite cities, Charlotte is the hub of an integrated industrial area . . . . Over 1,000,000 people live within a 60-mile radius of the "Capitol of the Carolinas." That's why — for example — Charlotte, 71st in the nation in city population, is 38th in wholesale sales . . . . For coverage to match the market, you must buy the Jefferson Standard stations, WBT and WBTV.



The CHARLOTTE *Market*

UNIFIED BY WBT AND WBTV



JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by CBS Spot Sales

Where are TV shows heading this fall?

Costs will level off, more big stars to be available, SPONSOR survey indicates. Cost of adding markets puts brake on show hikes



$30,000 ceiling on shows: *Half-hour programs won't exceed* $25,000-$30,000 *for talent and production, survey indicates. CBS TV's "My Friend Irma," starring Marie Wilson (left) and costing* $28,000, *among shows within this price classification*

The availability of many additional TV markets this fall will have the effect of stabilizing program costs.

That's the consensus gleaned by SPONSOR in a survey conducted among ad managers, agency program department directors, account executives, and network officials. From the cross-current of thinking that the inquiry encountered, these salient viewpoints and trend predictions emerged:

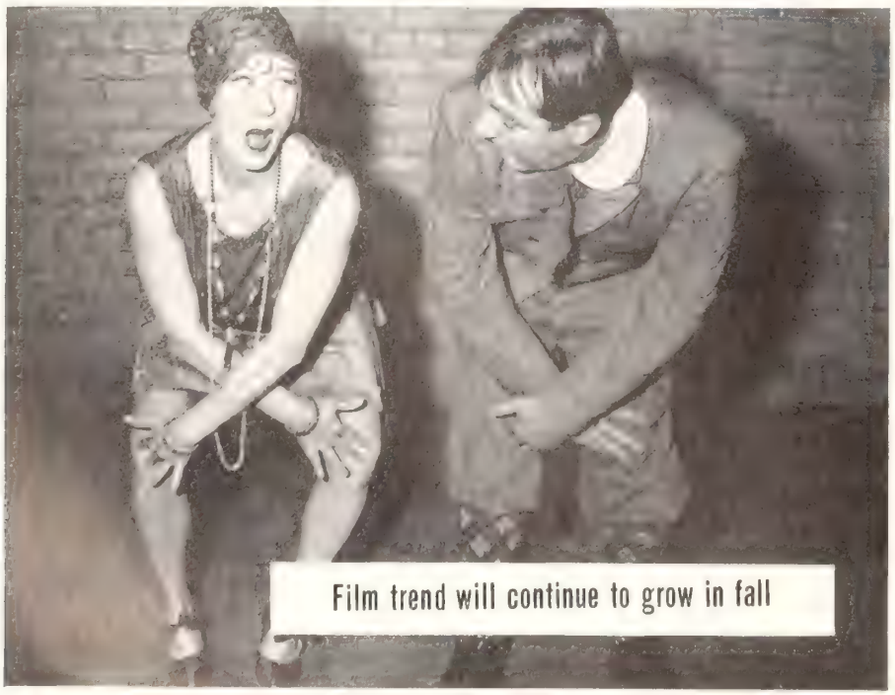
- Circulation will continue to be the dominant determinant in program buying. In other words, the questions of whether it's exclusive sponsorship, alternate-week sponsorship, or participating sponsorship will play second fiddle to whether a specific program, regardless of how it can be had, will deliver an acceptable cost-per-1,000.
- Program costs (half-hour) will not reach beyond the $25,000-$30,000 area.
- The swing to TV film will not abate. One big influencing factor here is that practically all auditions come by way of the pilot film. If the show a sponsor liked and bought was on film, he'll not likely take a chance on having it go on live and be altered.
- More big stars will become available, and sponsors will agree to having two such topliners appear on alternate weeks, providing such runs are for a minimum of 20 weeks each. (A strong dissenter to this belief is CBS TV, which contends that the advertising business can't afford to let itself adhere to the star's wishes to make TV a part-time interest. CBS TV feels that the advertiser, to get the maximum rating, must insist that the star be available for a run of 39 weeks.)
- Alternate-week sponsorships will be more common than ever.
- Name talent is reconciled to the fact that salaries have about reached the peak in TV, and it is predicted that the $12,000 per show Sid Caesar is scheduled to get this fall will likely become the looking-back point for the profession.
- The magazine concept for nighttime programing (such as *Your Show of Shows* and *The Jackie Gleason Show*) may find the sledding harder in holding down sponsors. Unless these $65,000-$70,000 extravaganzas go on delivering ratings in the mid 40's their participating sponsors will be inclined



More clients will be willing to share shows, as in Carter-Helene Curtis sponsorship of DTN show



Costly shows not producing may suffer fate of NBC TV All-Star Playhouse, which is to go off air



Joan Davis show, NBC TV, is among those going film because client saw it that way in audition

to be disappointed. Pointed to as an example of this is Camel, which is withdrawing from *Your Show of Shows.*

SPONSOR's survey disclosed that another major problem in fall programing is finding money to add the host of new markets to be on tap for the 1953-54 season. Clients, who contemplate their program costs as a possible source of savings for added time billings, aren't likely to get much encouragement from their agencies. The disposition among agencies, as brought out by the inquiry, runs to just the contrary. The agencies argue: This robbing of Peter to pay Paul would only serve to weaken a campaign in the quarter where it should be the very strongest.

Agency expressions of confidence that the era of spiraling program costs has come to an end seems to be borne out by statements made to SPONSOR by CBS and NBC programing officials. According to them, below-the-line costs have been pretty well stabilized. The sponsors of network-produced programs will, of course, be faced with price increases, but practically all increases, say the network men, will go to cover the escalator clauses in talent contracts. These increases on nighttime programs will for the most part average around $2,250.

Here, in summary form, is how those polled by SPONSOR described the fall program outlook for television:

Exclusive sponsorship: The advertiser who doesn't have to share his show with others has a decided edge, especially when he's on every week. Like radio, TV is at its maximum effectiveness in terms of cost-per-1,000 and impact on the dealer when the network program is aired weekly. Those who own their own show have the added advantage of being able to split the cost among several products.

However, the consensus among admen in TV is that the number of nighttime advertisers having their own show will more likely decrease than remain static in the coming season. Dominant reason: the money needed for the new markets and anticipated card-rate increases.

CBS TV to a great degree is basing its program-building strategy on a theory which takes a contrary tack. The network appears convinced that the coming season will demonstrate that more clients prefer to have their own shows, principally because of the exclusive identification factor.

CBS TV, which now ranks as the largest producer of TV packages, is furthermore shaping its program production plans in the following direction: half-hour shows exclusively which can be delivered in the $25,000-$30,000 brackets. (These prices would include the agency's 15% commission.)

Alternate-week sponsorship: The economics of TV strongly favor an expansion of the alternate form of sponsorship. The advertiser's practice of harnessing his ad expenditures to potential sales will tend to curb the frequency of his participation in network TV. His potential sales have a limit and so will the share of the ad budget he assigns to TV. Regardless of the talk about signal overlapping, the tendency of the average advertiser will be to add as many markets as is feasible, especially if his competitor already is televising his network show in that market. As the market list mounts, the disposition will be toward reducing the broadcast intervals.

The survey brought to light a number of instances where advertisers tentatively had okayed programs recommended by their agencies and had agreed to go on the air this fall, providing an alternate-week sponsor could be found. An outstanding case in point is the search now being conducted by Maxon in behalf of the electronic division of General Electric. The show involved: a half-hour film series starring Ray Milland.

Two programs frequently cited by admen in connection with the edge the every-week show has over the alternate week program are *Burns and Allen* and *Amos 'n' Andy*. The *B & A* show appreciably improved its rating when it went from alternate to every week, while *A & A*, despite excellent delayed broadcasts, slipped after it had been put on an alternate-week schedule by its sponsoring firm.

TV film shows: Several factors make it quite likely that the trend to film will continue through the 1953-54 season. According to some admen, the re-use advantages don't loom as importantly as they did earlier in the year. While the advertiser still is aware of the economic advantage of having a show he can repeat, thereby reducing his over-all program cost, his acceptance of film is now influenced by a still more cogent reason. He has found that if he wants the services of the better box office Hollywood personalities he has no choice but to go film. These freelance names are practically all willing to make TV films, but they prefer at the same time to be available for a call from the theatre film studios. And, as it has turned out the past several months, the advertiser who wants a star avidly enough does as the star wants in most matters.

Also favoring the continued trend toward film are the sponsor's psychological reactions stemming from auditions with a pilot film. Admen are almost unanimous about this: When it comes to selling a client, nothing is as effective as a pilot. Out of such auditions there has developed an almost-fixed mental progression among advertisers. The show that the sponsor saw and liked was on film, and even though the seller had explained from the start that the pilot was to be considered as the audition for a live show, the chances are 10 to one that the advertiser will insist on film only in the future.

In relation to this behaviorism, agencymen say there's no reason why a number of the comedy situation shows now sponsored couldn't have gone live. It happens that in many cases the sponsor had gotten his initial impression from film, and in order to make sure the show measured up to the pilot, he vetoed the packager's original producing plans. A notable exception: the *Alan Young Show*, which Bristol-Myers recently debuted on CBS. This program was auditioned on a pilot but the only installment that will be broadcast from film is that pilot.

Participating sponsorships: Admen by and large feel that the magazine concept, which the participating program symbolizes in TV, will only manage to survive shifting trends if circulation is commensurate with the price of the show and the hookup. (A half hour of *Your Show of Shows* is currently quoted at $30,000 for program and around $30,000 for time.) Some agencymen, contacted in the poll, seemed inclined toward the belief that the nighttime participation program in the $65,000-$70,000 bracket will be extinct by the end of 1954. NBC's programing hierarchy takes violent exception to this projected outlook. It is confident that, despite its decision to cancel *The All-Star Revue* (second to *Your Show of Shows*, in cost of production), the trend toward the expensive participating show still persists. NBC intends to underwrite this faith by keeping *Your Show of Shows* at its present 90-minute length and perhaps adding another variety extravaganza in the fall. ★ ★ ★

Why half-hour TV show costs will stay at $25,000-$30,000 ceiling this fall

Admen hold that package producers, whether network or freelance must think in terms of a $25,000-$30,000 *(gross) ceiling for half-hour shows this fall. The main point advanced for this: the availability of scores of new TV markets this fall and the advertiser's probable need for adding many of them makes it imperative that show costs not rise above the* 1952-53 *season's level* ($25,000-$30,000). *Network programing officials, particularly CBS, are in accord with the admen's views on the subject and say their planning for fall program packaging fits in patly with the idea of the* $25,000-$30,000 *ceiling. In the TV film packaging field these were the prevailing levels during the* 1952-53 *season and the producers have indicated their awareness of the admen's sentiments.*

programing

Wyatt and Schuebel: *Award was presented to Reggie Schuebel and Jack Wyatt (left and center, below) for producing "Kids and Company" program for D'Arcy Advertising's client, Red Goose shoes. Program packaging, supervision, time buying, and counsel are some of the many ser performed by team. It acts as freelance radio-TV department for age not large enough to warrant agency radio-TV setup or for special camp*



Can your agency use a freelance radio/TV dept?

Specialized radio-TV services now offered on fee basis may start trend

Suppose that you, as a printed-media advertiser, wanted to add radio and TV to your budget but found your agency was not equipped to handle the complexities of the air media. Until two years ago your choice would have been limited to either splitting your budget between two agencies or shifting the entire account to a new agency. Either way you would have been sacrificing the backlog of experience built up over the years by your present agency.

But nowadays, there are at least three organizations in existence which are, in effect, freelance radio-TV departments. So accepted has this service become that one agency, Westheimer and Block, St. Louis, lists J. M. Wyatt as TV & Radio Production Director (New York) and Reggie Schuebel as TV & Radio Media Director (New York) in the Standard Advertising Register Agency List. The fact of the matter is that at least a dozen other agencies could list the same two people as holding the same jobs. For Wyatt & Schuebel is an outfit headquartered in New York which acts as the radio-TV department of any agency, not competitive geographically with its other clients, on a fee basis or commission.

Another freelancer is Phillips Carlin who oversees production in New York for three Midwestern agencies. Unlike Wyatt & Schuebel, Carlin does not handle administrative details.

Still another service, provided by the team of Kremer & Harvey, is designed for the client who has the problem of originating a live or film show in Hollywood but whose billings don't justify the opening of an elaborate West Coast office by the ad agency. Acting as the agency's "West Coast branch," Ray Kremer's New York office is hooked up by teletype with Bill Harvey's Los Angeles headquarters so that an agency can be on top of a Hollywood production without setting

up a full-time office to handle what amounts to a part-time job.

Agency radio-TV men are known to be watching these operators with the idea of jumping in when and if the trend toward this type of operation becomes more pronounced in the advertising field as a whole.

Skeptics who watched Wyatt & Schuebel set up their one-room office in January 1951 are shrewdly eyeing the Topsy-like growth of the firm to a point at which it now consists of a staff of 17 housed in three floors of office space.

To this partnership Jack Wyatt brought his years of experience as a radio-TV director at Grey Advertising, Cecil & Presbrey, and Buchanan & Co., where over a period of time he had handled radio and TV for 47 national accounts and produced and supervised 23 network shows (including Fred Allen, James Melton, *Twenty Questions* and Robert Montgomery).

Reggie Schuebel's reputation as a timebuyer is legendary for she has purchased a total of $250,000,000 worth of time starting with the now-classic Bulova watch time signals. She was radio-TV director at Duane Jones at the time she teamed up with Jack Wyatt to form a new organization.

trend

They started with three agency-clients: Doyle, Dane and Bernbach of New York City; Liller, Neal and Battle of Atlanta; and Honig-Cooper of San Francisco. Since then Wyatt & Schuebel have served 13 other major agencies, some retaining the firm on a permanent yearly basis, others using it for special campaigns as they arise.

Take the case of Westheimer and Block, St. Louis, then agency for the Red Goose brand of International Shoe Co. The client wanted a national TV show. So the agency called on Wyatt & Schuebel, which had been retained previously to act as the agency's radio-TV department.

Jack Wyatt put together a package called *Kids and Company*, a program which hinged on the weekly selection of a "Kid of the Week" from nominations sent in by the Junior Chamber of Commerce. Reggie Schuebel took over the time buying activities, lined up a 23-station Du Mont skein. Just before the show was due to go on the air, International juggled the agencies for some of its brands, shifted Red Goose to D'Arcy. The new agency decided that the package still looked good and retained Wyatt & Schuebel to continue handling *Kids and Company* for its client.

Later, Wyatt & Schuebel was called upon to produce a children's program by the Westheimer & Block agency for Peters Weatherbird Shoes. Jack came up with *Children's Newsreel*, a weekly quarter-hour show which is especially edited for the moppet audience. Because of the distribution of the product it was essential that the TV program be placed in areas matching the distribution pattern of the shoes. Here's where an agency needs a knowledgable timebuyer. Reggie had little trouble placing the show in good time slots in 11 markets (on a spot basis)

(*Please turn to page* 78)



Kremer & Harvey: *Coordination between Ray Kremer (left) in New York and Bill Harvey in Hollywood on Phillips Petroleum air activity inspired team to set up shop for themselves. They now offer complete West Coast "branch facilities" to agencies which want to eliminate overhead of operating an L.A. office. Organization offers guidance and execution of radio-TV production, merchandising, research, etc., on fee basis*



1. *To build up point-of-sale support for "Life's" local radio campaign, Ernie Anderson, WHIM disk jockey, center, Bob Engles, station manager, right, pay goodwill call on manager of Providence chain drug store. Anderson is one of the four dozen or so local air personalities on* 11 *stations who deliver mercials for "Life" in their own words. Like the others, Anderson was br on the personalized selling by a traveling team from "Life" and its agency.*

LIFE scores on spot radio with ad

In drive to increase newsstand sales, magazine is using 11 stations, will probabl

In a current effort to hypo newsstand sales, *Life* magazine, the nation's top weekly general periodical, is not only using local radio but is letting local radio personalities write its commercials. The general idea has been tried before (and successfully, too), but never, so far as research can discover, have disk jockeys and other radio salesmen had so much freedom in deciding what should be said and how it should be said.

Indications are that this personalized technique has worked fine for *Life*. It was tested on one station last year, is now being used on 11, and an additional 19 stations will probably be added to the lineup this spring.

Boiled down, the method *Life* uses is this: The personalities are briefed by traveling teams from *Life* and its agency, Y&R, on some general facts about newsstand selling. Then they are told to go ahead and tell listeners in their own words about the articles in *Life* they liked and why they liked them. That's about all there is to it. Like many other national advertisers, *Life* believes that on-the-spot air talent knows more about selling people in their own home town than a copywriter or ad strategist 1,000 miles away.

case history

Life's current radio drive to increase its newsstand buyers is linked to a decline in newsstand sales during the past few years, though total circulation is not down. Five years ago, *Life's* ratio of subscription-to-newsstand sales was 60-40. Today it is 75-25. While *Life* doesn't believe that a newsstand buyer is necessarily better than a subscriber, it must keep a nice balance between the two. *Life* not only gets more circulation revenue out of a newsstand copy but most *Life* subscriptions tend to come from its newsstand readers, so this pool of potential subscribers must constantly be refreshed.

While it is *Life's* announced policy to make subscribers eventually out of its newsstand readers, many circulation experts in the general weekly magazine field hold that newsstand sales are often superior to subscription since the former represent a conscious and immediate desire of the consumer to read the magazine. A subscriber, it is pointed out, may not even bother to look at some issues. Furthermore, subscriptions involve the expense of heavily manned circulation departments, mailing charges, and a lot of handling.

Life isn't so pro-newsstand that it





AN INDIANA FARMER- OR A FARMER ANYWHERE OUT HERE IN THE MID-WEST- WOULDN'T HAVE MUCH OF A FARM IF IT CONSISTED OF ONLY THREE ACRES. WITH THREE ACRES HE MIGHT BE ABLE TO DO A LITTLE TRUCK FARMING. I DOUBT IF HE'D MAKE MUCH OF A LIVING, AND- SAY YOU CUT HIM DOWN TO TWO-THIRDS OF AN ACRE- WELL, HE WOULDN'T HAVE MUCH MORE THAN A GOOD-SIZED FRONT YARD. BUT DO YOU REALIZE THAT A MAN WHO OWNED TWO-THIRDS OF AN ACRE IN RED CHINA WAS RECENTLY EXECUTED BECAUBE THE REDS CLAIMED HIS HOLDINGS WERE TOO BIG? TWO-THIRDS OF AN ACRE MADE HIM A CAPITOLIST IN THE EYES OF THE COMMUNISTS. THEY TRIED HIM- WITHOUT GIVING HIM A CHANCE TO DEFEND HIMSELF, OF COURSE- EXECUTED HIM, AND THEN DIVIDED HIS PITIFUL BELONGINGS AMONG OTHER PEOPLE. TEN OTHERS WHO HAD AS MUCH AS THREE ACRES WERE ALSO CONDEMNED AND EXECUTED.

OH, I'LL ADMIT THE PICTURE STORY STARTING ON PAGE 14 IN LIFE THIS WEEK, IS NOT A PRETTY STORY...BUT I DO THINK THAT EVERYBODY IN THESE UNITED STATES SHOULD READ IT AND READ IT CAREFULLY. IT GIVES YOU A GOOD IDEA OF WHAT COULD HAPPEN HERE. AND DON'T SAY: "NONSENSE." I IMAGINE THAT, ONLY A FEW YEARS AGO, THIS POOR LITTLE CHINAMAN NAMED HUANG, DIDN'T IMAGINE HE STOOD IN ANY DANGER. THEN COMMUNISM MARCHED IN...AND YOU'LL SEE THE TRAGIC RESULTS IN LIFE.

IT'S ALL A PART OF WHAT THEY CALL LAND REFORM. AND THE RESULTS OF THIS LAND REFORM ARE A LONG, LONG WAY FROM WHAT IS NEEDED TO FEED CHINA'S STARVING MILLIONS. IN FACT THE FOOD PRODUCTION HAS FALLEN A SIXTH OR MORE BELOW WHAT IT WAS BEFORE ANY SO-CALLED COMMUNISTIC REFORMS.

IT'S A TRAGIC STORY...A FACTUAL STORY, WITH STARTLING PICTURES THAT WERE SMUGGLED FROM BEHIND THE CHINESE IRON CURTAIN. IT'S IN THE LIFE THAT'S ON THE NEWSTANDS TODAY, THE JANUARY 19TH ISSUE.

Local Slant

Human Interest

Smooth Transition

Direct Sell

Easy Gwynn, top, tested "Life's" local selling idea on WIBC, Indianapolis. Below, Wayne Stitt sells "Life" over KCKN, Kansas City

3. *Local personalities briefed by traveling "Life"-Y&R teams were told to talk about magazine features that interested them. Above, example of copy written by WIBC's Easy Gwynn. Station receives an advance copy of "Life" plus editorial matter from "Life" editors to help it in writing of commercials*

b strategy

l 19 more in spring

will thoroughly agree with the foregoing point of view. An informed source in *Life's* promotion department said: "I don't want to be drawn into a newsstand-versus-subscription hassle. I'd like to point out, however, that one answer to whether subscription costs are economical or whether subscribers are interested readers is the percentage of subscription renewals. *Life's* percentage is as high or higher than any magazine in America. We also know our readership is high from the continuing studies made for us by Alfred Politz Research, Inc. From our current circulation base of 5,200,000 copies, we get 24 million readers per issue and a cumulative unduplicated audience of 62 million readers in 13 weeks."

This source also stressed that advertisers who buy heavy schedules like a high percentage of subscribers because they can be surer of what their future readership will be. And finally, he said, newsstand sale, with all its advantages, is subject to such perils as blizzards, floods, and distractions, like sensational local news stories.

Testing local selling: *Life's* promotion people describe the current radio spot campaign as a way of finding out whether local radio can up newsstand sales at a cost that is competitive or lower than such media as billboards or newspapers. It is apparently past the testing stage, but *Life* and Y&R still keep close tabs on direct results. This is done by comparing newsstand sales during the radio campaign with an arbitrary base figure.

A station has to produce to stay on the schedule. However, the budget is presently not big enough to keep stations on the schedule past an allotted 13 weeks even if they have done a good job. WIBC, Indianapolis, for example, where the local selling technique was tested last October and the test pronounced a success, is not being used now. However, it is expected to be brought back into the station lineup in the spring.

Life chose WIBC for the initial test for two reasons. First, Indianapolis is an "average" city of medium size. The magazine felt it could not try out its local selling technique in a large metropolitan center because such markets are not "typical" and because there are too many complicating factors.

Second, Y&R was familiar with the station, its programs, and sales record. The choice was made by Martin Murphy, one of Y&R's top media buyers and the man in charge of time buying for the *Life* campaign. (Y&R is one of the agencies using the all-media buyer. See "Is the all-media buyer best for sponsors?", SPONSOR, 25 August 1952.)

Program buying at WIBC laid down the pattern for stations bought later, so let's take a look at what happened:

It had been decided beforehand by *Life* and its agency to begin use of radio announcements on Thursday nights and continue with announcements through Friday, the day that *Life* appears on the newsstands. The schedule, however, was flexible. The *Life*-Y&R strategists realized that variations in local buying habits were important and program buying could not be entirely a remote control operation. The exact time periods, and frequency were left open to a certain extent.

While the agency kept in mind that the program lineup could be changed,

(*Please turn to page 87*)

Addenda to **Fortune** *articles on the Corporation Wife*

The Agency Wife

Radio-TV agencymen say she's not in the act. But critical study shows that wives play big role in holding, or losing, sponsors

In the fall of 1951, *Fortune* published a serious report on "The Wives of Management" (see box, these pages) which hit American businessmen—and their wives—with the social impact of a Kinsey Report.

Fortune concentrated its two-part article on the following target: "The wives of the coming generation of management, whose husbands are between 25 and 40, and in junior or middle echelons of management or with logical aspirations of getting there."

The series portrayed the average management wife as being an increasingly important cog in the machinery of American business. She spent a good deal of her time, the series reported, in playing a social version of Stephen Potter's famed *Gamesmanship*. Her great ideal seemed to be to get ahead as fast as possible, without pushing too hard, in a corporate society as rigidly ordained as Coronation seating arrangements in Westminster Abbey will be this June.

Even today, this 1951 study remains as a stimulating topic among leading businessmen. But editors of SPONSOR have long felt that one important type of wife was overlooked in preparing the over-all view of management wives—the wife of an ad agency radio-television executive.

Where exactly does the agency wife fit into the pattern of big-time radio-TV, SPONSOR editors wondered. Is she subject to the machinery of "wife integration" so common among big business firms like IBM, General Electric, Standard Oil, and Servel? Do agencies hire and fire radio-TV executives because of their wives? How does a good agency wife help her radio-TV executive mate to get ahead? And, what is her relationship to that classic spectre of radio-TV, The Sponsor's Wife?

SPONSOR decided last month that it was high time to find out, and made a series of interviews with ad agency officials connected directly or semi-directly with radio-TV. These men included radio-TV department heads, account men, "new business" executives, publicity officials, timebuyers, and research experts. Several working wives of admen were also contacted. The agencies surveyed included large and small firms, principally in New York.

This was what SPONSOR learned about the wives of radio-TV agencymen in these interviews.

As admen see her: That the agency wife figures prominently in the business life of radio-TV executives is usually denied, at first, by her husband. Sometimes, the denial is a heated one.



Agency wife loses account: *In famous true case cited by agencymen, a/e's wife high-hatted the wife of leading cigarette sponsor while client did a slow burn. Agency lost account soon thereafter*



Agency wife wins account: *New-business v.p. of leading agency admits his wife helped land another account by making friends with client's wife, inviting them both for Sunday-afternoon sail*

What Fortune* *reported about the Wives of Management*

1. Business asset: *"More and more corporations these days are interviewing the wife before hiring an executive, and some are not uninterested in fiancees," reported the* Fortune *series. Wife screening is often done by the wives of senior executives who may well turn thumbs down on an executive prospect whose wife would not fit into the company's "caste and social system."*

2. Social role: *The good corporation wife, those interviewed felt, was one who worked hard at maintaining the delicate social balances and who still managed to get in a plug for her husband. "Keeping up with the Joneses is still important; but where in pushier and more primitive times it implied going substantially ahead of the Joneses, today keeping up means just that: keeping up." Also, she doesn't try to cross the line too soon into the next highest social bracket.*

3. Wife integration: *"Something far more important is being brewed for the wife. It is not enough, in the view of many companies, that she merely be 'sold' (via films, brochures, special mailings, etc.) on the company; she should, they believe, now be integrated* into *it."* Fortune *added a thoughtful comment in the form of a quote from an executive, who stated: "The days of the strictly home wife are gone."*

*October and November 1951 issues. The two part series was later condensed and reprinted in a mid-January, 1952 issue of "Life."

What SPONSOR *learned about the Radio-TV Agency Wife*

1. Business asset: *Ad agencies and agencymen generally consider themselves independent, creative forces. Thus, the first reaction from most of them is that "we don't try to bring agency wives into the act." Nevertheless, a good deal of backstage politicking is done which involves wives. Wives are often looked over discreetly before radio-TV executives are hired.*

2. Social role: *Since there are many social doings in radio-TV, from press parties to 4-A meetings, agency wives are usually relied on to be the first social line of defense between the world of advertising and the world of advertisers. She must be adept at getting along with all kinds of people, not only with the wives of other agency officials but also with clients and client wives. Often, millions in agency billings may hang delicately in the balance.*

3. Wife integration: *Very little of the big-corporation type of "integration" is practiced on the radio-TV agency wife. Most agencies confine what little they do to a few parties, booklets, and the like. Some admen view this as a problem in itself; the agency wife who didn't work in radio-TV before marriage has to make up her own rules and gather advice as best she can. With much at stake, agencies, some admen feel, would do well to conduct a special kind of low-pressure integrating process on the wives of their up-and-coming management.*

"Thank heaven the agency business is still a stronghold of individualism," a junior TV executive of a leading agency said. "I shudder to think of living in the kind of regimented, fun-and-games atmosphere you find in some large corporations. And, as far as I know, my wife feels the same way."

Since agencymen generally pride themselves on being creative artists, or at least working in a creative field, the leave-us-alone attitude of the TV agencyman is widely held among other agencymen.

"After a long day of meetings, phone calls, lunch with the client, more meetings, more phone calls, and perhaps supper with the client and attendance at the client's air show," said an account executive of a medium-sized New York agency, "I'm in no mood to have the agency follow me home in the person of my wife."

There are other reasons, seemingly just as good, which give an outward picture of agencies as being just the opposite of business firms who consider the wife an ally of the corporation and a sort of unpaid extra employee. Agencymen move around too frequently between different agencies for a static social order to develop, SPONSOR often was told. Other agency officials pointed to the fact that the marriage turnover in the radio-TV agency business is fairly high, since it is a high-pressure job and a second cousin to show business, negating "wife integration."

Yet, as SPONSOR pursued the subject, another picture came into focus.

The big contradiction: It's true that few ad agencies try to organize the outside-the-office lives of their employees and executives. At least, on a formal basis. Except for occasional office outings, golf tournaments, and annual parties, the sophisticated agencyman—and his wife—consider the benevolent paternalism of large corporations, complete with corporation-owned country club, to be dreadfully corny.

But the agency wife *does* figure importantly in the lives of radio-TV agencymen, despite their avowed love of personal independence and their peripatetic occupational as well as marital status.

Her role is primarily social, with good reason. Of all the ad media, radio and television are probably the most social-minded. When a big, new air show is launched, it's invariably the signal for a round of press cocktail parties, opening-night suppers, and the like. Visits to the agency by out-of-town clients are also an invariable reason for agency brass—and their wives—to stage anything from an all-out party at the Copacabana to an intimate supper at the adman's Westchester domicile for the client's benefit.

Radio and TV, for the agencyman and his wife, are filled with fancy social-cum-business gatherings. There are 4-A conventions, meetings with the ANA, award dinners, anniversary dinners, and media dinners. Wives are nearly always brought into the act, even though such functions are often more of a strain than a holiday evening for the women.

The agency wife, during most of these affairs, is in a position to do a lot of good—or a lot of harm—to her husband, and to the agency he works for. In fact, radio-TV agencymen turn pale at the thought of what an unseasoned, tactless agency wife can do at

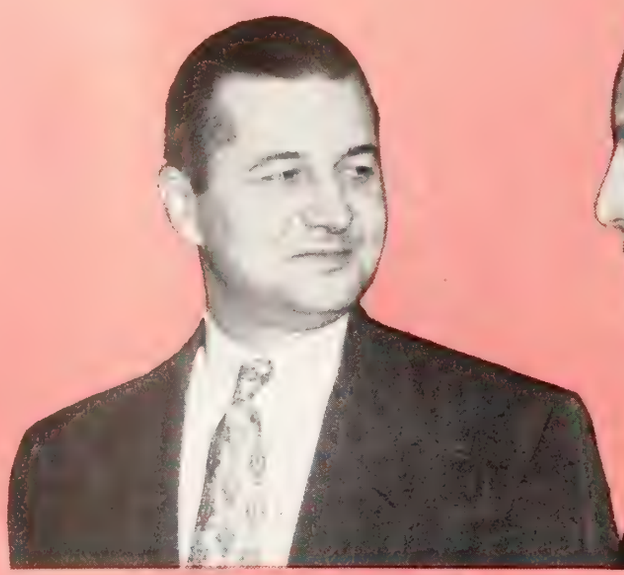
(*Please turn to page* 82)

Joe Ward travels thousands of miles annually to speak to retailers

ARBI President Joseph B. Ward flew to Boston from his headquarters in Seattle, Wash., to address the Radio Executives Club of New England recently on radio advertising and the retailer (picture below). He said that while he came over 3,000 miles to speak to the group, that distance was not nearly so wide as the psychological gulf between retail advertisers and radio as a medium. Retailers aren't interested in ratings, he told station executives, but in results. He showed the group specific cash-register evidence of radio results in the form of an analysis of 201 ARBI point-of-sale studies (see 23 February issue of SPONSOR). This meeting was typical of dozens at which Joe Ward has spoken since he founded ARBI in May 1950. From such meetings he gathered the retailer questions answered in the article by him below. Ward is unique among researchers in that his main source of income is a highly successful West Coast practice as a management consultant. He is called upon by major firms to solve personnel and planning problems through application of management engineering principles. Recently, he traveled to Hawaii to make a study there for one client



Boston dept. store president: Edward R. Mitten heads Jordan Marsh Co., leading department store in the Boston area



ARBI head: Joseph B. Ward is both founder and acting head of Advertising Research Bureau, Inc., management consultant



Radio Executives Club president: Rudolph Bruce, of New England REC, is a New England Cake Co. advertising manager

13 questions retailers ask most often about radio

ARBI president gives answers based on study in markets coast to coast

Retailers frequently do not know how to use the medium of radio advertising to "move" merchandise. And, unfortunately, many radio men and advertising agencies cannot and do not tell the retailers how to use radio effectively.

As a result, the knowledge that ARBI studies are developing additional sales for some retailers has led many retailers to inquire of ARBI representatives how the effectiveness of local advertising can be improved. From the more than 200 retail studies that have been made in small towns, moderate-size cities, and in the largest cities of the country (Bozeman, Mont., Wenatchee, Wash.; Sarasota, Fla.; Syracuse and Rochester, N. Y.; Louisville, Ky.; Tulsa, Okla.; Fort Worth and San Antonio, Tex.; Washington, D. C.; St. Louis, Mo., Los Angeles and San Francisco, Cal.; Chicago, Ill.; and other cities) we have learned something about the effectiveness of retail advertising and the evaluation of media. And from this experience ARBI has tried to answer honestly and objectively the questions about advertising raised by the perplexed retailers.

Retailers have learned that program ratings of whatever variety are not enough to guarantee the movement of merchandise. Retailers have become increasingly wary of the conflicting claims of radio salesmen and more than a little confused by the radio jargon which is completely alien to their own world of merchandising. Retailers are finding it helpful to have an interpreter, and in many cases ARBI has been asked to unravel the "mys-

tery." These, then, are a composite of the type of questions which retailers ask and the way ARBI answers these questions for the retailer:

Q. *Should our store use programs or announcements?*

A. Disregarding for the moment the factors of type of store, the merchandise, the type of audience, and similar qualifying factors, the use of a program or announcement should be determined on a long-term planned basis. Programs represent an investment for the retailer over a period of time, and often the advertiser will be impatient and drop the program after 13 weeks because it hasn't justified the cost. A program is cumulative in its effectiveness and, all things being equal, becomes more effective in selling merchandise the longer it runs. But a program is limited to a certain time segment whether daily or weekly and the advertising message is limited to those people who are tuned in to that program at that particular time. In addition, it is not the normal practice for a retailer to advertise at a constant level; the retailer may have a big promotion today or this week, but tomorrow or next week he may have only a modest promotion planned. His advertising curve has peaks and valleys according to his planned promotions during a given period.

If the budget permits, the store should have an established program, not only to "sell" merchandise but to keep the name of the store constantly before the store's customers; however, in addition to the program the store should budget for a number of announcements in "bulk," just as the store contracts for newspaper lineage in bulk. These announcements can then be used to supplement the program when a substantial program is planned. The multiplicity of impacts of these announcements over a short period will provide concentration over the whole listening period by many more people at small cost. Combination of programs and announcements has proved highly effective when compared with equal expenditures for identical promotions simultaneously advertised in the retailer's newspaper.

Q. *Should a retailer's radio program be used institutionally?*

A. No. The local advertiser generally has one purpose in mind—*sell merchandise.* The purpose of retail advertising, broadly, is to have customers arrive at the point-of-sale in a presold condition. Both the newspaper advertising and the radio advertising should have distinguishing characteristics such as type and format in the newspaper and identifying sound effects on radio to provide the "institutional" part of the impact; but the primary purpose remains to "sell" the customer with eye and ear impressions.

Q. *What are announcements?*

A. Announcements are short commercials between regular programs, or commercial segments of a participating program. Chainbreaks of from 10-20 seconds, 30-seconds, as well as one-minute announcements are provided for by almost all stations. Announcements of 50 and 100 words are sometimes called for on the rate card. Announcements are flexible in that one or more per day can be purchased either on a time-certain or a run-of-schedule basis. The latter gives the retailer whatever time is available on that particular day after all the "national" spots and time-certain availabilities have been scheduled and is the cheapest type of announcement. Announcements can be bought in bulk like newspaper lineage and on a bulk basis enjoy the greatest discount. Purchasing "open" availabilities is an inexpensive and effective method of promoting a sale or for taking quick advantage of a merchandising opportunity such as a sudden change in the area's weather conditions.

Q. *How many announcements should we use for a promotion?*

A. The *number* of announcements which should be used in a given promotion depends, as does the use of newspaper space, upon the merchant's knowledge of the amount of merchandise he has to sell and upon his judgment as to how much he should spend on the advertising for the given promotion. For example, if a merchant has $10,000 of ladies' handbags to sell, he will normally budget approximately $1,000 or approximately 10% for the advertising cost of the product.

If the merchant is planning to use only radio announcements to advertise the ladies' handbags in the promotion cited above, he should buy the number of announcements available over a one-, two-, or three-day period for an amount equal to what would be an acceptable newspaper promotion, i.e., $1,000 or approximately 10% of his planned sales. ARBI recommends, however, that the $1,000 be split equally between the two media, newspaper and radio, for the promotion, since ARBI studies show conclusively that each medium will produce about an equal volume of traffic for equal expenditures on a given item.

If it is the merchant's practice to budget annually only 5% for radio, it will be a mistake to purchase on the basis of the promotion cited above only $50 of anouncements; there are too few for the medium or for the newspaper if the situation were reversed to do an effective job.

Q. *What proportion of radio should be used in comparison with newspaper and other advertising?*

A. Radio is a major medium of advertising and can be used effectively to move merchandise for the retailer. The proportion of expenditure of radio time in comparison with other media may vary, but ARBI recommends that when radio is used, it be used

(*Please turn to page* 74)

Highlights of Ward's advice to retailer advertisers

1. *For store name identification, sponsor a program of your own. Announcements are useful for sales, short-term promotions*

2. *Don't skimp on your radio expenditures. Spend same for radio as for newspapers to sell item effectively on the air*

3. *Use personalized, not institutional, copy. A distinctive voice or sound effect can give identity to your radio messages*

4. *To presell entire market, use combination of media: radio for frequency, newspapers for actually showing merchandise*

5. *Feature only one item per announcement to insure listener remembrance. You can't sell 10 items in 60 air seconds*

6. *Good choice of time slots does half the selling job. Air your announcements to potential customers near buying time*

Hamilton uses spot TV to glori

Watch firm's alternate-week film show spearheads new, aggressive policy

The 60-year-old Hamilton Watch Co., which had something of a reputation as the charming, old gent of the watch business, is beginning to exhibit the earmarks of a comer. There is a new air of aggressiveness and streamlined thinking about the company. Changes taking place have been affecting operations from top to bottom, and some of these changes are reflected in its TV film spot operation, *Your Jeweler's Showcase*.

More than anything else, this five-month-old film drama series is a pitch directed at the retail jeweler. Last of the big watch companies to do so, Hamilton severed its long-standing and traditional links with its wholesale distributors last year and, starting 1 August, took the selling chore under its own wing. While increasing efforts to create dealer goodwill, however, Hamilton has no idea of joining some of its other competitors in developing new kinds of outlets for watches, such as mail-order chains and department stores. The company is a firm believer in the jewelry store.

Your Jeweler's Showcase, a half-hour show, is scheduled for a 39-week run this year and marks a de-emphasis in seasonal advertising. Print advertising will still be peaked during holidays, especially Christmas, but those areas which do not receive the TV show will

case history

also get spring and fall support via a series of five newspaper advertisements. These will start running in 100 cities during April, May and June—a period when Hamilton advertising used to be comparatively quiescent.

The show marks Hamilton's entry into big-time television. It is a sign both of a new sales aggressiveness and a company belief that TV has proved beyond all doubt that it can sell merchandise. Robert Gunder, sales promotion manager of Hamilton, told SPONSOR that "one of the things that got us into TV" was Bob Foreman's "Dear Harry" article in the 7 April 1952 issue of SPONSOR. "I was quite impressed," Gunder said, "with his arguments against the notion that TV is 'too expensive' for many advertisers."

While declining to give details of Hamilton's ad and promotion budget (watch companies will tell each other the time, but no more), Gunder said that Hamilton was spending slightly more than half of its ad budget on the drama show. Trade sources estimate the show's production nut at about $25,000 (one film) but Hamilton doesn't pay this since it has only first-run rights in markets of its choice. (Residual rights belong to the producer—Sovereign Productions of Los Angeles.) Hamilton's cost is probably about $15,000 per film so that putting



Hamilton's alternate-week half-hour spot show is now seen in 24 markets

ATLANTA WSB-TV Tues. 10:30	COLUMBUS WLW-C Sun. 10:30	NEW HAVEN WNHC-TV Tues. 7:00
BALTIMORE WBAL-TV Thurs. 10:30	DALLAS KRLD-TV Thurs. 8:30	NEW YORK WCBS-TV Tues. 10:30
BIRMINGHAM WAFM-TV Tues. 9:30	DETROIT WXYZ-TV Wed. 9:00	PHILADELPHIA WCAU-TV Tues. 10:30
BOSTON WNAC TV Fri. 10 30	HOUSTON KPRC-TV Mon. 10:00	PITTSBURGH WDTV Wed. 8:00
BUFFALO WBEN-TV Tues. 7:00	LANCASTER WGAL-TV Mon. 9:00	SAN FRANCISCO KPIX Sun. 8:30
CHICAGO WENR-TV Thurs. 9:30	LOS ANGELES KNBH Mon. 10:30	ST. LOUIS KSD-TV Sun. 3:00
CINCINNATI WKRC-TV Tues. 10:30	MEMPHIS WMCT Wed. 10:00	SEATTLE KING-TV Fri 11:00
CLEVELAND WNBK Wed. 10:30	MINN.-ST. PAUL WCCO-TV Tues. 10:00	WASHINGTON WTOP-TV Sat. 9:00

e jeweler

ng direct to stores

time and talent together, you can figure that *Your Jeweler's Showcase* will cost Hamilton about $500,000-plus this year. In addition to the $1 million or so spent on advertising, Hamilton plunks an undisclosed but "substantial" sum on sales promotion, where Hamilton always has been active.

Hamilton's sales of $19 million reached a four-year high last year, were $2 million higher than 1951. While *Your Jeweler's Showcase* was on TV only during the last quarter of 1952, Hamilton President George P. Luckey pointedly remarked in a recent statement that Hamilton's 1952 profits were made only during the second half of the year. During the first half, he reported, Hamilton showed a loss.

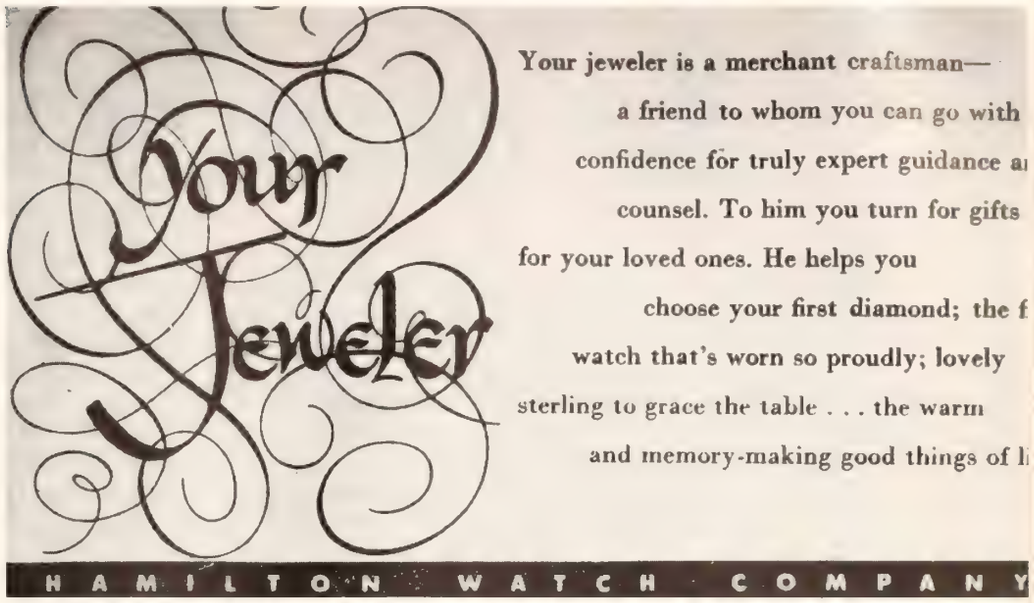
Hamilton's video dramas are now being shown in 24 markets. The decision to go spot was based on a presentation recommendation by Hamilton's agency, BBDO. With a limited budget, Hamilton could afford only an alternate-week operation, so it talked International Sterling (International Silver's blue-blooded subsidiary) into a partnership deal. The partners created a single TV and merchandising package keyed to the jeweler. Both firms thus had weekly continuity of program name and theme but alternate-week cost for the show.

When International Sterling (a Y&R client) pulled out after 13 weeks, Hamilton remained because of the strategy already set and its desire to keep punching in those markets where its sales were good and many dealers were on its side. (Hamilton's spot TV experiences contain valuable lessons for advertisers who are thinking of a similar approach. How Hamilton fared with its alternate-week program will be discussed later in the article.)

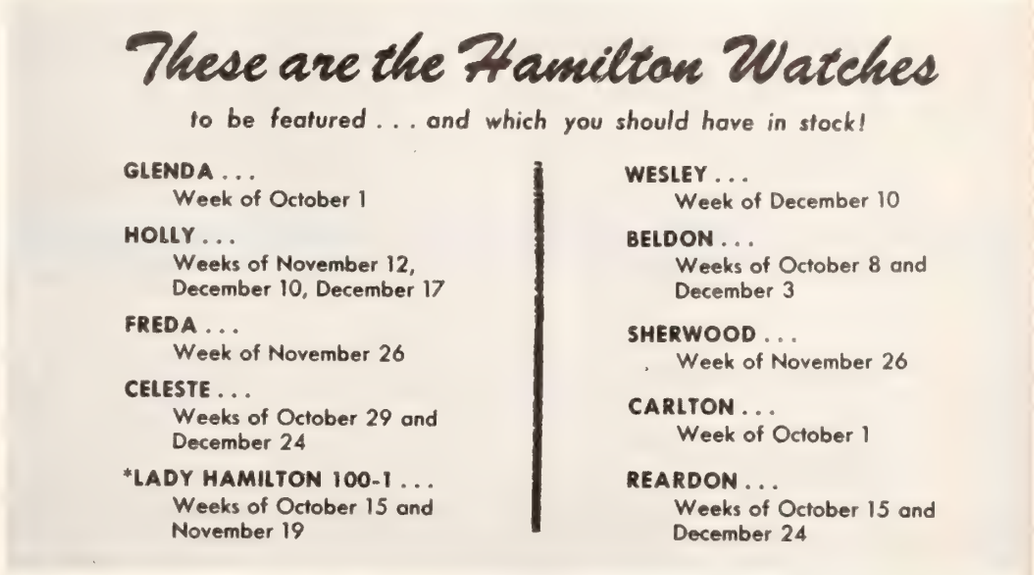
Hamilton plugs jewelers: *Your Jeweler's Showcase* sets the tone for the local jeweler right away with an opening dedication covering all jewelry products. The dedication tells the au-

(*Please turn to page* 64)

Hamilton ties dealer aids and merchandising to TV show



1. *Watch firm is selling directly (and more aggressively) to retailers since it severed ties with wholesalers last year. Dedication to jewelers, above, opens Hamilton's "Your Jeweler's Showcase"*



2. *Hamilton seeks additional retail support by telling jewelers when specific watch models will be pushed on air. Data on this and merchandising aids are contained in Hamilton booklet to stores*



3. *As a spot operation, Hamilton's show has to get along without network promotion. Watch firm bolsters individual market publicity with display signs for jewelers, left, and newspaper mats*

How the spot estimator can wor

According to Tom Flanagan, managing director of the Station Representatives Association, the SRA's newest edition of the "Spot Radio Estimator" has two big uses:

1. Rapid cost estimates of a spot campaign: When an agency has quickly sketched out the dimensions of a national or regional spot campaign, and a client says "Okay—but what will it cost?", the new estimator will give a rapid-fire informed guess as to total costs.

2. Matching a campaign against known budgets: This is virtually the reverse of the first use, and would occur when the amount of budget money is a known factor and the question in the client's mind is "How much spot radio will it cover?" Several basic plans can be mapped out quickly with the use of SRA's "Spot Radio Estimator" within the limits of a fixed budget.

"Of course, such total figures are approximations," Tom Flanagan cautions, "and would have to be double-checked when the actual buying is done. But, our new estimator, a revised and updated version of our 1949 model, gives everybody from agency timebuyers to advertising managers that all-important 'fast answer' so often needed."

SRA's estimator has already been welcomed eagerly by radio-TV admen, as indicated elsewhere in this issue of SPONSOR. It represents the work of nearly a year by a committee of leading station reps—Wells Barnett of Blair, Lew Avery of Avery-Knodel, and Dan Dennenholz of Katz—and leading agencymen, like Esty's Dick Grahl.

Typical problems: How this latest of spot radio buying tools operates in typical problem situations is shown in the text and charts below which are taken directly from the SRA "Spot Radio Estimator." These are only excerpts, it should be noted. The complete SRA estimator is a published work of some 25 pages of similar charts, broken down by national and regional classifications.

However, for admen not overly familiar with the SRA spot radio buying guide, the examples below should illustrate the uses to which the "Spot Radio Estimator" can

Here are two of the many questions Spot Radio Estimator can answer

1. What would it cost for 13-week daytime quarter-hr. campaign in markets of half million or more once weekly?

To find the answer: *Figures on page at right under* Individual Population Groups *heading are basis for estimate. Look at top line to get* 500,000-*and-over markets. Then read across to first column of figures for "Highest" cost station (customarily used for estimates of this type since figure obtained represents a "ceiling" for the final detailed campaign budget). Figure the chart gives is* **$3,798**, *representing the one-time rate. To get* 13-*week rate you simply multiply* (13 × $3,798 = **$49,374**). *Final figure is obtained by calculating frequency discount, in this case* 3½%. *With discount, final estimate figure is* **$47,647**. *These figures would have to be revised in actual buying.*

2. How many one-minute announcements can you buy in markets of 100,000 and over on $300,000 budget?

To find the answer: *Look to figures on the page at right under* Cumulative Totals *heading. Look at third line down to get* 100,000-*and over cumulative figures. Figure given for a daytime, one-minute announcement in all* 160 *markets of* 100,000 *population or more is* **$3,359**. *Obviously, therefore,* $300,000 *will buy somewhat more than* 100 *announcements on* 160 *stations* ($300,000 *divided by* $3,359 *less average frequency discount of* 16%, *figured at* 104-*time rate). Since some of the announcements might earn early-morning rate, and some stations other than highest-cost might be used, a total of over* 104 *one-minute announcements can be assumed in each of the* 160 *markets of over* 100,000 *population. This would come to about two announcements per week for a year on* 160 *outlets.*

r you

Rapid-fire agency estimates of national and regional spot radio campaigns are made easy with new SRA buying tool

be put in buying national or regional spot broadcasting.

SRA, which prepared the estimator as an industry service, makes no bones about its limitations. As the foreword to the guide states:

"It is not intended to take the place of individual station rate cards; nor does it seek to replace the *Standard Rate & Data Service* through whose permission and cooperation we have been able to develop the cost data in these pages. It is designed to provide swift, practical, preliminary *estimates* of the cost of spot radio campaigns of almost any type, duration and geographic distribution."

Intelligent guesses: "It enables the Media Department to give hold-the-phone answers to impatient account executives who want rush 'intelligent guesses' on the cost of a possible campaign; or what kind and how much spot radio advertising a tentative budget can buy. It should be especially helpful in meetings where quick answers are needed."

For further details on advertiser-agency reaction to the SRA estimator, see "Mr. Sponsor Asks," page 58. ★ ★ ★

How to get a "Spot Radio Estimator"

Agencies, advertisers, marketing experts, and other interested parties (colleges, students, etc.) can obtain copies of the SRA "Spot Radio Estimator" without charge by writing to:

Thomas F. Flanagan
Managing Director
Station Representatives Assn.
101 Park Avenue
New York 17, N. Y.

The SRA is also glad to provide other information regarding spot radio, and the role of station reps in broadcast advertising via the same source.

ENTIRE UNITED STATES BY POPULATION GROUPS*

Individual Population Groups

STATION PLACES*			POPULATION GROUPS	DAYTIME RATES — 15-MINUTES			
TOTAL	With Network Affiliates	With Non-Network Stations		Highest	Average Net. Affl.	Average Non-Net.	
38	38	38	500,000 and over	$3,798	$2,756	$1,287	ONE-TIME
41	39	36	250,000 to 499,999	2,041	1,462	902	
81	78	56	100,000 to 249,999	2,863	2,143	1,288	
25	24	11	50,000 to 99,999	668	560	212	
128	112	44	25,000 to 49,999	2,928	2,330	937	
880	390	536	under 25,000	15,750	6,998	9,319	

Cumulative Totals

STATION PLACES*			POPULATION GROUPS	DAYTIME RATES — ONE-MIN. ANNOUNCEMENTS			
TOTAL	With Network Affiliates	With Non-Network Stations		Highest	Average Net. Affl.	Average Non-Net.	
38	38	38	500,000 and over	$1,722	$1,116	$374	ONE-TIME
79	77	74	250,000 and over	2,427	1,582	625	
160	155	130	100,000 and over	3,359	2,250	985	
185	179	141	50,000 and over	3,563	2,412	1,042	
313	291	185	25,000 and over	4,417	3,085	1,312	
1193	681	721	Total United States	8,808	5,033	3,904	

*The first 186 markets have been classified according to the population (Sales Management Estimates) of their Metropolitan Areas as defined by U. S. Census. Other cities and places have been classified according to their city population.

The tot says "Zesta"-and mama buys



Happy Baker (left) represents personalized sell approach that makes kiddie viewers of WBNS-TV's "Aunt Fran" show remember brand names

Can sponsors sell food, household products by addressing their TV pitches to preschool kiddies? "Aunt Fran and Her Playmates," WBNS-TV, Columbus, Ohio, shows you can reach mama successfully through her young children

Sponsors are learning that educational TV programs directed at preschool youngsters can do a good job of selling the small viewer's mother. A quick look around the country shows several TV stations producing such local baby-sitter programs. Among the most successful shows of this type is *Aunt Fran and Her Playmates*, daily 4:00 to 4:45 p.m., on WBNS-TV, Columbus, Ohio.

When the Felber Biscuit Co. decided to buy announcements on *Aunt Fran*, the company did so for a dual purpose: (1) to increase product identification; (2) to boost consumer demand. With its line of diversified cookies, the firm considered *Aunt Fran* an ideal buy.

Aunt Fran developed the "Happy Baker" for the Felber Biscuit Co. to achieve vivid product identification. This character (see picture above) is clad in an out-size Felber Biscuit box to represent the sponsor's product. The children who appear on the program meet the Happy Baker when he presents them with cookies. While gifting them, the Happy Baker points to the various Zesta wafer products (one of Felber Biscuit's lines) displayed on a revolving four-sided merry-go-round. Products identification among Aunt Fran's two- to nine-year-old audience is thus doubly insured: by personification of the product via the Happy Baker; by showing other children tasting the cookies.

Pickerington Creamery of Pickerington, Ohio, is another sponsor who found selling the tot to reach the mother effective. This firm bought a 13-week campaign, with participations once a week on *Aunt Fran*, to sell its powdered milk—one of the most difficult-to-sell dairy commodities.

Pickerington's aims in advertising were: (1) to educate the public in various uses for powdered milk; (2) to sell Ohio distributors on need for stocking this milk product in larger quantities. The *Aunt Fran* show was picked to fulfill the first aim mainly, but sales to distributors also jumped.

During the first two participations Aunt Fran merely spoke about the product, closing with the promise of a "nice big surprise" to come soon. Then, at the beginning of the third week, Aunt Fran showed her guests the long-awaited "gift"—a colorfully-packaged fingertip puppet theatre with six animal characters. Youngsters could obtain this gift by sending along 25¢ plus a box top from a 45¢ package of Pickerington chocolate powdered milk. Pleased with results from this self-liquidating offer, Pickerington expanded its schedule to two announcements a week.

The six to eight guests who are allowed to celebrate their birthdays with Aunt Fran are offered a large glass of chocolate milk (made with Pickerington powdered milk) between activities. Since children are great imitators, Aunt Fran thereby encourages the youngsters at home to have Pickerington chocolate milk just as the

(*Please turn to page 88*)

programing


help yourself
to the...
CREAM
in the land of
Milk and Honey
WISCONSIN'S MOST Show-Full
STATION IN GREEN BAY
CHANNEL 2 BAY
HAYDN R. EVANS, Gen. Mgr. — Rep. WEED & CO.

New and upcoming television stations

I. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
Benton Harbor, Mich.	Unknown	42	26 Feb. '53	Unknown	17.4	8.7	0	Unknown	Palladium Publ. Co. (WHFB)		
Butte, Mont.	Unknown	6	26 Feb. '53	Unknown	2.03	1.015	0	Unknown	Television Montana		
Champaign, Ill.	Unknown	3	26 Feb. '53	Unknown	100	50	0	Unknown	Midwest Television Inc. (WDWS)		
Charlotte, N. C.	Unknown‡	36	26 Feb. '53	Unknown	200	100	1	VHF figs. only§	Inter-City Adv. Co. of Charlotte (WAYS)		
Columbia, S. C.	WIS-TV	10	12 Feb. '53	Unknown	265	160	0	Unknown	WIS-TV Corp.		
Dallas, Tex.	KLIF-TV	29	12 Feb. '53	Unknown	50	32	3	VHF figs. only§	Trinity Bdcstg. Corp. (KLIF)		H-R Reps.
Decatur, Ala.	Unknown	23	26 Feb. '53	Unknown	21.5	11.6	0	Unknown	Tennessee Valley Bdcstg. Co. (WMSL)		
Durham, N. C.	Unknown	46	26 Feb. '53	Unknown	173.6	86.8	0	Unknown	T. E. Allen & Sons, Inc.		
Eau Claire, Wis.	Unknown	13	26 Feb. '53	Unknown	52.2	21.6	0	Unknown	Central Bdcstg. Co. (WEAU)		
Elmira, N. Y.	Unknown‡	18	26 Feb. '53	Unknown	58.3	32.8	0	Unknown	El-Cor Television Inc.		
Hannibal, Mo.	KHMO-TV	7	18 Feb. '53	Fall '53	10.5	5.4	0	Unknown	Courier-Post Publ. Co. (KHMO)		Pearson
Idaho Falls, Idaho	Unknown	8	26 Feb. '53	Unknown	23.5	11.75	0	Unknown	Idaho Falls Television Inc. (KIFI)		
Idaho Falls, Idaho	Unknown	13	26 Feb. '53	Unknown	6.26	3.13	0	Unknown	Idaho Radio Corp. (KID)		
Macon, Ga.	Unknown	47	12 Feb. '53	Unknown	100	55	0	Unknown	Macon TV Co. (WBML, WNEX)		
McAllen, Tex.	KRIO-TV	20	18 Feb. '53	Sept. '53	86	49	0	Unknown	Texas State Network. (KRIO)		
Mesa, Ariz.	Unknown	12	18 Feb. '53	15 Apr.	26.9	13.5	0	Unknown	Harkins Bdcstg. (KTYL, KCLF)	Red Harkins	
Monterey, Cal.	Unknown‡	8	18 Feb. '53	Unknown	10	5	0	Unknown	Monterey Radio-TV Co (KMBY)		
New Orleans, La.	WJMR-TV	61	18 Feb. '53	Unknown	200	100	1	VHF figs. only§	Supreme Bdcstg. Co. (WJMR)	James E. Gordon	Bolling
New Orleans, La.	Unknown	20	26 Feb. '53	Unknown	182	91	1	VHF figs. only§	New Orleans TV Co		
North Adams, Mass.	Unknown	74	18 Feb. '53	Unknown	1	0.5	0	Unknown	Greylock Bdcstg. Co.	Leon Podolsky, pres.	
Pittsburg, Kans.	Unknown	7	26 Feb. '53	Unknown	105	52.5	0	Unknown	Pittsburg Bdcstg. Co. (KOAM)		
Pocatello, Idaho	Unknown	10	26 Feb. '53	Unknown	2.6	1.56	0	Unknown	Eastern Idaho Bdcstg. & TV Co. (KWIK)		
Pocatello, Idaho	Unknown	6	26 Feb. '53	Unknown	7.2	3.6	0	Unknown	Tribune-Journal Co.		
Salinas, Cal.	Unknown‡	8	18 Feb. '53	Unknown	10	5	0	Unknown	Salinas Bdcstg. Corp. (KSBW)		
Scranton, Pa.	Unknown	16	26 Feb. '53	Unknown	257	129	0	VHF figs. only§	Union Bdcstg. Co. (WARM)		
Sedalia, Mo.	Unknown	6	26 Feb. '53	Unknown	6.35	3.18	0	Unknown	Milton J. Hinlein (KDRO)		
Springfield, Ill.	Unknown	20	26 Feb. '53	Unknown	18	10	0	Unknown	Plains Television Co.		
Tulsa, Okla.	Unknown	23	26 Feb. '53	Unknown	179.5	89.75	1	VHF figs. only§	Elfred Beck		
Valdosta, Ga.	WGOV-TV	37	26 Feb. '53	Unknown	97.9	48.95	0	Unknown	WGOV-TV, Inc.		
Wichita, Kans.	Unknown	16	18 Feb. '53	Unknown	200	105	0	Unknown	The C.W.C. Co.		

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
Altoona, Pa.	WFBG-TV	10	2 Mar.	316	160	NBC, DuM, ABC	1	135,000	Gable Bdcstg. Co. (WFBG)	Jack Snyder	H-R Television
Tacoma, Wash.	KTNT-TV	11	1 Mar.	29.5	15	CBS, DuM	1	250,000	Tribune Publ. Co. (KTNT)	Leonard H. Higgins	Weed TV
Wichita Falls, Tex.	KWFT-TV	6	2 Mar.	22.5	11.5	CBS	1	Unknown	Wichita Falls TV Co.	Kenyon Brown	Blair TV

*Both new C.P.'s and stations going on the air listed here are those which occurred between 16 February and 2 March or on which information could be obtained in that period.

**Power of C.P.'s is that recorded in FCC applications of individual grantees.

†Information on the number of sets in markets not covered by NBC Research data is for the most part obtained direct from station managers and must be deemed approximate.

‡Shared-time grant. The Monterey Radio-TV Co. and the Salinas Bdcstg. Corp. will share time and transmission facilities on the same channel but will maintain separate studios

‡Conditional grant. Owners must divest themselves of all interests in and connections with certain stipulated radio stations before grant is completely official

§In these markets, the grants are for UHF channels, but only VHF set figures are available:
Charlotte, N. C.: 299,617 (as of 19 Feb. '53; reported by WBTV)
Dallas, Tex.: 239,000 (1 Jan. '53, NBC Research)
New Orleans, La.: 150,000 (1 Jan. '53, NBC Research)
Scranton, Pa.: 30,000 (estimate from WTVU)
Tulsa, Okla.: 88,700 (1 Jan. '53, NBC Research)

a New Television Station

...serving a vibrant, prosperous growing market

KTNT-TV

SERVING SEATTLE, TACOMA AND THE PUGET SOUND AREA



THIS IS THE PUGET SOUND MARKET COVERED BY KTNT-TV

- Puget Sound is an important industrial and distributing center for world-wide commerce
- Gateway to Alaska and the Orient
- Rich farm area
- World-wide importance in production of timber and lumber products
- Low-cost hydroelectric power is responsible for huge development in light metals industry
- Airplane manufacturing is big business in the Puget Sound area
- Population six-county area (1952) 1,336,700; families, 418,000
- The population growth is steady. (Seattle: 26.9% increase, 1950 over 1940; Tacoma: 30.7% increase, 1950 over 1940)
- Net Effective Buying Income per family much higher than national average
- Effective Buying Income of entire KTNT-TV area, $2,416,495,000

It takes only ONE to cover more than HALF

MORE THAN HALF of the population of Washington State is concentrated in six counties bordering Puget Sound. And all, or part of these six counties are served by Washington State's newest television station, KTNT-TV . . . Channel 11.

When we say "It Takes Only ONE to Cover More Than HALF", we are saying that in the KTNT-TV area is concentrated More Than Half the State's Population; More Than Half the State's Retail Sales; More Than Half the State's Effective Buying Income . . . and you can sell this prosperous market with only one TV station . . . KTNT-TV. Send today for Market Facts Booklet.

KTNT-TV

CHANNEL 11

KTNT-TV, South 11th and Grant, Tacoma 6, Washington.
Transmitter strategically located at Tacoma in Middle Puget Sound.
Represented nationally by WEED TELEVISION.
Represented in the Pacific Northwest by ART MOORE & SON, Seattle and Portland.

CBS TELEVISION FOR THE PUGET SOUND COUNTRY
. . . PLUS DUMONT TV FEATURES

TV film shows recently made available for syndication

The chart below was gathered through a survey of 150 syndicators asked to list shows recently made available (since December 1952) for syndication. It is designed as a quick reference for buyers interested in following new product as it comes to market. This film chart will be a regular SPONSOR feature. Next chart appears 6 April issue.

Show name	Syndicator	Producer	Length	Price Range*	No. in series
AUDIENCE PARTICIPATION QUIZ					
View the Clue	United Artists	Goldstone Prod.	12½ min.	$40-255	13
Professor Yes-n-No	Screen Gems	Lalley & Love	12½ min.	$75-500	26
CHILDREN'S					
Betsy and the Magic Key	Jamieson TV Prod.	Jamieson Film Co.	12 min.		39
King Calico	Goodman	CNC Prod.	15 min.		65
Magic Lady	Official Film	Telemount	8½ min.		13
Terry and the Pirates	Official Film	Official Film	30 min.		26†
COMEDY					
Bert and Elmer	Goodman	Galbreath	15 min.		13
Fearless Fosdick	Sterling TV		30 min.		13
Life of Riley	NBC TV Film Sales	Tom McKnight	30 min.		26
Paul Killiam Show	Sterling TV	Saul J. Turell	15 min.		26
Studs Place	Goodman	Biggie Levin	30 min.		65
The New Hank McCune Show	United TV Programs	Hank McCune	30 min.		26
DANCE					
Ballets de France	March of Time	March of Time	15 min.		26
DOCUMENTARY					
Problem Spots	British Information Services	Sergei Nolbandov & Fred Kahlenberg	13 min.		26
DRAMA					
American Wit and Humor	March of Time	March of Time	30 min.		18
Crown Theatre	CBS TV Film Sales	Bing Crosby Enterprises	30 min.		26
Douglas Fairbanks Presents	NBC TV Film Sales	Doug Fair Corp	30 min.		39
Favorite Story	Ziv	Ziv	30 min.	$115-3,000	39
Into the Night	Sterling TV	Saul J. Turell	30 min.		26
Little Theatre	Teevee Co.	Teevee Co.	15 min.		52
Night Editor	Goodman	Mansfield Enterprises	15 min.		26
Orient Express	PSI-TV, Inc.	John Nasht	26½ min.		26
Our Living Language	March of Time	March of Time	15 min.		26
Play of the Week	PSI-TV, Inc.	Edward Lewis	26½ min.		26
Sovereign Theatre	Stuart Reynolds	Gil Ralston Arthur Ripley	26 min.	100% Class A	13
INTERVIEW					
Lady Palmer	NBC TV Film Sales	Chuck Kebbe	15 min.		26
MUSICAL					
Foy Willing and the Riders of the Purple Sage	RCA Recorded Program Services	Foy Willing TV Prod.	15 min.		260
Liberace	Guild Films	Louis B. Snader	26 min.	$125-2,850	117
NEWS					
Daily News	INS	Telenews	12 min.		Mon-F
Daily News	NBC TV Film Sales	NBC	5 min.		Dail
Telenews Weekly	INS	Telenews	12½ min.		One we
United Press Movietone	United Press	UP-20th Cent. Fox	10-20 min.		Mon-F
Weekly News	NBC TV Film Sales	NBC	15 min.		Week
SPORTS					
American Sports	PSI-TV, Inc.	Robert Sheets	13½ min.		13
Beat the Experts (variety)	Sterling TV	Telenews	15 min.	$45-150	65
Beat the Experts (quiz)	Sterling TV	Telenews	3¼ min.	$15-50	65
Call the Play	Guild Films	Leonard Key	12 min.	$24-280	130
Daily Sports	INS	Telenews	3½ min.		Mon-F
Famous Fights from Madison Sq. Garden	Du Mont Film Sales	Winik Films	12 min.	$50-500	26
Madison Square Garden	Du Mont Film Sales	Winik Films	12 min.	$50-400	26
Madison Square Garden	Du Mont Film Sales	Winik Films	26 min.	$80-750	26
Roller Derby	TV Exploitation Co.	Leo A. Seltzer	30 min.		52
This Week in Sports	INS	Telenews	12½ min.		One we
TRAVEL					
Know Your Land	Bengal Pictures	Phil E. Cantonwine	13 min.		13
WESTERN					
Annie Oakley	CBS TV Film Sales	Annie Oakley Prod.	30 min.		26
Cowboy "G"	U.A.T.V.	Henry B. Donovan	26½ min.	$100-1,500	13
Tales of the Old West	Bengal Pictures	Phil E. Cantonwine	12 min.		1
WOMAN'S NEWS					
For Women Only	Telenews	Telenews	12½ min.		One w
How Is Happiness	Packaged Programs, Inc.	Packaged Programs, Inc.	12½ min.		195

*Where price range is not given it has not yet been fixed; or syndicator prefers to give price only on request.
†National sponsor has 54 markets. Rest now available on spot basis.

See page 50 for film notes and trends



* *correction, please. Brian Donlevy is moving fast. Already re-sold in 10 markets. No, 12.*


TELEVISION'S
AR
M
"EA
Never before such exciting portrayals . . . such a galaxy of dramatic talent!
MENJOU, THE INIMITABLE,
MENJOU, THE INCOMPARABLE
MENJOU, THE
MASTER PERFORMER
AT HIS ELEGANT BEST!
EACH MA

MASH HIT!

week, brilliant beyond belief...

DLPHE
ENJOU

HOST AND STAR IN

ORITE
ORY"

Planned for 3 Full-Length Commercials Plus Opening and Closing Sponsor Identifications!

test dramatic achievement...

TORY A COMPLETE AND CAPTIVATING
ALF-HOUR DRAMA!

SOLD . . .

To SCHAEFER BEER for NEW YORK!

To TUMS for CHICAGO and ST. LOUIS!

To BLATZ BEER for MILWAUKEE!

SOLD . . .

To DREWRYS BEER for 6 MARKETS!

To OLYMPIA BREWING CO. for 6 MARKETS!

To GENESEE BREWING CO. for 5 MARKETS!

SOLD . . .

To SMITHFIELD PACKING CO. for NORFOLK!

To ZINSMASTER BAKERY CO. for MINNEAPOLIS!

To SUN DRUG COMPANY for PITTSBURGH!





ZIV-TV

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD CINCINNATI, OHIO
NEW YORK HOLLYWOOD

BMI

Program Aids to the Broadcaster

BMI service to the broadcaster takes many forms . . . from performance rights in an extensive and constantly growing catalog of music to a variety of helpful and practical programming aids.

CONTINUITY: smooth, well written scripts ready for immediate use.

NEWSLETTER: personal monthly message to broadcasters . . . a profitable exchange of radio and music ideas.

MUSIC MEMO: monthly informational bulletin . . . the radio man's guide to BMI music.

These are but a few of many specific program aids in daily use by BMI-licensed broadcasters.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM
WCOD—FM
WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.
WMBG The Bolling Co.

Film notes and trends*

Film for replacements: This could be an exceptionally rich summer for syndicators network-wise. Number of major agency radio-TV directors, recalling how well General Foods fared with the idea last year, are concentrating their thinking about summer replacement fare in the direction of second- or third-run TV film dramatic shows. General Mills came out handsomely in rating with the formula on CBS in behalf of Instant Sanka and Swansdown Flour.

▼ ▼ ▼

Agency calendar reversed: In the days of radio the practice at agencies was to first get the summer replacements out of the way and then proceed with planning of fall programs. Primarily because of film, the calendar has been juxtaposed, so that the agencymen seek to dispose of the fall program problem before resolving what's to be done about summer replacements. Reason for this is that it takes a minimum of three months to get a film series rolling and hence far more advanced notice is required by producers than prevailed in radio.

▼ ▼ ▼

Y & R sells Bigelow series: Consolidated TV Sales has bought 21 of the old Bigelow Rug half-hour dramatic series from Young & Rubicam. They're being made available in all markets.

▼ ▼ ▼

$7,000,000 success: Film show starring pianist Liberace, now being syndicated by Guild Films, enjoyed unique success as live show on KLAC-TV, Los Angeles. It was sponsored by a bank, which reported: "Before the first 13-week series had expired, we were able to trace nearly $7,000,000 worth of business directly to our TV show. This included new savings accounts, industrial accounts, real estate loans, automobile loans. . . ."

Harry E. Peterson, v.p. at the bank, Citizen's National Trust and Savings Bank of Los Angeles, described how offer of recording by Liberace pulled business. Record was offered to anyone who opened a savings account of $10 or more. It produced nearly 2,500 new savings accounts with initial deposits totaling close to $500,000; accounts averaged $200 each. Many listeners said they were switching from other banks.

Guild has thus far sold Liberace in 23 markets, with nine pending at presstime. Clients include banks in Denver, St. Paul, Phoenix, Dallas, as well as Breast of Tuna Fish in Chicago, Baltimore, Detroit, and New Orleans.

▼ ▼ ▼

Culture package: Newly available show being syndicated by United Television Programs puts ballet, symphonic, and operatic selections together in one half-hour package. A low-cost program designed for prestige sponsorship, it was produced in West Ber-

*See new TV film shows chart, p. 46.

ATTENTION: Film Buyers, Program Directors, Agency TV Depts

STOCK SHOTS

Everybody has the usual stock shots: we have them, too, of course. But try us for those

HARD-TO-FIND STOCK SHOTS

We specialize in footage on other countries, but don't rule us out for domestic scenes. Black and White, color, 16mm or 35mm for any purpose. More than 5 million feet of up-to-date, top quality footage. New shots are constantly being added.

FILMS OF THE NATIONS DISTRIBUTORS, Inc.
62 West 45th Street, New York 36

lin by George Richfield. Commentator holding various selections together is Robert Lawrence, who conducts opera quiz during intermissions of Metropolitan Opera broadcasts on ABC Radio. Show is among first to combine elements of ballet, symphony and opera.

▼ ▼ ▼

Music Hall Varieties: Official Films since first of year reports it has sold "several hundred thousands" dollars worth of its three-minute film shorts to new TV stations. Over 20 markets bought in 30-day period. Stations like shorts because they provide opportunity to sell announcements. Official's package of 500-odd shorts is called "Music Hall Varieties."

▼ ▼ ▼

Moderate-cost buys: Syndication of film shows in markets network client isn't buying can provide clients with top-quality film fare at moderate cost. Among network packages being syndicated on this basis currently are *Ford Theatre*, via Screen Gems, and *Terry and the Pirates* via Official Films. (Ford show is syndicated under *Your All-Star Theatre* title. National sponsor of *Terry* is Canada Dry.)

Here are some of markets available.

Your All-Star Theatre: Tucson, Phoenix, San Diego, Akron, Atlantic City, New Haven, Bridgeport, El Paso, Flint.

Terry and the Pirates: Wilmington, Moline, Ill.; Bloomington, South Bend, Ind., Battle Creek, Lansing, Mich.

At presstime candy sponsor was reported considering purchase of *Terry* in all markets available.

▼ ▼ ▼

Swanson show draws interest: *Crown Theatre*, film drama series starring Gloria Swanson as narrator-m.c., has had nibbles from beer and bakery firms interested in making multi-market buys. Series of 26 will be available in April. Designed for mass appeal, show will include mystery, adventure dramas. Gloria Swanson will star in four of the shows as well as appearing to introduce all 26. CBS Television Film Sales is syndicator.

THE FILM YOU WILL WANT....

on **Coronation Eve**
(or earlier if you wish)





This is a frame cut from an unique film "Coronation Ceremony." The Duke of Edinburgh is kneeling before his wife, the newly-crowned Queen Elizabeth II, swearing to be her faithful liege and subject... The great event of 2nd June is nearing its climax... You have seen the Queen arrive at Westminster Abbey and be acclaimed by all the concourse assembled there... you have heard the swelling anthems and the ringing words... you have seen and heard explained the grave, majestic ceremonial of the Election, the Anointing, the Crowning, the Homage... the handing over of the Sceptre, the Orb, the Sword of State... in short, you have been present at a

PREVIEW OF THE CORONATION

"Coronation Ceremony" has been made specially for British Information Services—an agency of the British Government—to explain in advance to American audiences what will happen in Westminster Abbey on 2nd June. It is an official introduction and guide to the Coronation Ceremony which every TV viewer ought to see

THE NIGHT BEFORE THE CORONATION
(or earlier)

so as to be able to follow with complete understanding what will be shown on TV screens after the event. The film has the approval of Church and State and the Dean of Westminster (the Queen's tutor in the Coronation ritual and ceremonial) personally introduces it.

The film is 26 minutes in length and is available in 16 and 35 mm. To enable every TV station to give its audience this unique, explanatory preview of the Ceremony, British Information Services will supply as many prints as may be needed if early application is made for them. Write or phone at once for full particulars and prices to Lester Schoenfeld, distrib. mgr.

BRITISH INFORMATION SERVICES
30 Rockefeller Plaza, New York 20
Telephone: CIrcle 6-5100

Radio

...and now a message from our sponsor TV

by Bob Foreman

How lucky we are to have TV! Because of its attendant headaches, its overhead, and its other nefarious traits how seldom do we realize the wonder of it. The other night I had one those rare opportunities to sit back and lose the problems in enjoyment of the medium. And when such occasions arise I always doff my hat and stand bareheaded for a moment or two facing the Empire State Building.

The program I refer to was no gigantic epic of the networks. It was a rather unpolished, overly long, and even somewhat crude local show — a remote telecast made by one of New York's independent TV outlets—WPIX. The program was the televising of the Westminster Kennel Show at Madison Square Garden and the cast of characters performing the service to the medium were, of course, four-footed. The star of the drama was a beautiful creature by the name of Ch. Rancho Dobe Storm.

Now before all non-dog-lovers turn the page, let me say that this rather long-winded preface to an article in a non-canine magazine is going to bring me directly to a television tale. Namely, that I'm certain this program, the televising of the biggest dog show of the year, is one of the finest things the medium has done to date. I'm not speaking from the technical side (which as I said was merely adequate) nor the commercial side (which seemed somewhat less than adequate) nor the educational side (which Mrs. Sherman Hoyt has provided so ably year after year). Here was pure TV—on the spot, timely, exciting — and presented, mind you, not by the wealthy networks but by WPIX!

WPIX dog show telecast thrilling, says Bob Foreman. Pictured below is champ, Ch. Rancho Dobe Storm, with owner, Mrs. Len Carey



TV gave me the thrill! No other medium could have so impressed the people who sat before their sets and watched the different breeds and shapes and structures of animal parade before them. No other could have given us such a wonderful and deeply emotional feeling of warmth. It was just plain nice to see people so interested in dogs and love them so much and take so much time and care with them. As for the response of the dogs themselves to these ministrations, caught by the camera as a wiggle of a stubby tail or the dart of a big wet tongue, this was something no scripted TV production could ever capture. And the obvious pride at winning which these animals expressed was as beautifully conveyed as a Duse or a Barrymore might have done it. Perhaps more so.

I think Mrs. Hoyt added a note of novelty, much needed in TV reporting. She expressed an opinion! When the crowd rooted too loud for the setter as Best in Show, she told the home audience not to be influenced and explained that the judge wouldn't be. When a few people booed at the final decision going to Storm, she expressed herself in no uncertain terms, stating that Storm, in her opinion, was a better dog, and that the booers, mostly kids, were off their rockers and minus their manners, to say the least.

I'm certain that thousands of families reacted as ours did while watching the show. At our feet was a big hunk of bones and pelt which couldn't take a fuchsia ribbon at an ASPCA shindig, yet at some time during the proceedings each member of the family—kids included — instinctively reached down and petted him. This broadcast made you like animals more and also made you like people more for the simple reason that people like animals. A feeling such as this, rarely expressed, is something the world is sadly lacking hence anything that can help to arouse it is worthy indeed.

I wish this WPIX (New York City) program had been broadcast on some network, at least during the finals. More people should be given the opportunity to share the emotions to which I have just alluded.

Yes, television can be a tremendous thing. Ed Murrow has proved that by taking us to Korea at Christmas Eve. Walter Cronkite transported us to the Mardi Gras. We've been to sordid crime investigations. We've seen our political parties and presidential candidates in action. Big events. Little ones. Somehow television can do wonders when it's given the chance.

(*Reviews on page 54*)

Do you always agree with Bob Foreman when he lauds or lambasts a commercial? Bob and the editors of SPONSOR would be happy to receive and print comments from readers in rebuttal; in ire; in qualified agreement. Address Bob Foreman c/o SPONSOR, 510 Madison Ave.

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



From the word "Go" in the "Go Cunard" opening, the universal urge to travel is *really* stimulated in this 1-minute spot that packs every second with *sell.* Quick glimpses of famous foreign sights merge into glamour shots of fun and luxury on board . . . convincing proof that Cunard's way of "Getting there is half the fun!" A reprise of the "Go Cunard" opening clinches the sale for a Cunard sailing. Created by Sarra for The Cunard Line through Kelly, Nason, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



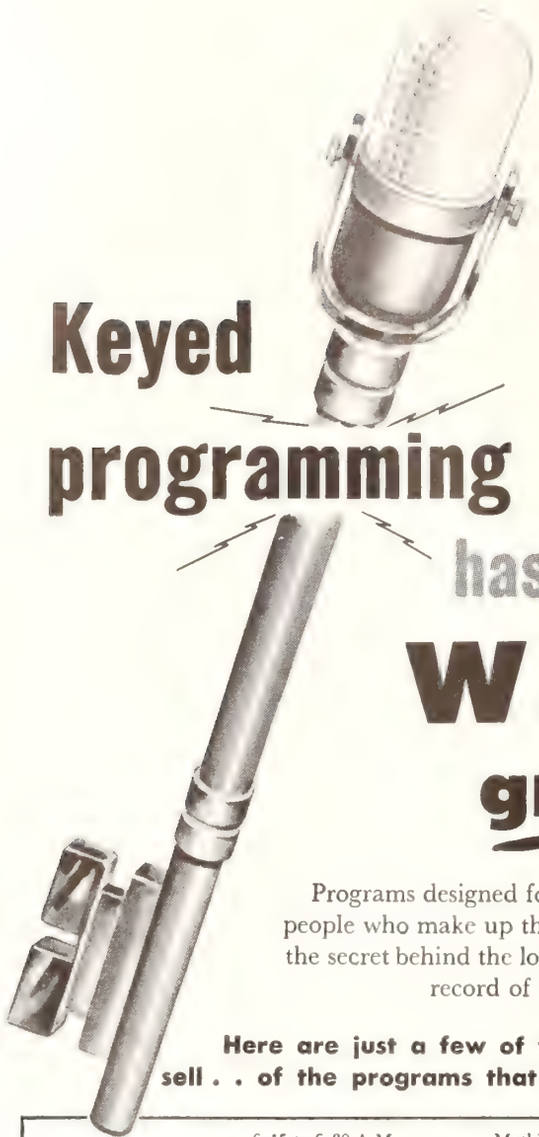
Husband and wife situations against whimsically sketched backdrops dramatize the theme, "Pour a smile for breakfast", in a new series of 1-minute TV spots for Manor House Coffee. Sell and product identification are cleverly united in a closing in which the can slowly revolves to show its rear panel message, "Behind every can 100 years of experience". Produced by Sarra for W. F. McLaughlin & Company through Earle Ludgin & Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Sheer magic in stop motion . . . To the bounce of the conga beat in the theme song, "Luckies Taste Better," a line of Lucky packages dances from one conga drum to another. Cigarettes hop out to form letters L.S.M.F.T.; and the tobacco from a cigarette stands alone in Lucky's "tear the paper" test, then falls into a heap of "fine tobacco." The latest of many ingenious stop-motion commercials produced by Sarra for the American Tobacco Company through Batten, Barton, Durstine & Osborn, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Keyed programming has made WMC great!

Programs designed for the taste of the people who make up the market! That's the secret behind the long and successful record of WMC programs.

Here are just a few of the shows that sell . . of the programs that pay on WMC:

"Agriculture and You"	6:15 to 6:30 A.M. Monday, Wednesday, Friday	Mathieson Chemical Corp.
	Tuesday and Thursday	Hercules Powder Co.
Charlie Dial	6:40 to 6:55 A.M. Monday through Friday	Ful-O-Pep Feeds
Jack Hunt	8:15 to 8:30 A.M. Monday through Friday	Pillsbury Flour
Ernest Tubb	11:45 to 12:00 A.M. Monday through Friday	Jewel Shortening
Farm News	12:00-12:15 P.M. Monday, Wednesday, Friday Tuesday and Thursday	Sinkers Cotton Seed Tennessee Coal & Iron Co.
Light Crust Doughboys	12:15 to 12:30 P.M. Monday through Friday	Burrus Mills
Slim Rhodes and his Mountaineers	12:30 to 12:45 P.M. Monday through Friday	Bristol-Meyers
Farmers Program	12:45-1:00 P.M. Monday through Friday	South Memphis Stockyards Burnette-Carter Co.

WMC

MEMPHIS

NBC — 5,000 WATTS — 790 K. C.

National representatives, The Branham Company

WMCF 260 KW Simultaneously Duplicating AM Schedule

WMCT First TV Station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal

commercial reviews

TELEVISION

SPONSOR: *New York Journal-American*
AGENCY: *Direct*
PROGRAM: *Announcements*

Turning to a rival advertising medium to sell its own, the *New York Journal-American* is using the simplest form of video to plug its Sunday edition. The announcement which I caught on Saturday evening was a short series of stills hung together by a voice-over announcer.

Although about twice as many stills were needed to give pace to the announcement and cover up the long portions of audio, the entire effort plus the use of television itself can only be considered commendable as well as judicious.

The video showed first an overly busy cartoon of Tallulah, whose biography is serialized in the *Journal-American,* another group of shots of the Sunday magazine section with nothing close enough to be clearly visible plus an insert of an article about having babies—then a reprise of the telop of Tallulah. Despite obvious improvements that are called for, this spot should do exactly what is desired—stimulate interest as well as circulation for the Sabbath edition of the paper.

SPONSOR: *Vim Stores*
AGENCY: *William Warren, Jackson & Delaney*
PROGRAM: *Announcement*

It seems a shame the folks involved in the selling of TV receivers don't work a bit harder in presenting their commercials so that they do some justice to the advertising medium upon which their sales volume depends.

Vim, usually a most astute concern, certainly has economized to a degree where there is false economy in the spot I caught recently.

The audio was chopped off at the start. The shots of the set were not very inspired (and hence did little justice to what I know is a superbly handsome set). And by getting out of sync, the announcer (who was live, I imagine) committed this crime of crimes — the video title cards were on one subject while the voice-over described another. All in all a rather unhappy and sloppy job which left me with no idea about the receiver at all. ★★★



More and more, advertisers are finding that "there's gold in them there late hours"... and KPIX nightly proves the point with the full length feature films of "The Late Show." High ratings, low cost and a relaxed, receptive audience make "The Late Show" an outstanding buy in economy and effectiveness on Northern California's pioneer television station.

Ask your Katz man for full details.

CBS

KPIX TELEVISION CHANNEL **5**
SAN FRANCISCO, CALIF.

Affiliated with CBS and DuMont Television Networks. Represented Nationally by the Katz Agency

SKATING ARENA

SPONSOR: Sports Center AGENCY: Gerald Welsh

CAPSULE CASE HISTORY: *Business was so bad at this Baltimore skating arena that the management was making plans to convert the structure to an office building. As a final gamble, it ran an announcement campaign plugging the rink on a WFBR afternoon record show,* Melody Ballroom. *Co-M.C.'s Bill LeFevre and Ralph Phillips handled the pitches. Within a short time, the skating business had improved to the extent of a 35% increase in patronage; plans for the office building were scrapped.*

WFBR, Baltimore PROGRAM: Melody Ballroom

RADIO results

SLENDERIZING MACHINE

SPONSOR: Relaxacizor Co. AGENCY: William Warren, Jackson & Delaney

CAPSULE CASE HISTORY: *To obtain leads for its* $150 *slenderizing machine, Relaxacizor took three-a-week participations in WOR's daily* Breakfast With Dorothy and Dick *show* (8:15 *to* 9:00 *a.m.) the first nine months of* 1952. *After the first six announcements, almost* 1,500 *mail inquiries came in. Later, when they emphasized demonstrations rather than literature, they booked as high as* 24 *appointments in one day—an exceptional number, according to the agency. The sponsor has signed again.*

WOR, New York PROGRAM: Breakfast With Dorothy and Dick

BANK

SPONSOR: Omaha National Bank AGENCY: Direct

CAPSULE CASE HISTORY: *The Omaha National Bank began its schedule of participating one-minute announcements on the* 7:00 *a.m.* WOW News Tower (*Monday through Friday*) *with an offer of special children's Rocket Banks to induce savings, for* $1.00 *each. The campaign ran for two weeks and succeeded in completely selling out* 1,000 *banks. The Omaha reordered another* 1,000, *sold those out in just three days. So the bank again reordered and now is keeping a permanent supply of the children's banks on hand.*

WOW, Omaha PROGRAM: WOW News Tower

MEN'S CLOTHING

SPONSOR: Byer Bros. AGENCY: Dire

CAPSULE CASE HISTORY: *This men's clothing stor on WLEC for five years, uses a news program,* 12:3 *to* 12:45 *p.m. three times weekly. Despite competitio from six other men's stores, a department store and cha stores in this city of less than* 30,000, *Byer's reports th its business has increased steadily. The firm now d votes* 67% *of its ad budget to radio. Its one regre dropping two days of its original daily news progran which it has since been unable to get back.*

WLEC, Sandusky, Ohio PROGRAM: Local new

CHERRIES

SPONSOR: Cordner Fruit Trucking Co. AGENCY: Direc

CAPSULE CASE HISTORY: *Weston Cordner, owner o this fruit trucking concern, wanted to advertise a sale o* 14,400 *lbs. of cherries. Deciding to use radio exclusively he purchased a series of eight announcements on KFDA Amarillo, to plug the cherry sale. In the first half hou after the campaign began, Cordner sold over* 200 *lugs o the cherries. The entire amount of* 14,400 *lbs. was sol within* 10 *hours. Total sales:* $1,200. *Total cost:* $40.

KFDA, Amarillo PROGRAM: Announcement

HOUSES

SPONSOR: Award Homes AGENCY: Lee Ringer

CAPSULE CASE HISTORY: *Award Homes, a Los An geles tract development, was selling houses at the rat of* 20 *per week. To speed up sales, the firm bought a* 20 *second transcribed jingle from Song-Ads, Inc., L. A., ran it for three days on three Los Angeles stations. The fol lowing weekend, Award sold* 110 *homes, which represent ed a complete sell-out of the tract. Salesmen were force to turn down many additional prospective buyers for th homes who contacted them too late.*

KFWB, KLAC, KMPC, Los Angeles PROGRAM: Announcement

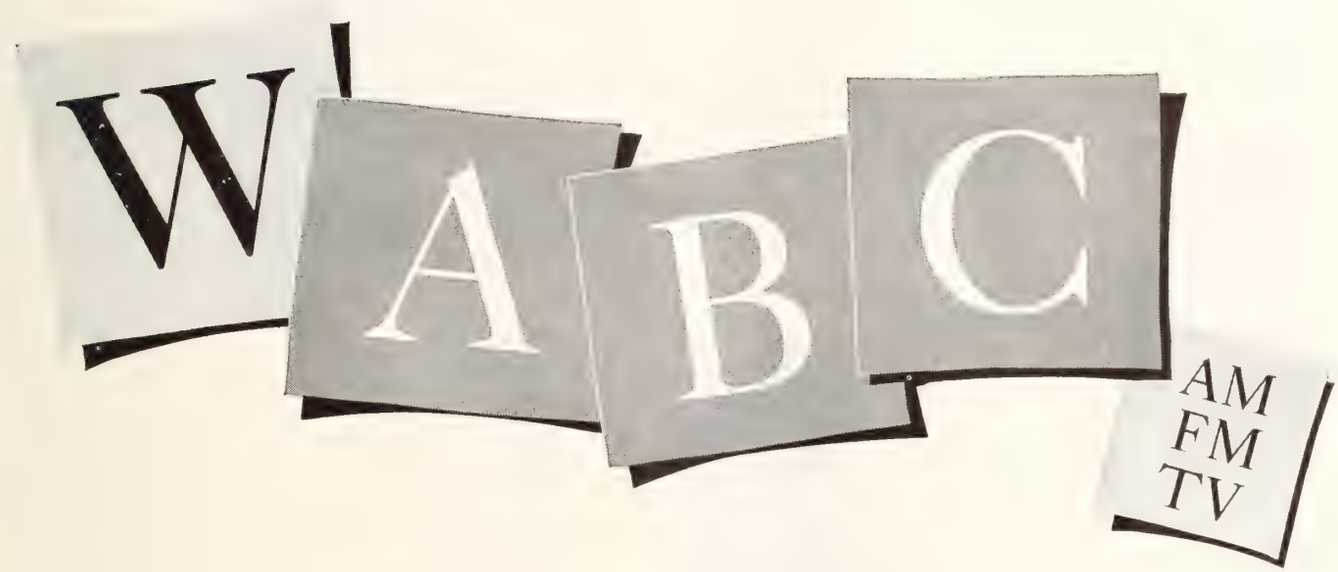
ENCYCLOPEDIA

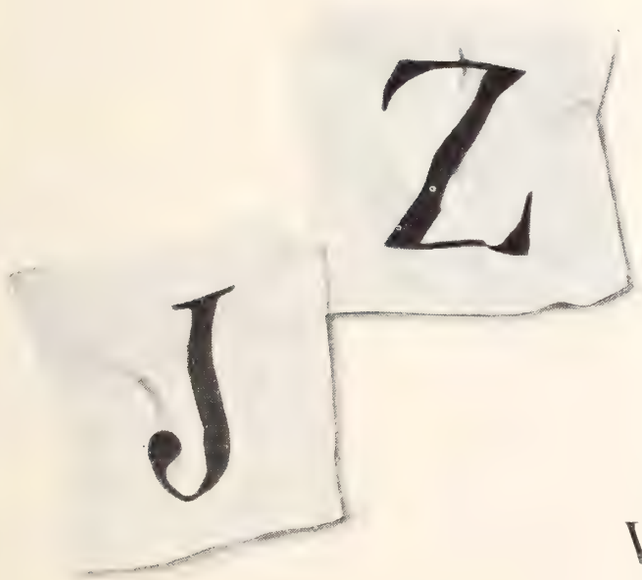
SPONSOR: World Book Encyclopedia AGENCY: Direc

CAPSULE CASE HISTORY: *After this sponsor had bee on the* Larry Stevens Show (*daily* 11:30 *a.m. to* 12:3 *p.m.) for a month and had used* 12 *one-minute partici pations, he reported having received* 178 *direct leads i that time—all of them calls which came in during th broadcast asking for more information. J. G. Nissem World Book distributor in the area, says the firm never before has had anywhere near this response in any me dium including radio. In addition, he states, an averag of* 43.7% *of all leads called on have developed into sales.*

KGMB, Honolulu, Hawaii PROGRAM: Larry Stevens Show

ABC has a new name in New York...





Yes, WJZ AM, FM and TV now go by a new name... WABC. But this is more than an ordinary change in call letters. It points up the fact that these are ABC's key stations in the nation's key market. Here is one of the first signs that ABC is taking steps to make its owned and operated stations leaders in radio and television in the markets they serve.

THE NETWORK TO WATCH IS ABC!

WABC and WABC-TV

770 ON RADIO — CHANNEL 7

THE KEY STATIONS IN NEW YORK OF AMERICA BROADCASTING COMPANY

Represented by Edward Petry & Company



Mr. Sponsor asks...

How has the SRA's spot radio estimator been of practical value to timebuyers?

Paul M. Hughes | Advertising Manager
Lewal Industries
(Instant-Dip Silver Cleaner)
New York

The picked panel answers Mr. Hughes



Mr. Long

We have found the Spot Estimator an invaluable tool in shaping the first broad outlines of spot campaigns for national accounts. I am very pleased with the new 1953 edition and consider it an excellent service to the agency.

In testimony to the need for such an up-to-date estimator, I cite our experience during the annual budget rush when we prepared a number of possible plans utilizing spot radio for a national brand. We hesitated to use the old estimator for more than a very rough cut and the nset about making one of our own for the specific needs of the brand. From this experience, we can appreciate the thought and effort that has gone into the 1953 SRA estimator.

At the time that we made our own estimate, we had some valuable assistance from the authors of this SRA edition who were gracious enough to supply us with their preliminary data, which proved remarkably close to the final approved campaign plan.

Once this basic information is available, in such handy form, it becomes relatively easy to modify the existing estimates to meet the requirement of almost any type of spot campaign. Since the estimator lists the 186 major markets individually, we have no difficulty in adjusting the regional and national cost factors. These 186 markets would be the source of any significant error if they were subject to special treatment not accounted for in the big area pattern.

I find there are countless possibilities to the uses of this type of study in my work and I feel it is a most valuable contribution.

ALBERT C. LONG
Timebuyer, P&G
Dancer-Fitzgerald-Sample
New York



Miss Morton

The SRA Spot Radio Estimator serves the purpose for which it was designed—to provide fast, preliminary estimates of the costs of spot radio campaigns.

The formula for each table is simple enough to calculate approximately the cost of a possible campaign of "what kind" and "how much" spot radio advertising a tentative budget can buy.

If a formula were prepared to arrive at the cost to the penny, one would need a Univac to solve the problem.

As it is, the Spot Radio Estimator is a well-planned condensation of hundreds of pages of figures of fine print. Of course, it will neither replace the timebuyer's copy of radio *Standard Rate and Data*, nor will it replace the station representative.

But I find the Spot Radio Estimator very useful. It is to the timebuyer what the slide rule is to the engineer. And it works like a charm.

CONSTANCE MORTON
Timebuyer
Doremus & Co.
New York



Mr. Simms

The SRA is to be commended for doing an excellent job for its members in compiling the spot radio estimator which serves to promote the use of the radio medium.

In spite of the fact that the association has given a helpful summary of spot radio's versatility and effectiveness (pages 5 to 8) there has been little practical application of the estimator's contents in the time buying department. It would appear that the fundamental uses for the estimator would be in a more general field than that of specific buying.

Perhaps the greatest value of the estimator is to the time salesman who calls on accounts or agency executives not directly concerned with the specifics of the medium. In this case, the estimator can serve to open general media conversation.

Because of the exigencies of markets, stations, and accounts, the need for more definite data on stations is usually the rule rather than the exception. Rate information such as that contained in *Standard Rate and Data* is needed even in preliminary planning. Unfortunately, there yet appears to be no short cut to this approach in planning the usual spot radio campaign.

The Station Representatives Association has provided its members with a helpful sales tool, but practicality has limited its use in actual media planning.

RAY SIMMS
Associate Media Director
Erwin, Wasey & Co.
New York



Mr. Kelly

We have found the Spot Radio Estimator prepared by the Station Representatives Association very helpful for just the purposes as outlined on the title page of the manual. The book occupies a permanent place on my desk and accompanies me to all meetings. In preliminary meetings to discuss how far a proposed spot budget will carry or to estimate how much it would cost to use spot radio in a given list of markets, it is the answer to a timebuyer's prayers. In these same meetings, I've heard a spacebuyer remark that he would like to have something similar to it for newspapers.

The preliminary costs from the SRE are seldom incorporated in the final budget. It's back in the timebuying and Estimating section where a more refined market list and costs are finally prepared for presentation.

To date, we have found SRE preliminary figures within an acceptable margin of error when compared to final budget figures, but only time will tell how useful it will be in the future; this is because of the recent trend of stations employing the same rate for daytime and nighttime announcements.

THADDEUS S. KELLY
Manager Radio-TV Time Buying
McCann-Erickson
New York



Mr. Petcavage

Within my experience the chief value of the SRA Spot Radio Estimator has been to provide quick information of a general nature during informal, intra-office media group discussions. It is specific or convenient enough to be of use only for approximate costs of radio campaigns.

Otherwise, the Spot Radio Estimator is too general in its regional groupings, or, in the instance of the Metropolitan Markets list, too unwieldy for quick reference. Certainly it's no more con-

(*Please turn to page* 85)

MUTUAL
CKLW
LOWEST COST MAJOR STATION BUY IN THE DETROIT AREA
COMPARE —THE EFFECTIVENESS OF YOUR ADVERTISING MESSAGE IS MEASURED BY SALES . . . TO ACCOMPLISH THIS WITH THE LOWEST DOLLAR EXPENDITURE FOR THE GREATEST RESPONSE, IT'S CKLW FOR TODAY'S BEST RADIO BUY!
★
CKLW covers a 17,000,000 population area in five important states!
50,000 WATTS 800 KC.
Adam J. Young Jr., Inc.
National Representative
•
Guardian Building Detroit 26, Mich.
J. E. Campeau, Pres.





agency profile

Norman Blackburn

V.P., radio-TV director
Geyer Advertising

Executives of the Kelvinator division of Nash-Kelvinator in Detroit a couple of weeks ago were treated to the sight of an advertising agency vice president giving them his pitch for a television show via a series of personally drawn cartoons. After cordially kidding the cartoonist-v.p., the executives enthusiastically approved the purchase (of the *Welcome Travelers* program). But few of the kidders realized that back in 1926 Norm had done cartoons for Walt Disney. The cartoons provided his entree to a quarter-century career in various areas of the entertainment world.

Recently, Norm told SPONSOR: "I find my cartooning experience extremely valuable to me in my work in the television field; both media are highly visual. And in cartooning you are limited only by your imagination. Practically nothing is impossible in the magic world of cartoons and it often helps considerably to take that attitude into the production of a TV show. It prevents you from sticking to the tried-and-true conventional methods of presentation."

Now celebrating his 15th year in the agency field, Norm was producing short subjects for people like Hal Roach back in 1938 when he received an offer to work in J. Walter Thompson's commercial film department. At that time he didn't know whether JWT was a restaurant chain or an ad agency, and if the latter, just what function it served. But the job he accepted was that of producing films—and that was something he *did* know about.

Working with JWT's Fred Fidler and Henry Stevens taught Norm, as he puts it, "That to do a good job of film-making (or television production) you've got to know every facet of the product and completely understand the reasoning behind the specific campaign."

In 1941 Norm became v.p. in charge of the Hollywood office and supervised the production of such shows as the *Kraft Music Hall*, the Elgin holiday shows, and many others. He went to NBC as national TV program director in 1948, joining Geyer in 1952.

Looking at costs today Norm thinks back happily to the days when he put together Admiral's *Welcome Aboard* (forerunner of the All Star Revue) for $4,500 a week using such talent as Martin & Lewis and Bob Burns. Norm, by the way, engineered the Martin & Lewis TV debut and started the successful *Groucho Marx Show*. ★★★



Hard-hitting!

The thrifty Salemaker Jr. spot saturation plan really sells Seattle. For complete details call or wire KRSC National Sales or our nearest rep.

KRSC

sells ALL the big Seattle Market

Represented by:
EAST: Geo. W. Clark, Inc.
WEST: Lee F. O'Connell Co.
Los Angeles
Western Radio Sales
San Francisco

round-up

Hollywood gets support from TV via syndicated package

There's a syndicated video program soon to appear in various cities around the country which represents a new high in TV-movie industry cooperation. It affords Hollywood, and local movie theatres, promotion for new films completely free of charge, while at the same time acting as a source of potentially effective programing for a variety of sponsors.

What's Playing, produced by Demby Productions, New York, is a 15-minute twice-a-week program which combines excerpts from new Hollywood films with the scripted comments of a local live m.c. Demby obtains the whole film print of a movie from the motion picture companies in advance of release, removes two complete drama sequences (not trailers) for use on each program. Along with reels containing these film clips (approximately six to eight minutes of film), each station



Show runs whole scenes; here "Moulin Rouge"

buying the show gets a complete script for use by the local m.c., plus a publicity and merchandising kit.

Because it is not expensive to produce, this show is syndicated "at very low cost" to stations, according to Emanuel Demby, president of the Demby organization. It is scheduled to start between 15 and 30 March on WTTG (TV), Washington, D. C.; WXYZ-TV, Detroit; and WTVJ, Miami, as well as on stations in Chicago and Philadelphia. In the first three cities, the sponsors are motion picture chains; Demby also suggests it as an effective vehicle for food, drug, auto, candy, cosmetic, supermarket, and beverage sponsors on television.

What's Playing ran for 39 weeks on WJZ-TV, New York, last year, with Maggie McNellis as m.c. During this run, researcher Dr. Ernest Dichter made tests to see how much the program influenced moviegoers, found that more than 80% of the show's viewers went to films publicized by the program. Naturally, local theatres gave the show big promotional assists.

Results? For about six weeks (pre-Christmas, 1951), *What's Playing* was sponsored on WJZ-TV three times weekly (Monday, Wednesday, Friday, 6:45 to 7:00 p.m.) by Charles of the Ritz to promote a special holiday offer. Though the company simultaneously used several other shows in New York for the same purpose, when Ritz salesgirls checked with customers to find out how they learned about the offer, Maggie McNellis headed the list of personalities named, according to Norman Mack of Peck Advertising (the Ritz agency). ★ ★ ★

Real estate show helps viewers house-shop

Real-estate advertisers with houses to sell can take a tip from the way a number of realtors in the New York area are using TV.

These realtors, under the name of TV Home Guild, sponsor a live program on WOR-TV (Monday, Wednesday and Friday, 11:05 to 11:30 p.m.) called *House Detective*. This program "merchandises" homes on video, gives prospective buyers an opportunity to shop for houses without leaving their TV sets.

The same show also appears on WPIX, Sundays, 12:30 to 1:00 p.m., sponsored by National Food Clubs, a food freezer plan.

Cy Newman, radio-TV director of Miller Advertising, New York (agency for TV Home Guild) produces, directs and plays the title role in the show. In addition to describing the physical attributes of the houses, both inside and out (via photos and other data), and telling the price and payment terms, he takes care to give details about the community, transportation, schools, shopping—all the things a house buyer would want to know.

Architects, builders, interior decorators, and others connected with home-buying, appear on the show as guests to discuss their specialties. Home buyers meet home sellers on the program. Representatives from the real estate departments of newspapers come to tell about new trends and latest developments in the field.



Newman's detailed pitches help sell homes

In the way of results, Newman cites as one example Westland Gardens, a real estate development which took plugs on the show for three Sundays last November (WPIX). As a direct result, Westland sold seven homes. Newman regularly receives 400 to 500 pieces of mail a week from listeners. One short announcement last month which offered a free booklet, *Financing the Home*, pulled over 1,000 requests in less than two weeks. ★ ★ ★

Experts contribute to new book on TV field

An upcoming book which promises to be an authoritative source for sponsors and agency people is the *Television Advertising and Production Handbook*, edited by Irving Settel and Norman R. Glenn and scheduled to be published at the beginning of May (by Thomas Y. Crowell Publishing Co.).

The book is a symposium, each chapter written by an expert on the particular topic. The roster of contributors and their respective chapter subjects are as follows:

Bernard C. Duffy, president, BBDO: Introduction.

Robert Reuschle, former director of radio-TV time buying, McCann-Erickson; now sales director, H-R Representatives: "Choosing the right TV station for a product."

Dr. Lawrence Deckinger, director of research, Biow Co.: "Research for TV."

Howard Abrahams, sales promotion director, NRDGA: "TV advertising for the retail sponsor."

Cecil Hoge, president, Huber Hoge Agency: "TV mail-order advertising."

William Kaufman, casting director, NBC: "Casting TV shows and commercials."

Ann Howard Bailey, editor, *Armstrong Circle Theatre* (NBC TV): "Writing for TV."

Bill Todman, partner, Goodson-Todman Productions: "Packaging shows for TV."

Stockton Helffrich, director continuity acceptance, NBC: "Censorship for TV advertisers."

Herbert West, director of TV, BBDO: "Organizing a TV department in an ad agency."

Allan H. Kalmus, former publicity director, NBC TV; now press bureau manager, Lever Bros.: "Publicity for TV stations and shows."

Dr. Sydney Roslow, president, The Pulse: "Measurement of TV audiences."

Everett Crosby, president, Bing Crosby Enterprises: "Films for TV."

Chris Witting, director, DuMont TV Network: "Financial aspects of TV."

Milburn McCarty, v.p., Douglas Leigh, Inc.: "Use of premiums on TV."

George Abrams, advertising director, Block Drug Co.: "TV advertising for national sponsors."

Rex Cox, director of TV, Sarra, Inc.: "Producing TV film commercials."

Robert J. Wade, v.p. charge staging and operations, Rotondo Co.: "Staging and operations for TV shows."

Don L. Kearney, national sales manager, ABC: Edited "Dictionary of TV terms."

Coeditor Settel is advertising manager of Concord's, Inc. (men's clothing chain), sales promotion consultant for DuMont TV Network Film Syndication Department, and instructor in radio and TV at Pace College, N. Y. He is also the author of the textbook, *Effective Retail Advertising.*

Coeditor Glenn is editor and publisher of SPONSOR. ★ ★ ★

Briefly . . .

It took a radio network to give the wives of America recognition on a national basis for the first time. The Mutual Broadcasting system paid tribute to the little woman in its "Wife Week" promotion, 7-14 February. The promotion marked Mutual's second national store-wide grocery sales event, supported by the MBS schedule of both sponsored and sustaining programs. (For more information on merchandising done by radio and TV stations and networks, see the SPONSOR section on merchandising, 1 December 1952.)

During the specially designated week, members of the family were urged to take over homemaking tasks to give Mom a week's vacation from household chores. The campaign was

(*Please turn to page* 91)

1000 WATTS

730! Charleston's most far reaching station

PAL says



"In Coastal Carolina—

80%

of the population is comprised of the working class and the negro.

WPAL is the only station serving this tremendous market exclusively!

Compare the Hoopers!

Compare the rates!

Compare the coverage!

Compare results!

You can't cover Coastal Carolina fully without WPAL!

W-PAL of CHARLESTON SOUTH CAROLINA

Forjoe and Company
S. E. Dora-Clayton Agency

All this and Hoopers too!

CBS

IN THE LAND OF MILK and HONEY

WBAY

GREEN BAY

5,000 WATTS

W. S. GRANT CO., Inc.

announces representation of

KBIS

BAKERSFIELD CALIFORNIA

1000 w 970 kc

Bakersfield's station for

MUSIC
NEWS
SPORTS

(effective March fifteenth)

HAMILTON WATCH

(*Continued from page 39*)

dience, and we quote directly:

"Your jeweler is a merchant craftsman—a friend to whom you can go with confidence for truly expert guidance and counsel. To him you turn for gifts for your loved ones. He helps you choose your first diamond . . . the fine watch that's worn so proudly . . . lovely sterling to grace the table . . . the warm and memory-making good things of life."

At the close, the show is bracketed with a watch display framed in a replica of a TV screen. Display pieces which are replicas of both the sign-off picture and the opening dedication are provided for dealers. A color reproduction of the sign-off picture in its TV frame is mounted for store counters and the dedication is printed on a plastic sticker that can be applied to jewelers' windows, doors or showcases.

A booklet Hamilton sent to dealers before the programs began last October hit hard on the theme of how Hamilton was helping them. "Not just another television show," the booklet said. "It is your show . . . dedicated to you . . . for your profit." In talking about TV selling, the booklet stressed: "Your commercials sell Hamilton watches for you."

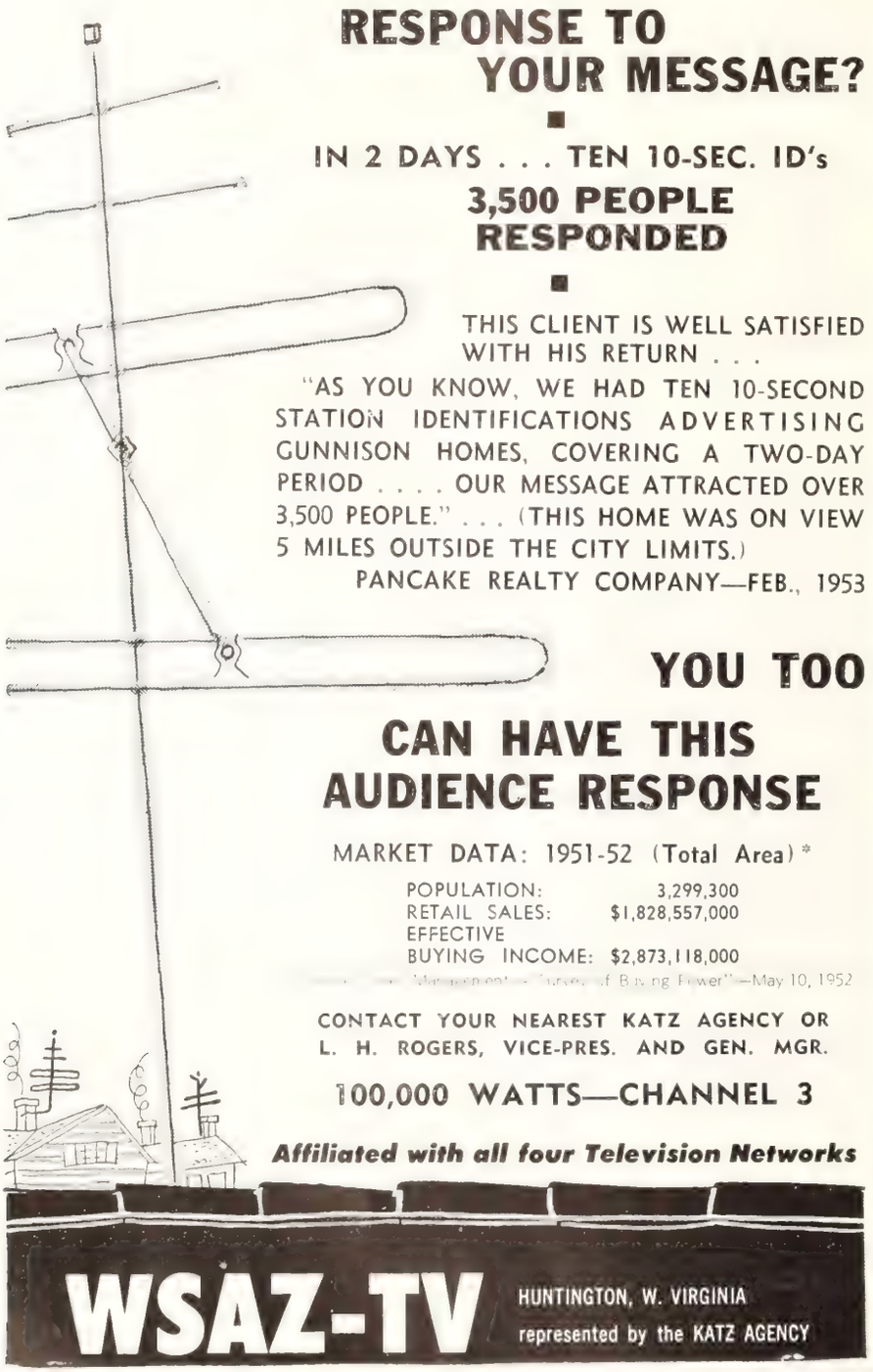
The dealers were urged to take advantage of "their" show. A tie-in with the 1952 Watch Fashion Parade was suggested. The booklet also listed the particular watch styles that would be mentioned on the TV program.

Preview showing: BBDO got further dealer interest by getting after the 20 stations which were initially scheduled to show the program. The stations were urged to set up preview or premiere showings of *Your Jeweler's Showcase* for local Hamilton dealers. Since it offered an excellent opportunity for stations to take dealers aside and sell local time, about a dozen of them held the showings. The agency supplied transcribed talks by Lowell Halligan, Hamilton's sales chief, and Sheldon Leonard, a versatile TV actor, who appears in some of the Hamilton shows.

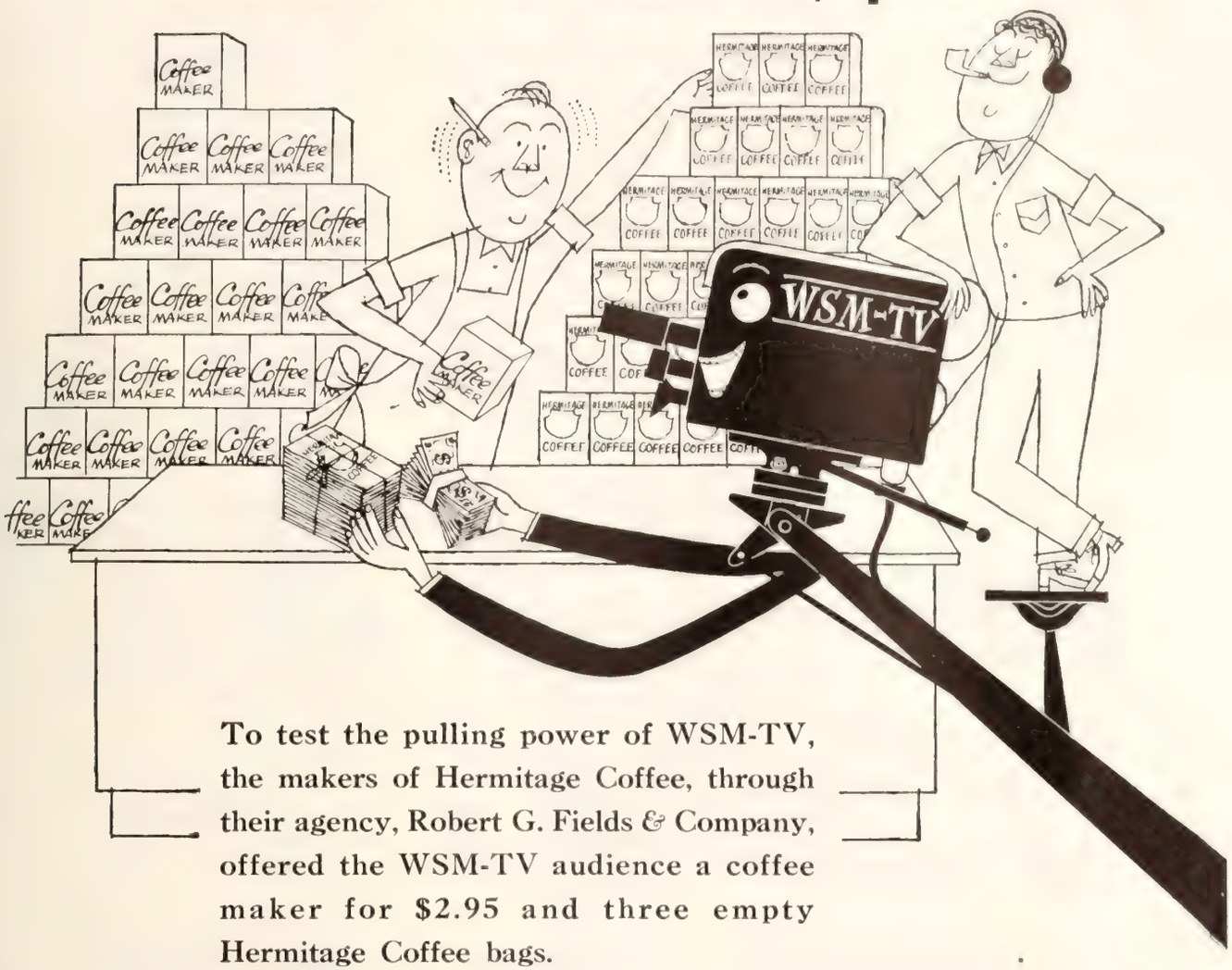
Dealers could also get the following kinds of program tie-ins: (1) display posters of the show with station and time information, (2) postcards about the show for direct mail advertising, and (3) newspaper ad mats plugging the show and the dealer.

The trouble that Hamilton takes to back up the dealer as well as glorify him doesn't indicate a new policy by any means. Hamilton would bet its last watch on the professional jeweler and it regards its current effort on the jeweler's behalf as a way of reversing the trend toward selling watches in non-jewelry outlets.

Even when distributors were handling its products, Hamilton was keenly aware of the important role played by the retail jewelry store. Sales promotion to the dealer has always been dear to its heart and a good part of its past sales promotion has been linked with air advertising. For some years now, Hamilton has made recordings for dealers of a show called *Lady Hamilton*, which features songs by May Belle Callaway. These recordings, which are free to the dealer, have been heard on as many as 400 stations at one time and they are still popular with dealers. Hamilton also recorded radio announcements as well as TV announcements for the dealer before



"2,000 Coffee makers, please"!



To test the pulling power of WSM-TV, the makers of Hermitage Coffee, through their agency, Robert G. Fields & Company, offered the WSM-TV audience a coffee maker for $2.95 and three empty Hermitage Coffee bags.

Just five program plugs rolled up requests for the amazing total of 2,000 coffee makers!

This is just one more in a succession of equally astonishing WSM-TV success stories. Irving Waugh or any Petry Man will be happy to produce the facts and figures.

Channel 4

WSM-TV

Nashville

its new policy of selling directly to retail stores was instituted.

In explaining why Hamilton dropped its distributors, Bob Gunder said: "We were the only large watch manufacturer left who sold its products that way. We felt that to keep abreast of changing marketing methods, and to be more competitive, we would have to get even closer to the dealer than we had been. We had good distributors, but it's inevitable that a manufacturer doesn't have too much control over his sales when he lets somebody else do most of his selling. We can sell more aggressively when we sell direct."

Hamilton has, of course, enlarged its sales staff. They sell Hamiltons exclusively. Even though the distributor's sales staff was larger than the present Hamilton staff, Hamilton salesmen have more time to devote to the brand.

Year-round effort: In shaking the dust of the past off its feet with its new January-to-December selling, Hamilton has followed in the footsteps of such competitors as Bulova (No. 1 watch manufacturer) and Benrus, who have used air advertising for year-round selling for a long time and are, incidentally, wedded almost 100% to radio and TV advertising.

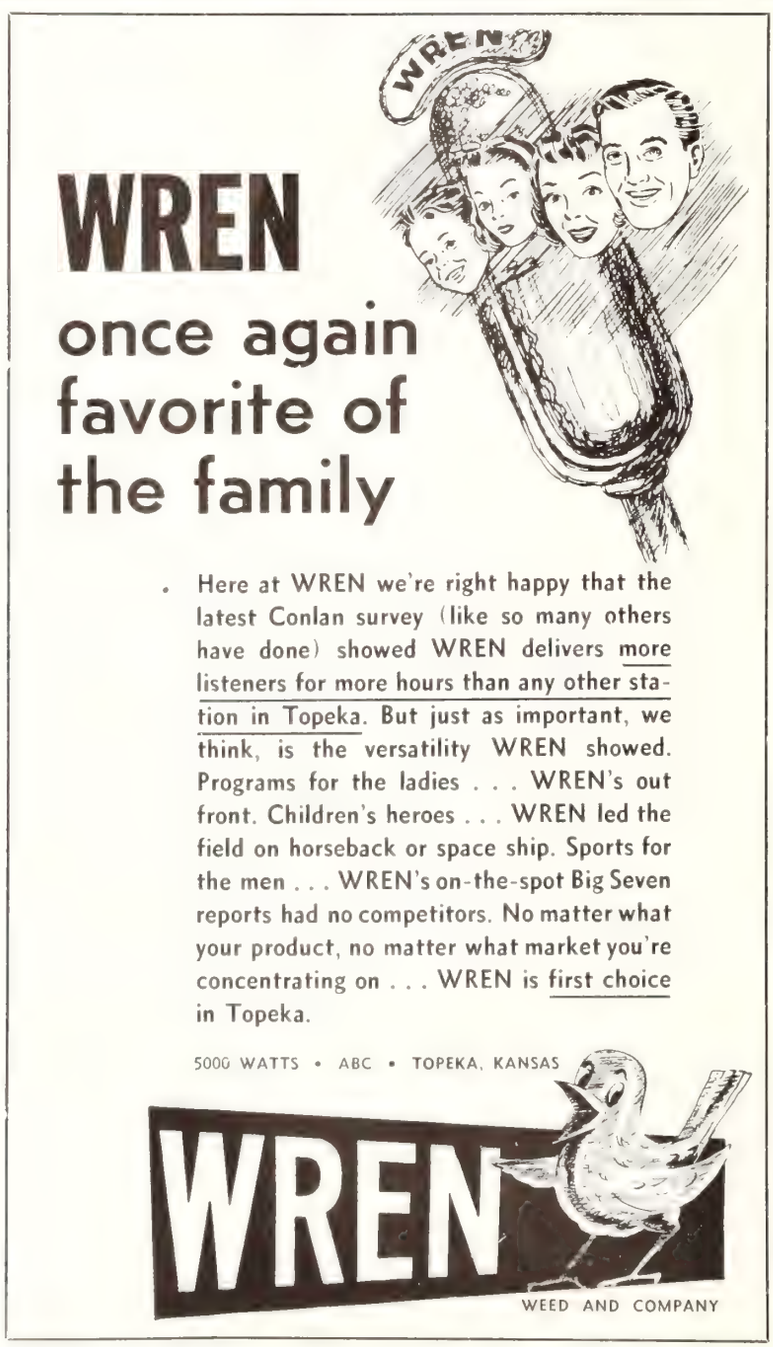
While TV affords Hamilton a constant pressure it never had before, the company feels that seasonal advertising is still a crucial factor. BBDO consumer surveys, as well as other studies, have made clear that most watches are purchased as gifts and that watch gifts (birthdays aside) are given to mark graduations, Christmas, Mother's Day and other mileposts and holidays. To push this angle, Hamilton has heavy schedules in the *Saturday Evening Post*, *National Geographic*, and *Christian Science Monitor*.

TV's January-to-December impact will also help Hamilton put across its new "Illinois" this spring, a model which will mark Hamilton's entry into the moderate-price watch field. Like Longines, Hamilton wisely chose another name for its lower-price watches so as not to dampen the appeal of its more expensive models.

New TV emphasis: Hamilton's TV expenditures in 1953 will be vastly increased over last year, of course, since *Your Jeweler's Showcase* was on the air for only three months in 1952. Hamilton took ad money away from magazines for its TV run this spring but fall TV money will involve a new appropriation.

The increased emphasis on television fits in with Hamilton's new sales plans and the introduction of its "Illinois" watch, but the firm would have gone further into TV in any case. Hamilton's sales strategy team feels TV has proved itself and that watch advertising, in particular, is very effective on video screens. The Hamilton team consists of Robert Wadell, who directs Hamilton's advertising; Gunder; Halligan; Herb West, who heads up BBDO's Hamilton staff; and Dean Procter, account executive.

The agency has been especially interested in improving picture quality both in commercials and in the program itself. Commercials now being made by National Screen Service Corp. of New York City will display an improved "sparkle" in the watch shots. (Hamilton has gone ahead with shooting watches while waiting for SAG-producer dispute over actors' pay to be settled.) The agency had used Robert Lawrence and Jack Denove Productions to make commercials in the past but is now employing National Screen because of its animation equipment for stop-motion and because it likes its commercial producer nearby. Commercials are supervised for the agency by Bernie Haber and Miss Chan Buck.



Los Angeles

KTLA

CHANNEL 5

the leading station in

America's second

television market

First in

...Coverage
...Programming
...Public Service
...Audience

KTLA
Paramount Television Productions Inc

KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOllywood 9-6363
Eastern Offices • 1501 Broadway, New York 36 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

ALWAYS IN FRONT BY AN OVERWHELMING MARGIN

Hamilton has been in TV before, but only seasonally. Its early TV selling consisted of one-shots. It sponsored a TV view of New York City's Times Square on New Year's Eve and a Christmas show from a veterans' hospital.

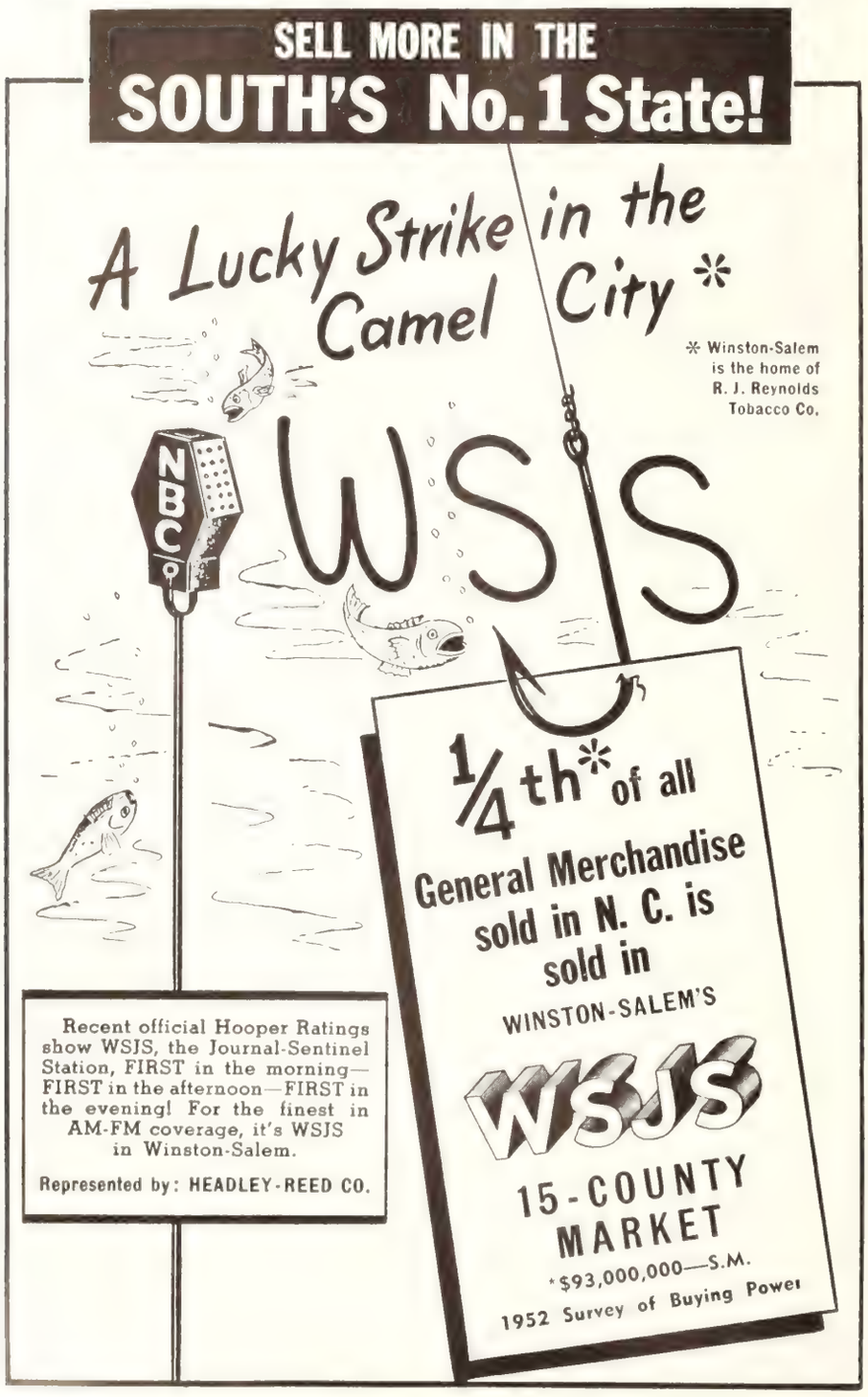
During the 1950 and 1951 Yule season, Hamilton worked up two unusual five-minute TV programs. They were based on a pair of famous magazine ads created by BBDO for Hamilton, one called "To Peggy" and one "To Jim." The copy had been used for a number of years and almost acquired the reputation of the *New York Sun's* "Dear Virginia" letter on the Santa Claus theme.

The wording of the ads was sentimental. Reference to the Hamilton watch was made only at the end. Here is a portion of the copy: "To Peggy . . . for marrying me in the first place . . . for bringing up our children, while I mostly sat back and gave advice . . . for the 2,008 socks you've darned . . ." and so forth. After about 10 "fors," the ad ended with ". . . for wanting a *good* watch ever so long, and letting your slow-moving husband think he'd hit on it all by himself . . . for just being you . . . Darling, here's your Hamilton with all my love. Jim." The "To Jim" copy was written in the same vein.

The ads had been tremendously successful in getting the lush husband-and-wife business and Hamilton decided to adapt them to TV. The basic copy was extended to cover two separate five-minute shows and read voice-over while the ideas were acted out. In 1950, the programs were used in 16 markets for four weeks, and in 1951 Hamilton bought 51 markets for the same period of time. During both years, the two programs were alternated in each market.

Hamilton had never been active in radio, aside from occasional announcement campaigns. However, it did try network radio in its early days. In 1930, Hamilton bought a 15-station CBS hookup and presented the *Hamilton Watchman*, a dramatic show. Since there were no precise audience measurement devices at the time, Hamilton tested the show with a premium. The company made one announcement offering a cardboard train cutout (Hamilton was plugging the "railroad accuracy" of its watches at the time). Within 24 hours, 10,000 requests came in. By the end of seven days, the total was 20,000 and final figure reached 50,000. Despite this response, fabulous at the time, the company dropped the show after eight months. With spiraling unemployment plunging the nation deeper into economic depression, Hamilton was extremely budget-conscious and felt, for reasons which were never spelled out, that the program "wasn't carrying the freight."

Hamilton and spot TV: It was apparent, during early discussions leading to Hamilton's current TV operation that a network show was pretty much out of the question. Hamilton's budget could afford only about 25 stations and to clear a good nighttime segment for a limited number of markets was practically impossible if Hamilton wanted to pick its own markets. With Hamilton planning alternate-week showings, even clearing good spot time was a problem. So the idea of an every-week jewelry-product package was worked out and Y&R brought in International Sterling. After a 13-week run, which included the Christmas selling season, International Sterling suddenly decided it couldn't afford the



Vic RADIO PROFIT Diehm Says:



I'm 'ZEL'

My job is to see that every dollar you spend on WAZL in Hazleton, Pennsylvania is turned into enormous sales for your client's products. I guarantee to deliver 70% of the radio listening audience from 8:00 A. M. 'til 10:30 P. M. in WAZL's coverage area of over 127,000 people.



I'm 'OL'

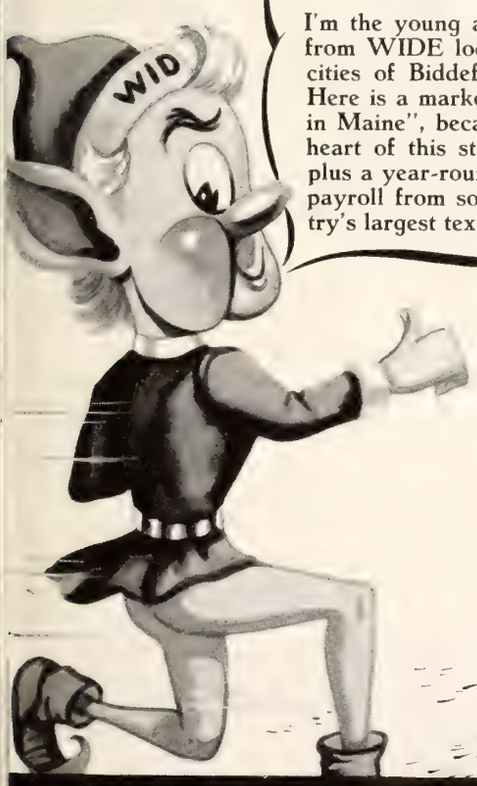
See that big nose of mine...it's big because everything's big in the area served by WHOL, Allentown, Pennsylvania. Big population! Big payrolls! Big industries and a big lot of them! Big amount of farm dollars, too! Just let me show you how to do a big job for your clients.



Meet them by name ... the Little People who do the Big Job!

I'm 'WID'

I'm the young aggressive fellow from WIDE located in the twin cities of Biddeford-Saco, Maine. Here is a market that is a "must in Maine", because it covers the heart of this state's resort area, plus a year-round manufacturing payroll from some of the country's largest textile mills.





I'm 'LEM'

See those big eyes of mine . . . they're wide-awake for any chance to show you what a sales-producing station WHLM is. We call ourselves "The Voice of the Susquehanna Valley", and believe me it's true. You just try us and we'll show you big results.

WAZL	WHOL	WHLM	WIDE
HAZLETON, PA. NBC-MBS	ALLENTOWN, PA. CBS	BLOOMSBURG, PA.	BIDDEFORD-SACO, ME. MBS-YANKEE
(Represented by Robert Meeker Associates).		(Owned and Operated by Harry L. Magee).	(Represented by Edward Devney).

cost, and dropped its sponsorship.

Hamilton was frankly worried at the time that it might not be able to hold on to its time slots since the stations would normally prefer an every-week advertiser. However, with a few exceptions, everything worked out. Five markets have been added to the initial 20 and one dropped. Generally, the choice of markets was decided by size in terms of purchasing power and TV set saturation.

In its efforts to clear prime TV time, BBDO went to the stations with the same presentation it had used to expound the benefits of spot TV to its client. The idea was something like this: "We sold Hamilton on spot TV. Let's see you prove that we were right about spot. You stations get more revenue out of spot proportionately than network business, so how about some good time segments?"

Spot Time: Here's a summary of what Hamilton got in spot time for its show: two 7:00 p.m. slots, one at 8:00, two at 8:30, three at 9:00, two at 9:30, three at 10:00, nine at 10:30, one at 11:00, and one at 3:00 p.m. Sunday. Three of the shows are on Monday, eight on Tuesday, four on Wednesday, three on Thursday, two on Friday, one on Saturday, and three on Sunday. (For a complete listing of the time slots in each station, see chart on page 38.)

Here are Hooper and ARB ratings for *Your Jeweler's Showcase* in multi-station markets for the last three months of 1952. ARB: six markets, October, 8.6; nine markets, November, 13.9; nine markets, December, 14. Hooper: 10 markets, October, 10.6; 18 markets, November, 14.4; 10 markets, December, 13.9. The average, of course, is raised by single-station markets. In Buffalo, for example, ratings reached 41.7.

Hamilton is considering new markets but hasn't reached a decision yet. While market size and set saturation figures are important, Hamilton feels that it should avoid those markets where its watches do not sell well and where dealer support is weak. However, the question of entering markets with low Hamilton sales but a strong potential is now under discussion.

Program Identification: While Hamilton is not overly happy about the loss of continuity due to International's withdrawal, it doesn't consider this factor of prime importance. Program identification is now entirely Hamilton's. Gunder told SPONSOR that no Hamilton dealers have expressed disapproval of the present alternate-week operation, and sales have not been affected adversely. On the contrary, Hamilton has indicated that *Your Jeweler's Showcase* has been doing a good selling job. It has been getting many reports from dealers of customers asking for specific styles advertised on TV.

Fortunately, there are a number of other advertisers with alternate-week TV spot programs and, in some markets, Hamilton has been able to join forces with them, or else has been joined by them so far as time segments are concerned. These include DuPont's *Cavalcade of America* and Pacific Coast Borax's *Death Valley Days*. The show also alternates with local programs. Hamilton has been mulling over the matter of getting another jewelry partner for its TV showcase. If it decides to link itself with another advertiser, Hamilton would undoubt-



OUR RIBBONS are SHOWING

AMERICAN FARM BUREAU

NATIONAL SAFETY COUNCIL

J.C.C. D.S.A.

RALSTON PURINA CO.

Yes, the KVOO FARM SERVICE DEPARTMENT ribbons *are* showing! As a matter of fact, they keep on *growing!* During 1952 the KVOO Farm Department and its Director, Sam Schneider won four top awards:

1 The American Farm Bureau Federation named Schneider as the "radio farm director who has done the best job of interpreting agriculture to the public of the world" in 1952.

2 The National Safety Council's top award went to KVOO for "outstanding contributions to safety on the farm" with a special citation, in addition, for foreign agriculture.

3 The United States Junior Chamber of Commerce awarded Sam Schneider its Distinguished Service Award as the "outstanding young man of Tulsa during 1952" because he was "ever conscious of his obligation to mankind, and our nation, faithfully promoting our civic and social advancement."

4 The Ralston Purina Company gave KVOO its award for outstanding promotion in connection with the "bowl game contest", and called the KVOO Farm Department, "the cream of the crop of America's farm radio merchandisers."

We are grateful for these impressive expressions of appreciation for the job we are trying to do. We shall continue to make every intelligent effort to serve our nation in new and better ways, on the farm and in the city! While we highly value plaques and ribbons, we realize that the greatest award of all is that of listener preference, and we shall always try to merit it in increasing measure in the years ahead.



John I. Taylor, Mountain View, President of the Oklahoma Farm Bureau, presents William B. Way, Vice President and General Manager of Radio Station KVOO, with the American Farm Bureau Federation plaque, awarded to the KVOO Farm Service Department for its "outstanding job of interpreting agriculture to the general public."

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS · OKLAHOMA'S GREATEST STATION · TULSA, OKLA.

edly want a manufacturer of quality merchandise.

Hamilton avoids timing problems involved in bicycling program and commercial prints from one market to another by making a print for each market. This is a little more expensive (around $30 a print) but Hamilton feels it is worth it and would rather not take the chance, no matter how small, of losing a print in transit. The agency also feels that a print used more than once will inevitably get scratched. Most important, Hamilton schedules specific commercials for specific weeks and doesn't want to take a chance in causing a fiasco among dealers who tie in with commercials.

As a spot advertiser, Hamilton must bear the brunt of initiating promotion and publicity, since there is no network promotion department to carry the load. BBDO promotion people supply stations with information about upcoming shows, pictures of stars, biography material and suggestions for pushing the show. Larry Holder of the BBDO promotion staff said the agency has found pocket-sized TV listing magazines are important promotion outlets. These magazines list not only the time and channel but give capsule resumés of the story and the names of stars. The agency is active for all its air clients in keeping track of station promotion and Hamilton gets complete reports on what its TV outlets are doing to back up *Your Jeweler's Showcase* on a purely local scale.

The future: Hamilton's market has been limited because, although some of its watches sell for about $50, most styles start at about $65-$70. During the spring of last year, only about 7% of the watches sold were in the $65-$85 bracket and only 1.2% were tagged over $85. During the same period, there were more watches sold in the $45-$65 class than in the $30-$45 group for the first time, but as yet there is no indication of a trend. Hamilton will undoubtedly, however, increase its share of the total market with the new "Illinois."

★ ★ ★ ★ ★ ★ ★ ★

"If advertising is to pay off in sales it must be sold all the way down the line. The sales staff must understand what the advertising is trying to accomplish . . . it must be sold to the retailer as well as the consumer. It must be translated to the salesman in the street, down to the driver salesman and the distributor and the retailer—all must be convinced that the advertising is sound, solid and designed to benefit them directly in dollar profits. In short, the profits from advertising are in the follow-through!"

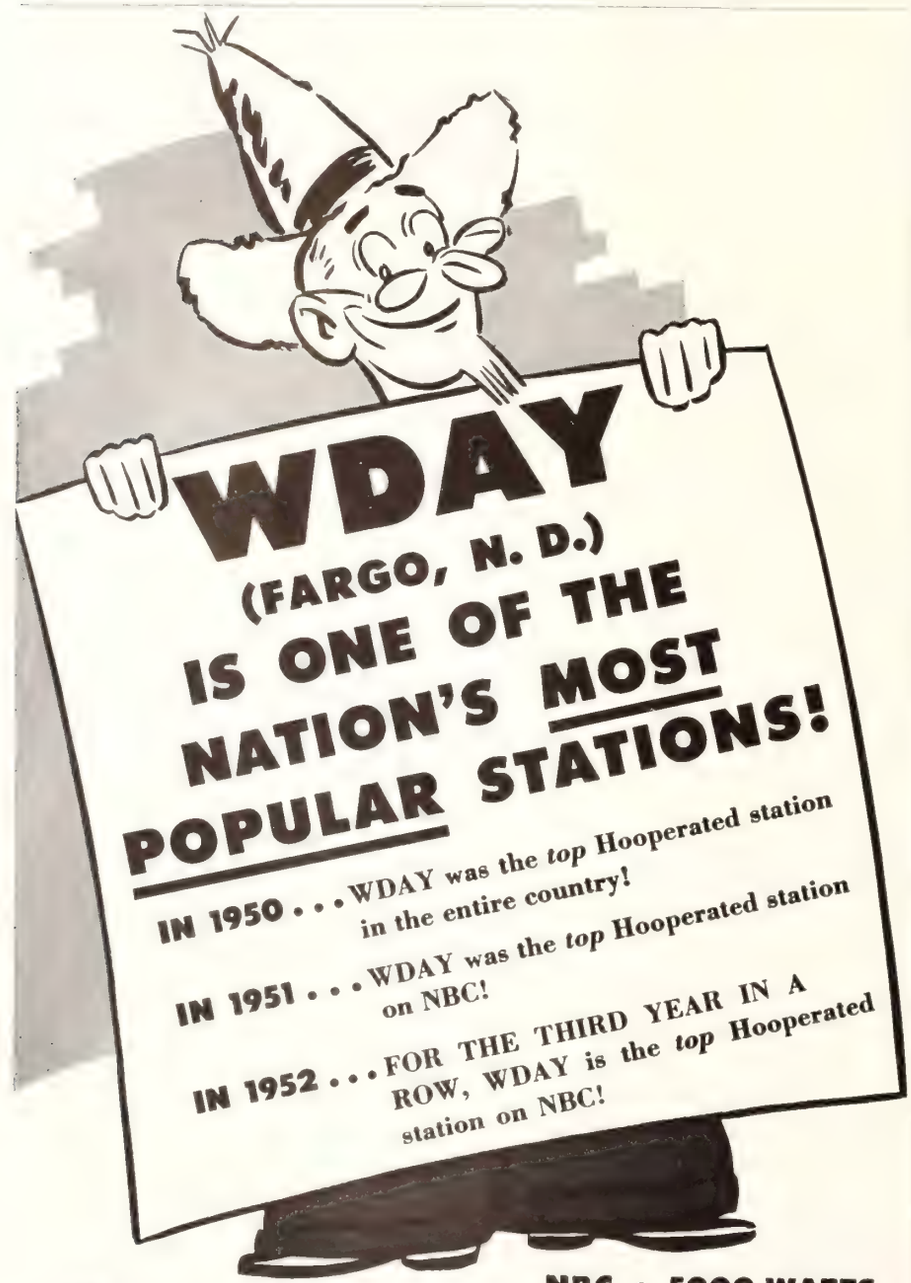
FORREST L. FRASER
Vice President
Pabst Brewing Co.

★ ★ ★ ★ ★ ★ ★ ★

Hamilton's competition on the air is substantial. Bulova and Benrus are heavily involved in spot with the latter also a participant in NBC TV's *Your Show of Shows* for a half hour. Gruen sponsors Walter Winchell on ABC radio and TV. Longines has two Sunday network radio shows on CBS and it has been presenting on CBS TV for the past year and a half the *Longines Chronoscope*, an 11 p.m. public affairs program.

While announcements have always been a favorite method of watch advertising on the air, Hamilton felt announcements wouldn't serve its purpose of glorifying the dealer. It also wanted lengthier commercial time. BBDO's Procter said the company also felt an announcement campaign must be of a saturation nature to be effective, and Hamilton couldn't afford it.

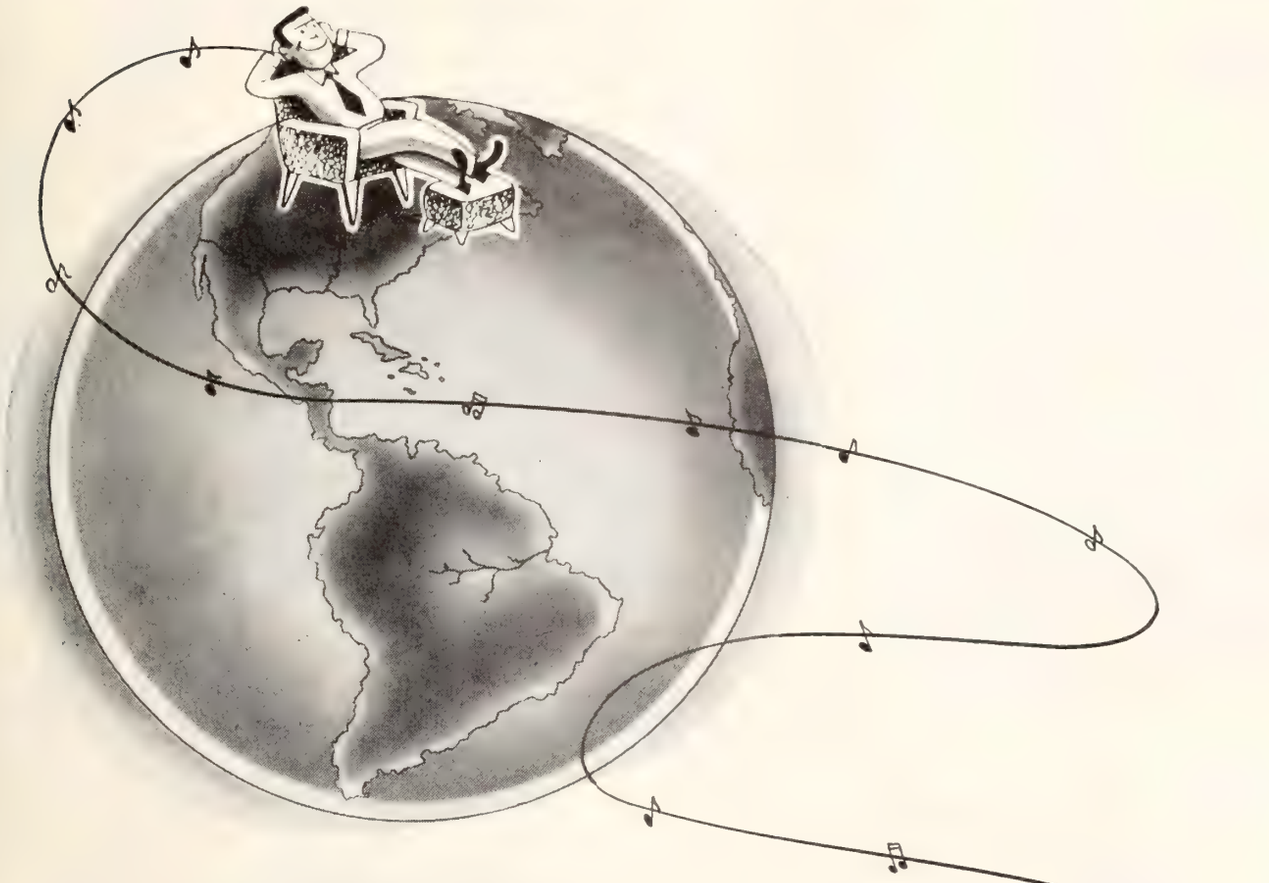
★ ★ ★



NBC • 5000 WATTS
970 KILOCYCLES

FREE & PETERS, INC.,
Exclusive National Representatives

Detroiters never had it so good...



A total of 1,355,000 Detroiters are employed . . . an all-time high! Of this, 736,000 are factory workers—highest figure in the past 8 years, and about equal to the highest in the war years. These factory-employed Detroiters are drawing paychecks averaging over $90 weekly—highest of the nation's major markets.

This all adds up to bank savings that totaled a billion dollars, and retail sales that approached 4 billion dollars last year.

If you've got something to tell and sell Detroiters, you'll always find attentive ears tuned to WWJ . . . through 1½ million home radios and ½ million auto radios. For 32 years, WWJ has been a part of Detroit . . . for 26 years, WWJ has been an NBC affiliate. And because WWJ has drawn the most ears through the years, it costs you LESS-per-thousand listeners than the average cost of radio time in Detroit.

The time to sell Detroit is NOW . . . ***the "time" to buy is on WWJ!***



AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

Associate
Television Station WWJ-TV

THE WORLD'S FIRST RADIO STATION • *Owned and Operated by* THE DETROIT NEWS • *National Representatives:* THE GEO. P. HOLLINGBERY COMPANY



Ideal home for permanent tenancy! Perfect location (8:30-9:00 a.m. Monday through Friday) in well established neighborhood (Kansas City Primary Trade area). Dedicated recently by Bea Johnson (formerly Joanne Taylor) to the women of the Heart of America and operated strictly according to the Heart of American plan. Immediate occupancy for advertiser wishing to reach large wealthy group who dominate 55% of Midwest purchases. The KMBC-KFRM "Happy Home" is open for inspection at all times. Call, wire or phone your nearest Free and Peters office or KMBC-KFRM, Kansas City, Mo. Locations in the new development are moving rapidly and immediate committments are recommended.

KMBC
of Kansas City
KFRM
for Rural Kansas

• • • 6th oldest CBS Affiliate • • •

KWJJ Brings You a 1 1/2 Billion Dollar MARKET

The KWJJ market is booming! Latest figures show that population in the KWJJ listening area has increased to 1,287,700 and annual retail sales figures have risen to 1½ billion dollars. Spot your sales message to this growing area, on the station that is beamed to local interests and local demands.



KWJJ

Studios and Offices
1011 S.W. 6th Ave.
PORTLAND
OREGON

Nat'l Reps. — WEED & COMPANY

RETAILERS & RADIO

(*Continued from page 37*)

equally with newspaper expenditures. For example, if the merchant has an annual advertising budget of $100,000 he may decide he will spend $20,000 on radio time. This fund would be applied better to moving merchandise if, at the time it was used, it was used equally with the newspaper, i.e., the total amount for the promotion split between the two media. This is particularly valuable where a flexible announcement arrangement has been made and the amount of announcements used vary with the size of the promotion. Such a plan is adaptable also where a merchant is trying to build a department or strengthen a given classification of merchandise.

Q. *Is there any rule for the number of items used in radio copy?*

A. By means of the spoken word radio attempts to paint word pictures or promote the need or desire for merchandise. A one-minute announcement should concentrate on one item for the best results. If a multiple-announcement campaign is being used for a limited period, one item in each announcement can be featured while two or three other allied items can be mentioned and the entire group of not more than six to eight items can be rotated in subsequent announcements during the campaign. ARBI has found that in daily programs for retailers, a departmental promotion should be featured for at least two days, with only two to three separate campaigns per week. Even these programs should be supplemented with additional announcements if a substantial promotion is planned. Two radio program campaigns per week for the store will usually not exceed the cost of two newspaper advertisements to provide normal sales of approximately 10 times the cost of the advertising.

Q. *How does radio copy differ from newspaper copy?*

A. Newspaper copy gives a visual impression and generally relies upon an illustration to put the story across. The copy is usually brief, sharp, and concisely explanatory. Radio copy stimulates interest by personalizing the message to the listener and by selling the "smell of the rose" rather than the rose itself. Since the radio message is aural rather than visual, radio relies upon the warmth of the human voice and all of the varying subtleties and shadings the human voice can employ. Then, too, even announcements can include sound effects either to provide a "signature" for identification or to "tie-in" some aspect of the sales message, thus reinforcing it.

Q. *What does radio mean by "beaming"?*

A. Certain programs attract a specific audience. Soap operas attract women, children's programs are designed specifically for the child, sports programs attract men primarily, and musical programs, variety shows, drama, etc., reach the entire family. It is possible to buy commercial time on a program that will reach a concentrated audience of the specific type for the product being advertised. This is beaming to the audience for the advertiser's product. Announcements between such programs also reach a specific audience. Scheduling to reach a specific audience calls for experienced guidance in marketing various products.

Q. *Should a retailer use more than one station to get best results?*

A. The number of stations used will depend to some extent on the amount of budget for radio and the coverage of the stations. In tests for Macy's in San Francisco, ARBI found the combination of a powerful network station with a popular independent station produced good results at the point-of-sale. In Syracuse and Rochester last year, four stations were used simultaneously by the leading department stores in ARBI studies and good results were obtained. As a result, ARBI recommends that where announcements are going to be used in quantity for a promotion, that the announcements be placed on a network station and one or more independent stations where available. In a large city with many stations, the group of stations may be rotated, but it may be found in practice that certain stations or combinations will produce better results for the advertiser than others.

Q. *How can you tell if radio is getting results?*

A. Some retailers have tried their own experiments or relied on the guesswork of sales clerks to determine media results. These experiments are generally not a satisfactory method. ARBI compares two or more media



BIGGEST and BEST!

in HOUSTON, KPRC
and its 5,000 watts do a *bigger coverage* job than Station "B" at 50,000 watts

DAYTIME

	Primary Radio Families (50-100%)	Weekly Station Circulation (10-100%)
KPRC	**391,300**	**410,570**
Station B	382,130	372,050
Station C	313,580	270,430

in HOUSTON, KPRC
does a *better listener* job . . . with consistently TOP audience ratings for 27 years

NIGHT-TIME

	Primary Radio Families (50-100%)	Weekly Station Circulation (10-100%)
KPRC	**381,560**	**364,320**
Station B	357,980	331,400
Station C	301,380	242,220

Nielsen Coverage Service, 1952

While KPRC *gained* radio family coverage since 1949, its principal competition (Station "B") dropped 5% daytime, 6% at night

KPRC HOUSTON

NBC and TQN on the Gulf Coast

JACK HARRIS
Vice President and
General Manager
Nationally Represented by
EDWARD PETRY AND CO.





Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent audience rating leader since 1943.

WHEC CBS

ROCHESTER, N.Y.
5,000 WATTS

Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE P. O'CONNELL CO., Los Angeles, San Francisco

Radio Station

KFMB

is

now

CBS

RADIO NETWORK

in

San Diego, Calif.
(550 on Dial)

John A. Kennedy, Board Chairman
Howard L. Chernoff, Gen. Manager
Represented by THE BRANHAM CO.

such as newspaper and radio at the point-of-sale after the merchant advertises simultaneously identical merchandise, for equal amounts of money in each medium. Trained interviewers question customers at the point-of-sale to determine how they learned about the test items advertised in both media. In this way the merchant can determine objectively how much traffic and sales he is obtaining for his advertising dollar, and compare the media.

Q. *What do you mean by "two markets"?*

A. ARBI studies have demonstrated conclusively all over the country in small markets and large cities, that some people get their advertising impressions almost entirely from visual impacts, the written word; another group of people get their advertising impressions almost entirely by ear. This is proved both by the consistently small duplication of people who have both "heard" and "seen" the test advertising in ARBI studies (under 10%), and their comments on their reading and listening habits. Many people are consistent and faithful readers of daily newspapers and respond little to radio advertising. Other people, including many young married women with children, have radios on all day while working around the house but seldom read a newspaper. Many foreign-born individuals, semi-literate people, and some non-white individuals gain their advertising impressions almost entirely from the spoken word. All of these people are purchasing at least the necessities of life while others are purchasing the luxuries as well as necessary items.

Pre-selling of any individual is important, for in these ARBI studies the individuals influenced by advertising accounted for three times the volume of business of those not directly and immediately influenced by advertising. Therefore, no one medium of advertising can do the entire job of pre-selling; it takes *both* the newspaper and radio to reach the two major markets, and other media are needed if the *entire* market is to be reached at the same time for the sponsor.

Q. *If this is true, why don't most retailers use radio?*

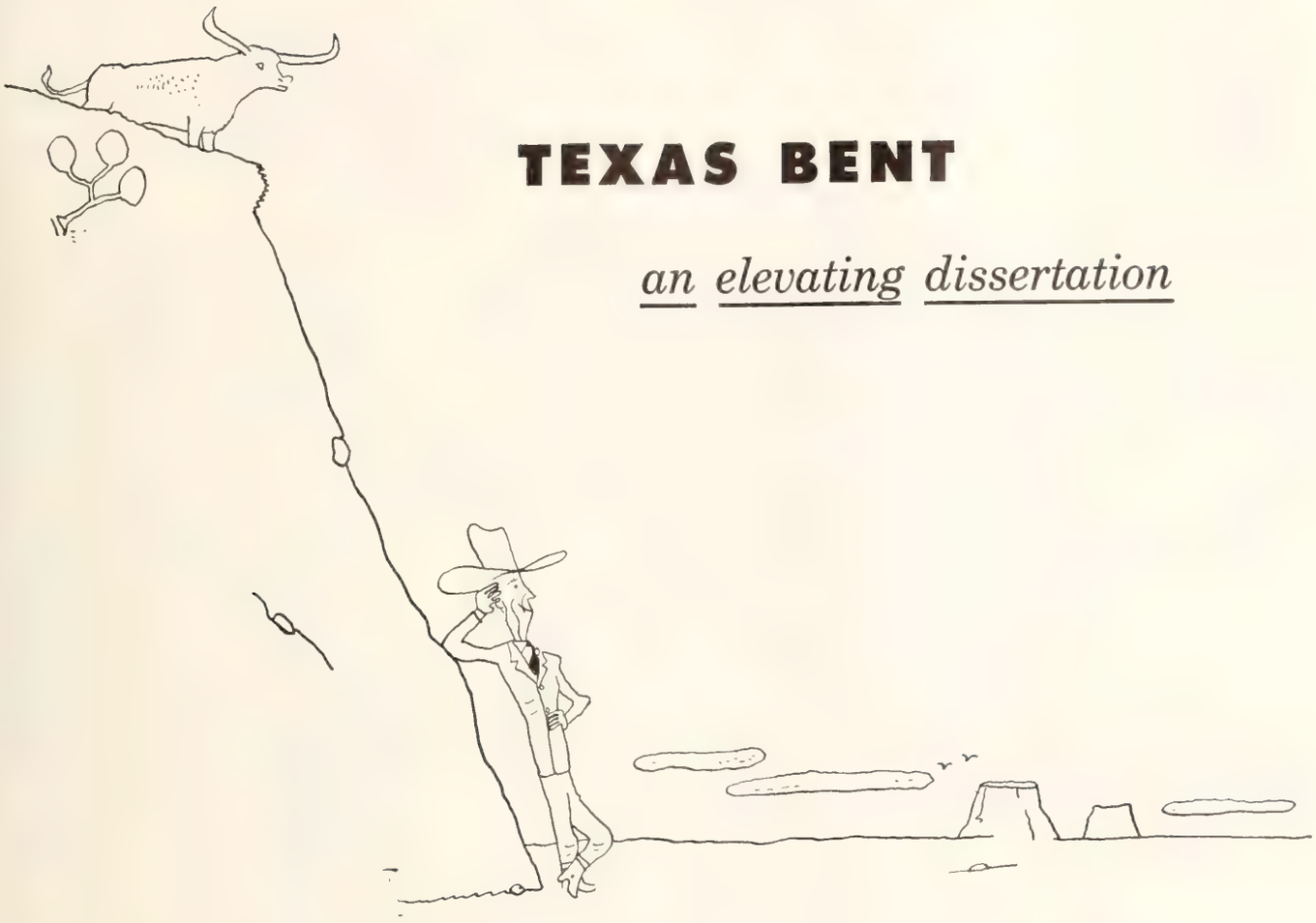
A. Actually a large number of retailers are using radio to some extent and retailers are the single most important classification to radio stations. However, there are several reasons why major retailers are not using more radio than they are or are not using it at all. Retailers generally are traditionalists in a type of business that shouldn't be traditional. Retailers, particularly major retailers, are accustomed to making many little decisions quickly but hesitate on major policy decisions. Dominance in the newspaper is a competitive "tradition" and major retailers vie with one another for position and space advantage.

Newspaper advertising is tangible and everybody including the head of the store, merchandise manager, buyers, sales clerks, and competitors can read it. The newspaper advertisement can be "merchandised" all over the store and at the point-of-sale. Space can be bought in bulk and generally is quite flexible: If a supplement is desired it can be bought or if only a small advertisement or none at all is desirable it can be arranged. Then, too, stores have a "vested interest" in large advertising staffs and these people are experts in using "black & white." Merchants are accustomed to using newspapers and can almost anticipate the results for certain size advertisements. If the promotion is a "dud" it is not the fault of the medium; the sales clerks didn't "sell" the merchandise, the merchandise was not seasonal, the price was "lousy," the weather was bad. However, radio has not told its own story well enough. radio has confused the retailer with conflicting stories, and has not demonstrated enough its ability to "move" merchandise. Here and there, however, successful use of the medium by a few retailers is awakening interest among the alert in the field.

Q. *Has ARBI found any way to improve newspaper advertising?*

A. Yes. Generally merchants will make one big advertisement do all the work when ARBI studies indicate that where the same or similar advertisements of smaller size are repeated on successive days, more results are attained. Radio apparently creates its own advantage from the multiplicity of impacts for the same amount of money spent in the newspaper. Smaller advertisements repeated over a limited period seem to produce more total traffic than one large advertisement for the same amount of money. Again, it is apparently due to more impacts.

★ ★ ★



TEXAS BENT

an elevating dissertation

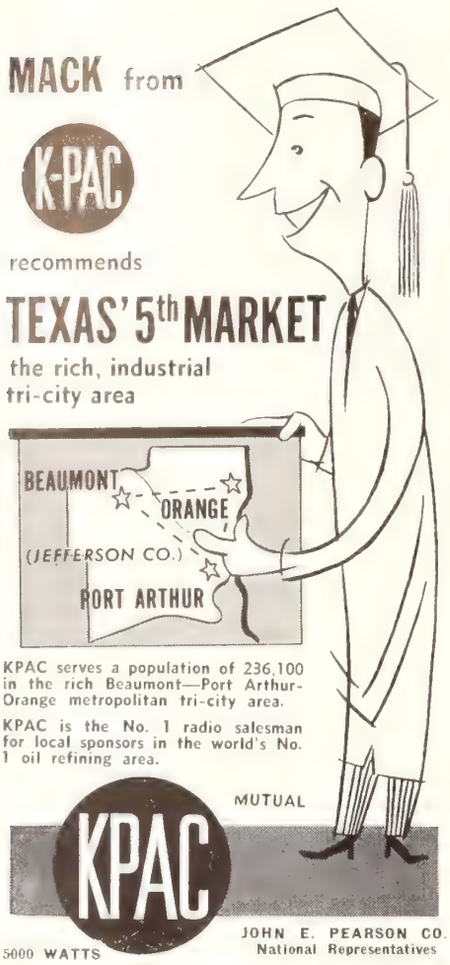
FLYING across the unfenced sky, or looking from the windows of transcontinental trains, you miss the up-and-downness of the Panhandle's picturesque barrancas. Back in the days when a mile still had meaning, land-hungry settlers bought countless acres cheap—and unseen. One such stopped in the Land Office, so a story goes, to get directions to his newly acquired property. He got back a month later, was recognized by the clerk, who asked if he had located his land without too much trouble.

"Yes," the settler said, "I found it, but I couldn't get over it. All I could do was lean up against it."

KGNC's 10,000 watts of power climb over, under, around, and through the tamed territory of Texas, New Mexico, Kansas, Oklahoma, and Colorado which makes up our market—78 counties in all—of oil-, gas-, cotton-, wheat- and cattle-rich country. Amarillo is the wholesale and shopping center for this enormous area. If you want to "lean up against" about two million prosperous people via radio we'll be mighty glad to help you. And soon this spring you can lean on TV.



REPRESENTED BY THE O. L. TAYLOR COMPANY





FREELANCE

(*Continued from page* 31)

and is prepared to expand the schedule when the client is ready.

But Wyatt & Schuebel doesn't limit itself to packaging and time buying. Functioning as the radio-TV department of an agency, it writes correspondence on the client-agency's letterhead, has the client-agency's name on the building directory and in the telephone book at the Wyatt & Schuebel address and number. Three account executives at W&S maintain constant individualized liaison by telephone and correspondence and personal visits with the agencies involved. A weekly confidential newsletter called "Winds" keeps clients posted on industry affairs. And, the agency's agency maintains a staff capable of handling copy, production, research, film, traffic, and other services necessary to producing an air campaign.

As many as 30 programs a week have been produced and/or supervised by W&S. For Liller, Neal & Battle, Atlanta, Jack Wyatt localized a film show called *Movie Quick Quiz* which is aired over five stations, three times a week, for Colonial Stores, a supermarket chain. Other agencies may want competent guidance in putting together a program for a single market.

Whatever the particular situation may be, Wyatt & Schuebel have blueprinted a plan whereby agencies are promised economical, effective representation in the hub of the radio-TV industry as well as advice on their own home grounds. Fees for these services vary, depending upon their extent, and W&S operates on a basis of 5% of billings, or a flat retainer fee, whichever is the larger of the two.

Kremer & Harvey: The operation offered by Kremer & Harvey, while in the "agency's agency" category, differs considerably in aim and scope. Their letterhead reads: "Kremer & Harvey, West Coast advertising agency service." Probably the best way to outline their service is to show how they got started.

Ray Kremer has been radio-TV director of Lambert & Feasley for seven years and ran into a situation in 1950 that had him scratching his head for a while. One of the agency's clients, Phillips Petroleum Co., wanted a Western-type TV program. The best buy in sight at that time was *Rex Allen and the Sons of the Pioneers.* Only fly in the ointment was that the stars of the proposed show were under contract to Republic Pictures and couldn't leave Hollywood. Rather than set up a branch office to handle this one show. Kremer called on the Los Angeles agency, William W. Harvey Co., for an assist.

Bill Harvey, long a West Coast operator, had the facilities and the background to oversee the program and insure that instructions from New York were carried out properly. When the *Rex Allen Show* was dropped later in favor of *Game of the Week* (see SPONSOR, 15 December 1952, "Why Phillips stresses spot," p. 38) the arrangement was continued by the two men.

How they started: It was natural that Kremer and Harvey should form an organization to overcome the agencies' problem of inadequate representation on the West Coast. Bill Harvey told SPONSOR: "Many an agency and advertiser has come to rue the decision of picking some West Coast 'genius' to supervise a show for them. The guy selected may have been a whizbang production or film man, but nine times out of 10 he just didn't have the necessary advertising background. You never knew what he was doing and his motives for recommending a particular package or piece of talent might have stemmed from personal friendship or a connection with some particular talent agency. What we have to offer is based on a combination of a solid production background and advertising knowhow."

To carry out their aims, Ray Kremer is stationed in New York and handles the contact end of things, sitting in on agency-client meetings and keeping all concerned up to date on the West Coast situation. At the other end of the teletype circuit is Bill Harvey whose job is not only carrying out instructions from the East but passing along the latest work on program availabilities, open time slots, and market information.

In fact, Kremer & Harvey have cooked up full "branch office" service, including everything from office space for visiting firemen to dealer contact. One of their clients, Anderson-Cairns, has retained them to handle the West Coast problems of Rootes Motors. This particular advertiser uses both broadcast and printed media and counts on the territory West of the Rockies for about 50% of its sales. The distribu-



Gunning for meat in Kentucky radio?

In Kentucky, it's easy — and inexpensive — to bag the big ones. 55.3% of the State's retail sales, 51.3% of its food sales, 59.8% of its drug sales are made in the big Louisville Trading Area — a compact market covered *thoroughly* by WAVE, with no waste circulation.

WAVE's rates are low because WAVE is powered *just right* (5000 watts) to give you the part of Kentucky you really *need,* plus a big chunk of Southern Indiana with another quarter billion dollars in effective buying income!

Ask Free & Peters about the smart advertisers who have racked up new Kentucky sales records, *with WAVE!*

WAVE

5000 WATTS • NBC • LOUISVILLE

Free & Peters, Inc., *Exclusive National Representatives*



PHOTOGRAPH BY SARRA

Competition's Wonderful!

It's one reason we all have so many of the good things that make life worth living!

Johnny couldn't tell you whether Mary's friendlier smile, or her name on the sign, made him choose her lemonade. But he's glad he did! Because let's face it —we all like to have somebody try extra hard to win our good will.

In fact, when so many brand manufacturers compete for your favor, as they do every day in this land of ours—it makes you feel pretty wonderful, doesn't it?

Their keen competition is the chief reason we can all choose today from the biggest line-up of top-quality brands of merchandise ever offered to a purchaser anywhere in the world! It explains why makers of brand-name products never stop trying to improve their brands to increase our satisfaction. And why they keep us up-to-date about them in magazines like this.

Yes, today it is truer than ever before—when you name your brand, you better your brand of living!

BRAND NAMES FOUNDATION
INCORPORATED
A Non-Profit
Educational Foundation
37 West 57 Street, N.Y. 19, N.Y.

tors in Los Angeles and San Francisco have slightly different problems and their advertising differs accordingly. With California being a hot sports-car racing area, Rootes likes to plug its line of English sports cars in racing programs and to cash in on winners of these local sporting events.

Agency comments: Donald McVictor, account executive for Rootes at Anderson & Cairns, told SPONSOR, "With a situation as fluid as it is out there, the East Coast just isn't close enough for us to be able to sit on the situation and cash in swiftly on developing events. Using Kremer & Harvey we know that the account is being looked after competently on a local level and that their organization is sufficiently large to handle various phases of activity. And we eliminate the expensive overhead of operating a branch office of our own."

Ellington & Co., with the White Rock beverage account, found itself in a similar situation and solved it by retaining Kremer & Harvey. Ellington retained the K&H "branch office" to prevent the West Coast franchise holder from feeling neglected and out of the picture. This insured adequate representation.

Working with Bill Harvey is John Claar, who heads up the television department of this "agency's agency." Claar brings to the organization a background in the theatre, films, and television. After years in the theatre he did some movie work, became TV director at KTTV, Los Angeles, and, more recently, did camera direction of the *Our Miss Brooks* show.

Top man in the radio department is Lou Fulton who has been in the field since 1928. Writing, producing, directing, and acting have won Fulton a high reputation on the Coast.

Key man in the K&H film department will be a major network's TV operations manager who can't be named because he hasn't yet severed his present affiliation.

Seasoned personnel: By the selection of seasoned personnel the K&H outfit hopes to offer a maximum of service with a minimum of help. Fees for these services will, of course, vary with the scope of the problem but a minimum basic fee of $500 a month has been set.

One interesting facet of the K&H operation is its handling of the *Ozzie and Harriet* program. Co-sponsored alternate weeks by Lambert Co. (through Lambert & Feasley) and Hotpoint (via Maxon) the filmed program offers some tricky problems. Without a hep agencyman on hand, Ozzie, in his homey style, is quite likely to say "stove" and "icebox" instead of "range" and "refrigerator"—a slip not calculated to make Hotpoint too happy.

Merchandising of national advertising to dealers through distributors is another service which the "branch office" can handle.

The need for such services was amplified by William Esty's Kendall Foster, who told SPONSOR: "Of course, Esty maintains its own Hollywood office, but I can see where agencies with less activity out there could avail themselves of such a service. You can't be too close to the origination point of your clients' programs, but the expense of maintaining an office of your own can run to a pretty penny."

But another agency executive ex-

★ ★ ★ ★ ★ ★ ★ ★

"Television stations can give an unprecedented impetus to the whole adult-education movement. Seated comfortably in their homes, these adults can continue the studies which they interrupted when they left school. They can take college courses for credit, or they can take them on an informal basis. They can develop new interests. They can be prepared to employ in fruitful and satisfying fashion their increasing amount of leisure time."

PAUL A. WALKER
Chairman
FCC

★ ★ ★ ★ ★ ★ ★ ★

pressed himself as being concerned that Kremer & Harvey might hope to replace the now-current agency in some advertiser's heart. Ray Kremer brushes this aside by pointing out that his outfit never deals directly with advertisers and depends upon agencies for fees. What's more, Kremer & Harvey make no bones about the fact that they are willing to undertake assignments from a number of agencies even though these agencies handle competing products. Says Kremer, "The problems of the different agencies are so varied that there need never be such a thing as agency conflict. Not any more so than the networks and A. C. Nielsen's Food and Drug Index have proved in handling competitive products."

Other outfits: Paralleling the Wyatt & Schuebel operation is the service offered by S. George Gallu Associates in New York. This outfit's services cover

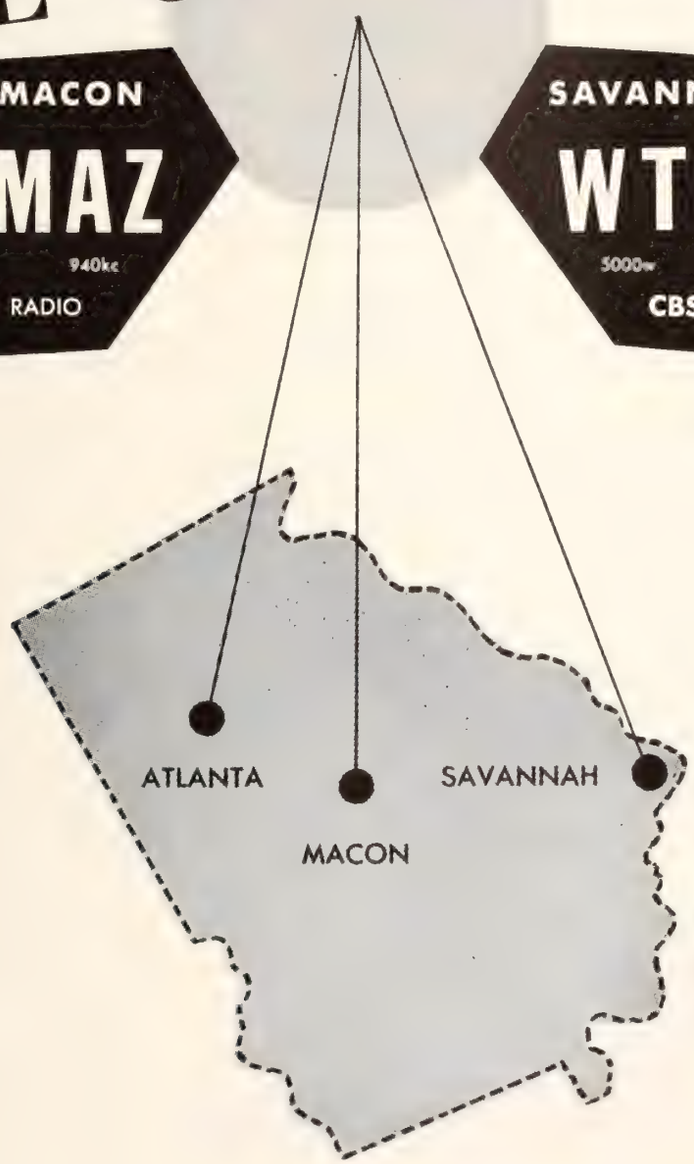
ATLANTA
WAGA
5000w 590kc
CBS RADIO

ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S MAJOR MARKETS

THE GEORGIA TRIO

MACON
WMAZ
10,000w 940kc
CBS RADIO

SAVANNAH
WTOC
5000w 1290kc
CBS RADIO



the* TRIO *offers advertisers at one low cost:

CONCENTRATED COVERAGE
•
MERCHANDISING ASSISTANCE
•
LISTENER LOYALTY BUILT BY LOCAL PROGRAMMING
•
DEALER LOYALTIES

in* 3 *major markets

represented individually and as a group by

THE KATZ AGENCY, INC.

NEW YORK CHICAGO DETROIT ATLANTA DALLAS KANSAS CITY LOS ANGELES SAN FRANCISCO

time buying, packaging, copy preparation, storyboards, etc. Clients include Campbell-Mithun, Minneapolis (Pillsbury's Ballard Div.); Monroe Greenthal Co., New York (Universal-International Pictures, Blum's candy, Welch's wine); Grant Advertising, Chicago (Wander's Ovaltine); Jackson & Co., New York (Pequot Mills). Gallu is currently negotiating with a West Coast man to set up a Los Angeles office a la Kremer & Harvey.

Also in New York another operator has been working quietly for a couple of years and stays out of the spotlight because he claims to have all the business he can handle. Strictly a "personal service man," Phillips Carlin acts as New York representative for Knox Reeves (General Mills), Minneapolis; Earle Ludgin (Bendix, Best Food's Shinola, Jules Montenier's Stopette), Chicago; and Roche, Williams & Cleary (Deepfreeze), Chicago.

The expanding use of TV film programs has turned many agency eyes west. In view of TV's costly overhead, an agency whose problems center around a moderately-budgeted account, may find it pays to retain a freelance radio-TV department. ★ ★ ★

AGENCY WIFE

(*Continued from page 35*)

one of these shindigs to the delicate balance of agency-client relations. A number of classic stories have sprung up over the years concerning the hassles caused by agency wives in this respect. Often, the account was lost.

The "horrible example": A former assistant account executive of one of advertising's biggest agencies tells this story:

Several years ago, the adman recalls, the top advertising executive of a leading tobacco firm, then spending about $6,500,000 for advertising and most of this on the air, came to New York for a visit, bringing his wife. The lady was a plain, simple woman who had been his childhood sweetheart. By New York society standards, however, she seemed a little too plain.

The agency's account executive assigned to the tobacco account, on the other hand, was married to a Social Register beauty. He himself came from a well-heeled family, was a socialite.

Normally, all this would have meant nothing. But this was not to be a normal situation. The agencyman and his wife, it seemed, lived on a beautiful estate in the heart of Connecticut's swank Fairfield County. By any standard, it was a showplace.

Accordingly, the client's wife hinted delicately to the agencyman's wife that she and her husband would appreciate a chance to see the estate. The a/e's wife looked her over coldly, and deliberately refused to invite them up for a visit.

The tobacco firm's advertising executive, meanwhile, was having some differences of opinion with the agency. In time, all might have worked out for the best. But when he heard about his wife's being snubbed by the account executive's wife, he reached the boiling point in a hurry.

Not long afterwards, dumbfounded agency executives were told in a curt note that the tobacco firm was yanking its account, and moving it to another firm.

"Perhaps the *faux pas* made by the agencyman's wife wasn't the only reason the axe fell," the former assistant a/e recalled, "but it certainly put the axe in the sponsor's hand."

Real role of wife: Because of the fact that agencymen are fond of picturing themselves as being "independent," the radio-TV agency wife gets little if any—formal training in the diplomatic niceties of the agency business.

However, many of the wives of junior or middle echelon agencymen frequently have to play a role which would delight any apostle of Stephen Potter. Here's how several executives interviewed by SPONSOR spelled out some examples of how their wives had featured as unofficial agency allies:

"New Business" executive of large agency: "My wife recently made a point of meeting, and getting chummy with, the wife of an advertising manager whose radio-TV billings we'd tried to snag for years. Next thing I knew, they were coming to our house for cocktails. Then, we went to their place for dinner. Then, my wife arranged a Sunday afternoon fishing trip. While my wife turned on the charm, I got in my pitch for the agency. A month later, we got the account."

Account executive: "I handle a food account, and I think I do a good job, but I have a client with a funny quirk. He likes to discuss business over dinner, and he's a bug about constantly checking every campaign 'from the woman's angle.' Since the company does most of its business by selling products to women, I suppose it makes sense. So, I make it a habit to bring my wife along—after I've prepped her with all sorts of research facts—to these dinners. She does a great job of selling a campaign, and does it strictly from the woman's viewpoint."

Executive v.p. of a Madison Avenue agency: "I won't say that we *wouldn't* hire a good radio-TV man, or an account man who works on a big air advertising account, if his wife couldn't give him a helping hand with clients. Many agency wives resent the strenuous life their husbands lead in business. But I can tell you that a good wife is a real asset if a man is seeking a position with us—particularly if it's a job where he's likely to be entertaining clients and his wife is likely to be around. How do we check on the wives? Well, my wife and I usually have lunch with the prospect and his wife, and then I get my wife's opinion. . . ."

Such examples of the strong, if unofficial, influence wielded by radio-TV agency wives could fill several pages.

Mostly, the agency wife fulfills her role without anyone other than her husband to guide her. There's really no rigid pattern of agency social life, so senior executive wives don't often get a chance to meet, much less pass on choice bits of information to, junior executive wives.

To many of them, of course, the role of agency wife comes naturally, since a lot of agencymen marry within the profession. The agencyman's wife who's been anything from a secretary to a department head in an advertising agency is usually quite aware of the fact that she has to be gracious, at all times, to the right people. She knows when it's advisable to do a little low-pressure selling, and when it's time to keep quiet.

On the other hand, the attractive young thing who marries a radio-TV agencyman before the ink is dry on her Bryn Mawr diploma can easily overdo her role of being hubby's little helper.

Some years ago, the young wife of an agency radio-TV director innocently tried to boost her husband and his agency to the socially-conscious wife of a top client executive. The client was about to buy an afternoon moppet-appeal program. Loud and long the young wife sang the praises of the



YOUR PASSPORT TO PROFITS



AVAILABLE: *You can now purchase* ***Elmer Peterson**** *for as low as 64c per thousand listeners per minute of commercial!*

Elmer Peterson reaches more of the 5 million Pacific Coast radio homes than any other Pacific Coast newscaster or commentator.** His keen analysis and dramatic presentation of the news . . . based on his background as a foreign correspondent in 33 countries . . . gets top attention from listeners.

98% of Pacific Coast homes have radios—and the area leads the nation in auto radios per capita! *More than 58% of these homes are without TV.* Another reason why NBC Pacific Coast Network is your best bet for *top coverage* in the West! Don't miss the best news buy in the most buying-minded region in the U. S. For complete details phone John Williams in Hollywood, HOllywood 9-6161; in San Francisco, phone Walter Tolleson, GReystone 4-8700.

Available Tuesday only—

Heard 5:45 to 6 P. M. Tuesday thru Friday on the 13 NBC Pacific Coast Network stations.

***Pacific Coast Nielsen*





WESTERN NETWORK

NATIONAL BROADCASTING COMPANY

A Division of Radio Corporation of America

HOLLYWOOD • SAN FRANCISCO • CHICAGO • NEW YORK

show, and chatted freely about how much prestige a big radio show would bring the client.

The client's wife went for the story in a big way. Although she had never heard the program, which was based on the adventures of a comic-strip hero, she invited all her prestige-conscious friends to a big lawn party on the opening day of the show. Loudspeakers were set up to pipe the program to every corner of the big house.

The great day came, and a glittering assembly of guests arrived. Then the show went on the air. It was a funny, slapstick, rollicking show, but it had about the same effect on the guests as an appearance by Abbott & Costello at a D.A.R. meeting. The client's wife, who felt she had "lost face" as a result of the agencyman's wife, never forgave her . . . or the agency. A few weeks later, the show was canceled. Reason: As the client put it, "It's much too undignified for our product."

Who trains the wife?: None of the major agencies contacted by SPONSOR had any specific plans to "integrate" wives, *Fortune*-style, into the agency's social and business orbit. The wives of the coming generation of agency radio-TV management, by and large, must learn their socio-economic role through previous-to-marriage agency work, or else learn it through experience.

Several of the agencymen who discussed the wife situation with SPONSOR indicated wistfully that they would like very much to find a way of schooling the wives of junior and middle-level executives in their unofficial responsibilities to the agency.

"Socially, the agency wife is the first line of defense before the sponsor's wife," a veteran agencyman admitted. "It's a shame that agencies, who are so good at figuring out ways to sell products to the consumer, can't figure out a good way of selling the facts of the agency business to agency wives."

Some agencies, SPONSOR learned, have already taken a few tentative steps in this direction. Cunningham & Walsh, for example, publishes an attractive booklet which is given to new agency employees. In it, C&W explains how the agency works, who the agency's clients are, etc. Many a C&W employee takes his booklet home for his wife. Y&R, too, distributes booklets to people seated in Y&R's various reception rooms. These booklets, done in a light, readable style, sketch a quick portrait of the agency for the benefit of those waiting to see Y&R agency people.

Other agencies, like N. W. Ayer and BBDO bring the wives of agency employees and officials into the act on new products and campaigns designed to appeal to women. Often, agencymen at Ayer and BBDO bring home questionnaires for their wives to fill out when the agency is seeking, on behalf of a client, a quick feminine reaction to an advertising idea.

A few agencies have brought the wife into the picture from an economic slant. They have set up arrangements whereby key executives get blocks of stock in the agency. Then, they remind the wife of this, and press home the fact that the future success of the agency means their security for the future.

However, these are scattered examples of "wife integration," and are not indicative of any industry trend. The agency wife must learn to meet her varied social conditions, and try to learn what she can on her own about her husband's radio-TV job, unless agencies decide she needs a helping hand. ★ ★ ★

TWO-EDGED

the New Yo
where listene
and sponsors sell
station of MUT
Broadcasting Syst

510 MADISON

(*Continued from page* 15)

years were practically alone in attempting to bring this large, hitherto untapped market, to the attention of national agencies and their clients. In the past few years, we have received some wonderful assistance from your fine publication, and we feel that this last article was by far the best.

Your observation that minor nuances in Spanish-language advertising can spell the difference between sales increase and sales slumps is only too true. This is probably the greatest weakness in the Spanish-language story. If national advertisers would allow stations more leeway with copy and selling approaches, or hire a Spanish-language ad expert, results would more than compensate for the expense.

JOE HARRY
Manager
KCOR
San Antonio, Tex.

STATION LISTING

How could you ever list, in the February 9 issue, WFPG-TV as on the air December 21, 1953? You have us one year late. We went on December 21, 1952 with the first UHF factory-built transmitter in America (RCA). Our power is also incorrectly listed. It should be 19,500 watts video, and 9,700 watts audio. Please correct.

FRED WEBER
WFPG
Atlantic City, N. J.

● The listing of WFPG-TV's starting date as 1953 was a typographical error, for which we apologize. All power listings were obtained from FCC application data for each station and are represented in kilowatts (kw). Our chart gave WFPG-TV 18 kw visual and 9 kw aural. Converting the information you give above to kilowatts, power is 19.5 visual and 9.5 aural.

HAWAIIAN RADIO

Many thanks for the article on radio here in Hawaii in the 12 January issue.

I liked it very much . . . I enjoyed the picture of Lei Becker too, with which you decorated the article. I knew her here when she was just a kid—had her as a guest artist on my amateur show, which was quite the thing in those days!

OWEN CUNNINGHAM
Assistant to the Manager
KGU
Honolulu, Hawaii

MR. SPONSOR ASKS

(*Continued from page* 59)

venient than *Standard Rate and Data Service* which, on the other hand, has the advantages of completeness and detail. For example, in order to find a rate for a number of markets widely separated geographically and/or population-wise, it is necessary first to locate the cities in an alphabetical listing in order to locate these same cities again under "Table III—Metropolitan Markets" where rates are shown. When a buyer has done all this, he still does not have authoritative or entirely accurate figures. In addition, SRA completely overlooks a few important stations located in cities of low metropolitan population such as Yankton, Fargo, Shenandoah, Boise, etc., and disregards certain duplicating "outside" coverage factors also important in selecting a radio spot market list.

It has been our experience that there are too many "ifs, ands, and buts" in most estimate requests to use anything other than the most complete and detailed source of information available.

ALBERT PETCAVAGE
Timebuyer
Ted Bates & Co.

WORD WORKS!

You need a sword—and a mighty powerful one—to cut yourself a piece of the biggest market in the country.

WOR gives you a two-edged advantage over your competitors by delivering New York's most powerful radio signal . . . and the most sales-responsive audience in its 14-state, 26,000,000 listener area.

Evidence of the up-to-the-hilt impact of WOR is the fact that more advertisers sell more products via WOR than via any other station in America.

Let us show you how to wield the sword to sales success. Call LOngacre 4-8000 today.

Kiss the hiatus goodbye!

for reasons why see . . .

SUMMER SELLING ISSUE NO. 5

out 6 April, 1953

SPONSOR

The magazine radio and TV advertisers use

MEN, MONEY

(*Continued from page* 10)

Olympic leap he took to grab *I Love Lucy*, nation's most popular TV show.

* * *

Biow sold 25% of his common stock to 24 top officers of the agency in a shrewd scheme to hold the loyalty of the creative team. Curiously enough, news of the Biow plan was made public about year after the actual stock transference. Biow, for all that he's a pullulating and ululating* character, is strangely publicity-shy. Apparently Biow himself feared, as do some of his colleagues, that news of the stock transference (look for the 25% to grow to 49% in due course) might be interpreted as make-ready for retirement. That is remote to Biow's thinking.

* * *

Meantime, like attracts like. Chairman Biow at 61 now has a new agency president, Ken Beirn, only 43. A friend has pictured Beirn as possessed of a mind so tidy and tight as to resemble the new thinking machine, Univac, into which material is fed and then returned in precise analyses.

* * *

One final quotation from the library of proverbs coined by Biow, he of the Call for Philip Morris and the $64 Question. Hammering home the idea that admen and showmen must never fall in love with ideas for their own sake, or detach ideas from their power to sell goods, Milton Biow once summed up his working philosophy in these words: "If you want to live on the top of the pile, sell those on the bottom." ★ ★ ★

* ***Pullulate:*** *to come forth in growth, sprout.*
Ululate: *to howl, as a wolf or dog.*

LIFE ON RADIO

(*Continued from page* 33)

it had enough experience to be able to set up a general schedule in advance. Cost-per-1,000 figures were used as a rough gauge but other factors were more important: Did the program have pronounced local appeal? Was the personality himself popular, or, to put it another way, would the listener pay attention to the personality and go and buy *Life* on the personality's recommendation? Did the program reach the people that *Life* wanted to reach? On the basis of these questions, the agency chose three disk jockeys, Easy Gwynn, Jack Morrow and Milt Lewis.

The next important step was for the agency and *Life* to go out to the station, explain exactly what *Life* was trying to do and tie up the final details. Murphy, Laynge Martine, also of Y&R, and George Wever, *Life* promotion chief, handled this chore. Some of the more crucial decisions are reached at these conferences.

For example: Richard Fairbanks, president and general manager of WIBC, told the *Life*-Y&R team that Gwynn also had a Saturday morning show aimed at rural audiences. He explained that Saturday morning was the best time to reach these audiences since many rural families came to town on Saturday. The Friday announcements would not have as much effect on rural families since, even if they heard the announcements, the impact might be lost by the next day. (There are no newsstands out in the country.) Murphy and Martine were convinced and the Gwynn show was added to the schedule.

In talking to the three disk jockeys, Murphy and Martine filled them in on some of the basic facts of *Life* and about newsstand sales, such as the fact (just as true of other general magazines) that men do more buying from newsstands than women. The trio were told they would receive copies of the magazine on Tuesday, along with a letter from *Life* editors pointing up some of the editorial matter.

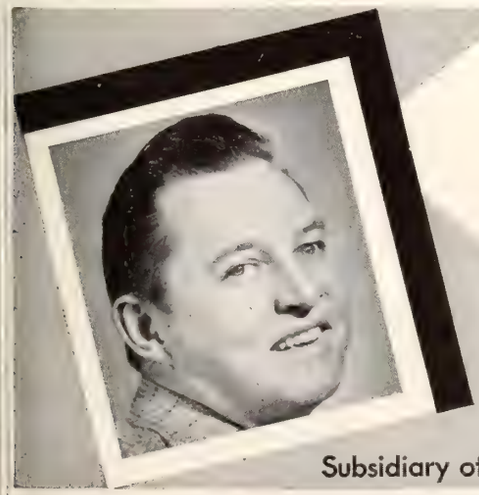
As for the copy, Gwynn, Morrow and Lewis were told they were on their own. No specific sales or editorial themes were laid down. Murphy said to the three WIBC personalities in his briefing, "It's up to you to prove you're good salesmen and you can prove it in your own way. You know your audience better than we do."

To help their radio salesmen get a better feel of the newsstand situation (and to learn more about it themselves), the traveling team went around to *Life's* regional sales rep. They also talked to the magazine distributor who handled *Life* and the newsstand dealers who sold it. These talks further refined the sales approach and the visits with newsstand dealers also helped the station place *Life* point-of-sale posters. The dealers also received promotional letters from the disk jockeys.

Full-blast campaign: The WIBC test began 30 October and ran 13 weeks. Well before the test was over, it became apparent that newsstand sales were running at a breezier clip. *Life* didn't wait for a detailed analysis of the 13-week results before shifting into high gear.

Beginning 15 January, a roster of 11 stations went into action for *Life*. They were WITH, Baltimore; KFEL, Denver; KRNT, Des Moines; KNUZ, Houston; KCKN, Kansas City;

(*Please turn to page* 89)



This is WHDH's Fred B. Cole!
Mon. thru Sat. 10:00 A.M. to 12:00 NOON

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH
50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

TOT SHOW

(*Continued from page 42*)

"birthday boys and girls" do on the program. In eight weeks on the air (through the time when this was written) 1,700 pieces of mail had come in for Pickerington Creamery, as well as an increase in sales and distribution through the central Ohio market.

A long-time *Aunt Fran* account is Gerber's Baby Food Products which bought two announcements a week in April 1952 and has continued on that schedule ever since. Gerber's has used both live and film commercials, though Aunt Fran's show lends itself ideally to the former. During live commercials, her studio guests always receive samplings of the product to taste.

A typical example of Aunt Fran's drawing power was her announcement plugging a package of five children's books from the F. & R. Lazarus Co. book department. The day after this one-time Friday afternoon announcement, Lazarus Co. had sold more than 300 sets. (See "TV Results," 23 February 1953, p. 62.)

Evans & Schwartz Shoes, one of Aunt Fran's steady accounts, decided to test their continuous sales pitch by inserting into the announcement an offer of a Bunny Box for each pair of shoes that children bought. The store ordered some 1,000 boxes as a week's supply, but—though the Bunny Box offer was made on *Aunt Fran* only—the store had to reorder, because the supply lasted only two days.

Tying in its four-week campaign with a salute to the birthday boys and girls on the program, Park Federal Savings & Loan offered a piggy bank to any youngster who opened a savings account of $5 or more. This client, too, was pleased with the results of his *Aunt Fran* announcements.

Among her other sponsors, Aunt Fran counts: Mystic Tape, Schiff's Shoes, Kiddie Korner Juvenile Stores, Sealtest Ice Cream, McClelland's Book Store, and many others.

Kiddie viewing habits: A recently-completed survey by the Franklin County Television Committee of the White House Conference on Children and Youth placed *Aunt Fran* among the top three TV favorites of kindergarten children. The survey covered children—kindergarten through high school ages—in 12 schools, both city, county, parochial, and suburban. It consisted of a 17-point questionnaire, which 905 youngsters answered.

Youngsters between ages of five and seven were found to watch TV an average of 18 hours and 32 minutes a week. Survey didn't cover pre-kindergarten youngsters, but indications are that the two-to-five group spends an equal number of hours before the TV sets. After age nine, the weekly average TV hours rise to more than 23, but Aunt Fran's audience is gathered principally from the pre-school group. In listing other types of programs they'd be interested in, the small fry emphasized cartoons and Westerns, as well as educational programs—shows where they'd "learn to do things," meaning constructive games, handcrafts, drawing.

Aunt Fran and Her Playmates both educates and entertains the young audience. As a combination m.c. and kindergarten teacher, Aunt Fran tells her audience stories, acting them out, or else accompanying them with various types of music.

Some half dozen youngsters are invited to the studio as Aunt Fran's guests each day to celebrate their birthdays. The program is so popular in the Columbus area that the guest list for kiddies to appear with Aunt Fran is already set up for a year in advance.

Aunt Fran (Mrs. DeWitt Norris in private life) feels that pre-school children can learn reasonably complicated subjects, if only they are taught in the right way. In line with this theory, she recently introduced her audience to the various musical instruments which make up a symphony orchestra. The Columbus Little Symphony Orchestra provided the music, while Aunt Fran created cut-outs of some 28 orchestral instruments. These cut-outs, named Chester Cello, Ollie Oboe, Henrietta Harp, Freddie Flute, and so forth, were mailed to youngsters in Aunt Fran's audience upon written request.

Cook's tour of tot shows: In Iowa, WOC-TV's *Comic Cutups*, Fridays 5:15 to 5:40 p.m., is a puppet show keyed to pre-school youngsters. Old Mill Ice Cream and Albert Lea Manufacturing Co. sponsor the show on participating basis with better brand and product identification resulting.

Ken Wagner and his drawing board are the stars of *Comic Cutups*. While a clown puppet tells the kiddies stories, Ken illustrates these yarns. Pulling power of Ken Wagner's show was demonstrated when a write-in offer of a coloring book which he made twice on one Friday afternoon stint resulted in 2,500 requests.

In Texas, WBAP-TV features *See-Saw Zoo*, 5:30 to 5:45 p.m. across the board. Another studio puppet show, it stars Dean Raymond and the Waste Basket Animal Players, around whom the daily story is built. Sold by quarter-hours, the show was previously sponsored by Walnettos. *Kitty's Playhouse*, a half-hour dramatic show on the *Let's Pretend* pattern, precedes the *See-Saw Zoo*.

Newest network addition to pre-school kiddie programing is NBC TV's cross-the-board morning show, *Ding Dong School*. This Chicago-originated show is also built around one woman personality. The format: a combination kiddie variety and educational show. *Ding Dong School* is not only expected to bring the network solid billings, but may be the jump-off for a whole merchandising subsidizing operation. Among its earliest one-a-week sponsors are General Mills and Scott Paper.

NBC affiliates' reaction has paralleled the feelings of TV stations who produced their own daytime kiddie shows locally. "Give us some substantial daytime programing," they had told the network, and *Ding Dong School*, like the numerous local educational shows for pre-school youngsters, is not only a commercial success, but a public service feature and goodwill builder as well. ★ ★ ★



52 SHOWS READY FOR YOU
They're popular! They're well rated!
The Sportsman's Club
15 minutes hunting, fishing and outdoors with Dave Newell. High class panel. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

KOWH, Omaha; WWSW, Pittsburgh; WHIM, Providence; KWK, St. Louis; WOLF, Syracuse; WNEB, Worcester.

A rundown of the announcement schedule for each station shows no set pattern of time buying. In all markets, the Friday schedule was invariably chock full of announcements, but aside from this, there was a great deal of variety. In some markets Thursday announcements were regularly scheduled, in others, they were used only during the first week. This latter strategy was (1) a means of testing Thursday, and (2) a means of starting the campaign with a strong shove.

Saturday announcements were bought on all but four of the stations. In two markets, because of past experience with newsstand sales and after talks with local people, announcements were extended beyond Saturday. Sunday was tested in Providence for one day and a regular schedule of Monday morning wake-up plugs is being used in Baltimore where newsstand sales are more spread out than in most cities.

Programs were mostly of the chatter-and-music variety. The stations used had a big variety of these to choose from, mainly because eight of the 11 were independents, where music-and-chatter programs usually bulk large in entertainment lineup. This eight-to-three ratio is evidence of the way independent stations have successfully compensated for their lack of network affiliation by building programs with strong local appeal.

About ten *Life* and Y&R men traveled about usually in pairs, preparing the groundwork for the local campaigns. They included Wever, Martine, Murphy, Dave Bradshaw, agency radio-TV director on the *Life* account; Richard Neale, Wever's assistant; Stewart Powers, *Life* subscriptions director; George Allison, Y&R media director in the Los Angeles office; William W. Wilson, radio-TV director of Y&R's Chicago office, and Robert Smith of *Life*.

Local selling technique: The idea of personalized local selling is popular at Y&R, although it is by no means a matter of general agency policy. Last year it was used for selling Jell-O pudding and Singer sewing machines and the latter campaign is still going on, though with a reduced station lineup. In both the Jell-O and Singer campaigns, local personalities were given more copy guidance by the agency than in *Life's* case, although the actual wording of the commercial was left to the clients' radio salesmen.

The Jell-O campaign was on as many as 165 stations during the summer. In the fall, a contest was conceived by the agency and aired over 120 stations. The disk jockey getting the greatest number of entries according to market size and time cost won an expense-paid vacation in Paris. The winner was Sandy Jackson of KOWH, and it should not be surprising to learn that Jackson is now selling *Life*.

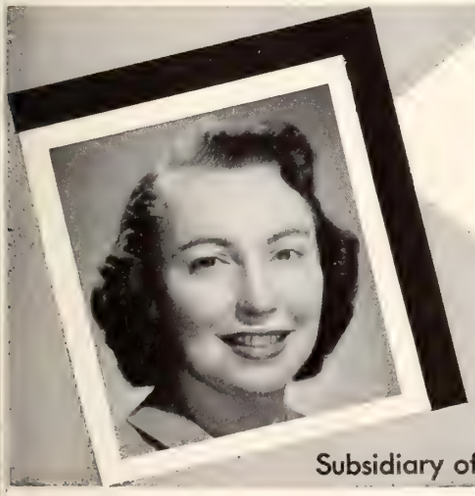
Although the local Jell-O campaign was dropped when Bob Hope was put on a day and night network radio selling campaign, both client and agency were satisfied with the local selling method and results. Hope is now selling Jell-O a la Godfrey on NBC, his heavy schedule running five mornings a week and one evening.

The Singer campaign started last June, built up to 28 markets before Christmas and is now on nine stations. It is expected that the number of markets will be increased again in the spring. In the case of Singer, the use of radio depends on the district mgr.

Life's radio selling provides much more leeway to the local personality than Singer's or Jell-O's. The commercials are not only linked to local interests (see sample on page 33), but to the particular likes of the radio personality. Here is another sample of Easy Gwynn's continuity on WIBC:

"Seems to me that everybody likes a small boy. Maybe that's because I happen to like the small boy in my own family, but—well, the more mischievous they are sometimes, the more you want to whale 'em, but you *like* 'em. . . ." (The copy continues about the picture story of a slum boy who was rehabilitated on a boys' ranch in Texas.) "Of course, Richard's story is only one of plenty of interesting features in *Life* for December first. Just happened to interest me especially, because—well, as I said—there's a small boy in my family."

This sort of salesmanship is a far cry from *Life's* previous air advertising. An in-and-outer in the past, *Life* went in for public affairs or network programs, although it did use local radio for occasional special promotion. Last year, *Life* sponsored Robert Montgomery's news analysis on NBC TV. Montgomery spoke five nights a week from 10:30 to 10:35. He was bought primarily because of the interest in the Presidential campaign. *Life* also bought announcements adjacent to General MacArthur's TV address to Congress. For a while, the magazine was pushed on *Kukla, Fran and Ollie*, NBC TV, one night a week. In 1948, *Life* sponsored television coverage of both Democratic and Republican nominating conventions. ★ ★ ★



This is WHDH's Christine Evans!

Mon. thru Fri. 9:35-10 A.M. and 1:00 to 1:30 P.M.

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

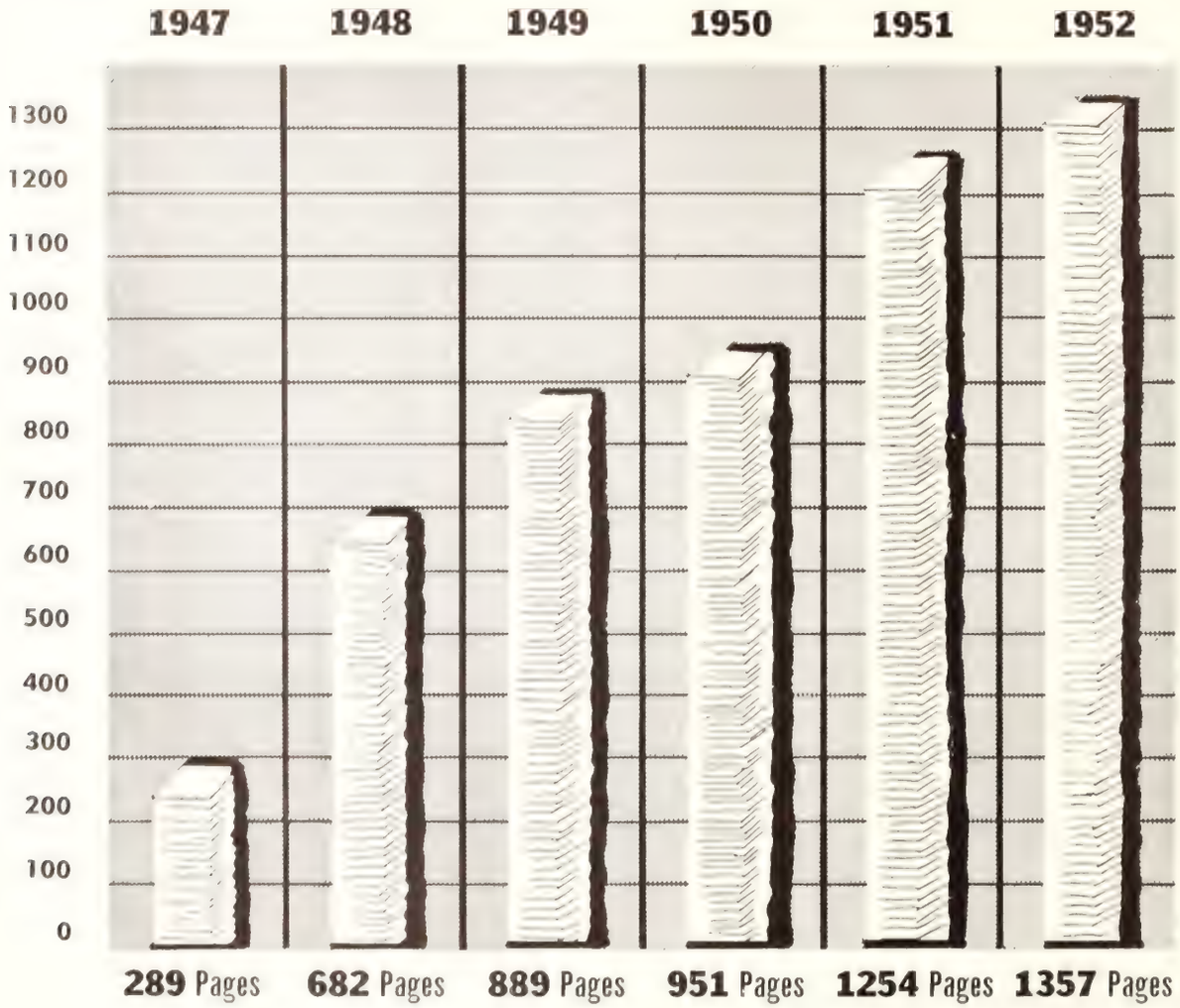
50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

BUILDING!





SPONSOR *The magazine radio and TV advertisers use*



SPONSOR builds on a solid basis. Turn out sound issues editorially and the advertising will follow. This common-sense approach to radio and TV trade paper publishing has appealed to station advertisers in increasing measure since our first issue in November 1946. Our promise for 1953: new use departments, more use articles for buyers of radio and television.

ROUND-UP

(*Continued from page 63*)

engineered by MBS promotion head Hal Coulter, with Orville Johler, director of advertising and merchandising, the Independent Grocers' Alliance.

* * *

When WHOD, Homestead, Pa., received a schedule from J. Walter Thompson for Ford autos, Gerald Meade (of the station's sales rep, Interstate United Newspapers) got a merchandising idea. He requested that the station have Negro D.J. Mary Dee pose for a picture with the latest Ford model at a local Ford dealer. He then arranged to have the local newspaper, the *Courier*, run the picture. But the idea went even further than originally planned. Seems Mary liked the '53 Ford that she posed with so much that she bought it practically on the spot. When the picture ran in the paper, it carried Mary's enthusiastic personal endorsement of the car in the caption. J. Walter Thompson, and especially account executive Frank Marshall, were pleased as punch.

* * *

Clients on WNBC-WNBT, New York, now have a "merchandising laboratory" at their service, according to Max Buck, merchandising and promotion director of these stations. WNBC-WNBT have made arrangements with the large London Terrace Supermarket in New York whereby the station's clients will be provided with nearly 30,000 square feet of product display space for experimental testing on new products, redesigned packages, special promotional offers and other point-of-sale ideas. This new merchandising service is part of the stations' concept that "the deal isn't closed until the beans have been sold off the shelf and the toothpaste off the counter."

* * *

Increased merchandising-consciousness is reflected in the issuing by WIP, Philadelphia, of a pamphlet analyzing all the merchandising features offered by the four major radio stations in Philadelphia for food and grocery product advertisers. It enables the prospective advertiser to see, at a quick glance, the availability of programs, minimum contract, and minimum participation in order to secure merchandising, including specific costs. Copies of the folder are available by writing: Merchandising, WIP, Philadelphia, Pa.

* * *

A new use for television has been discovered by a school principal in Louisville, Ky. TV now is being used to combat tardiness. Roselyn Loewenstein, principal of the Ellen C. Semple School, is enticing the children to come to school earlier so that they can watch part of the NBC TV *Today* program which comes on over WAVE-TV every weekday morning, 7:00 to 9:00 a.m. The school TV set is turned on in the auditorium about 7:40 a.m. and stays on till school begins at 8:30 a.m. Though the students are very young—from kindergarten through the sixth grade—the program seems to appeal to them immensely, according to Miss Loewenstein, and there's much less lateness.

* * *

KFEQ, St. Joseph, Mo., marked its 30th anniversary the week of 16 February, aired special programs in honor of the anniversary occasion.

* * *

The Storer Broadcasting Co. has just taken over a five-story building at 118 East 57th Street, New York City to be called Storer House. The ground and second floors will be used for national sales and executive offices; the upper floors designed as living quarters will be utilized by visiting executives. The company owns and operates WSPD (AM and TV), Toledo; WWVA, Wheeling, W. Va.; WJBK (AM and TV), Detroit; WAGA (AM and TV), Atlanta; WMMN, Fairmont, W. Va.; WGBS, Miami, Fla.; WSAI, Cincinnati; KEYL, San Antonio.

* * *

When a sudden strike by newspaper delivery employees deprived many Long Island (New York) residents of their daily papers recently, sales at WHLI, Hempstead, L. I., suddenly showed a marked increase. New York and Long Island advertisers clamored for time on the station in order to reach the more than 2,000,000 residents affected by the strike. Sets-in-use, WHLI learned in a spot survey, increased immeasurably, with better than 40% sets-in-use response recorded for WHLI newscasts.

* * *

BAB's 1953 membership drive to date brought 73 new AM radio stations into the fold through January, it was announced by BAB President William B. Ryan. These additions bring BAB's AM station membership to a total of 783—a 43.8% increase based on a net gain of 240 stations since 1 April 1952. ★ ★ ★



This is WHDH's Bob Clayton!

Famous for his Nationally Known "Boston Ballroom"

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

NOW! GOOD TV
in
MOBILE ALA!

WKAB-TV

CHANNEL 48

CBS - DUMONT
NETWORKS



captivatin'
KABBY
says:

"20,000 television sets already in Mobile — and they're still coming fast!"

Also, remember . . .

WKAB—A.M.

the High-Daytime
Hooper Bargain!

CALL

Forjoe AND COMPANY

Offices in: New York • Chicago • Atlanta
Los Angeles • San Francisco
SOUTHERN REPS.:
Dora-Clayton Agency, Atlanta

Newsmakers in advertising



Richard Borden, *Atlantic Refining Co. advertising manager, just announced another season of cosponsorship of professional baseball in support of Atlantic's service station dealers. TV coverage of the home games of the Philadelphia Athletics and Phillies, the Boston Red Sox and the Pittsburgh Pirates will be supplemented by the use of special radio networks to bring a daily reporting of day and night games to those homes not reached by video. Atlantic, a pioneer in sportscasting, has aired sports since* 1937. *Firm also goes in heavily for radio newscasts.*



B. G. Robertson, *general manager KTHS, Hot Springs, Ark., is looking forward to that station's affiliation with CBS starting* 15 *June. The* 50 *kw clear channel station became a radio giant after the FCC granted permission to move from Hot Springs to Little Rock and change classification to* 1-*B clear channel. Henry Clay, executive v.p. of the International Broadcasting Corp., owners of KWKH, Shreveport, La., as well as KTHS, made the affiliation arrangements in New York in January. Branham is national sales representative for the station.*



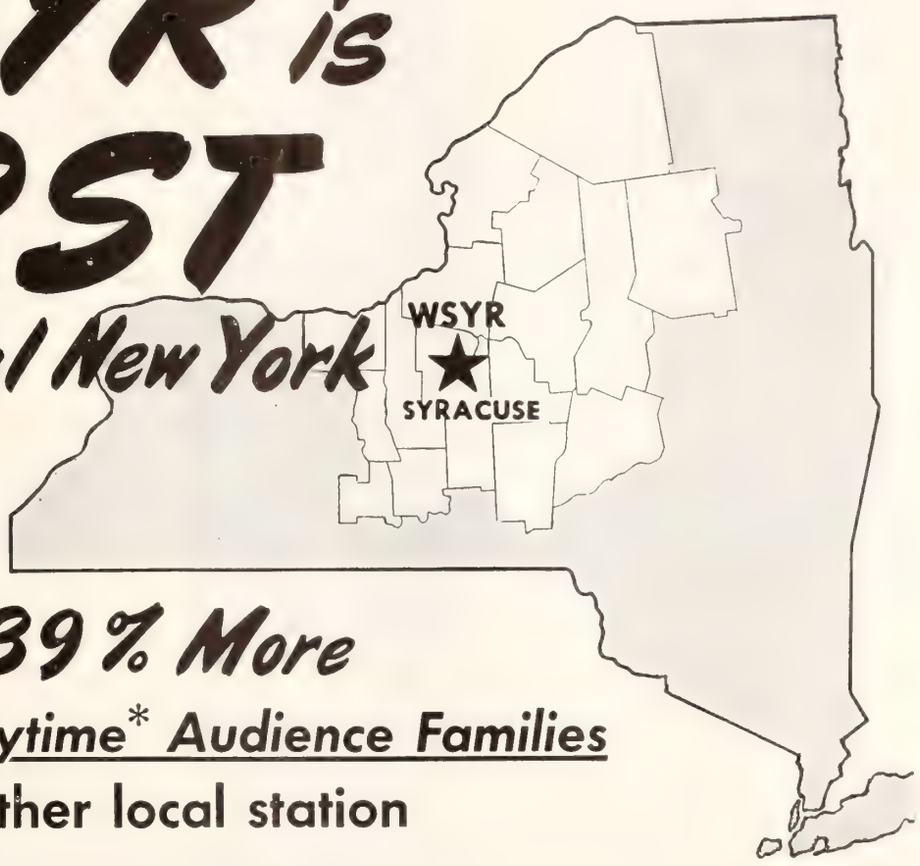
Harwood Hull Jr., *recently signed as executive v.p. and senior partner of Publicidad Badillo, Inc., Santurce, P. R., brings to Puerto Rico's top agency a rich background in broadcasting. Prior to his present position he was general manager of the Puerto Rican Network, the island's first broadcasting chain. In his new job he will have numerous blue-chip clients such as American Tobacco, Pabst Blue Ribbon, Shell Oil, Borden, and many others. Mr. Hull was born, reared, and educated in Puerto Rico.*



C. Terence Clyne, *radio-TV v.p., Biow Co., represented that agency at the signing of the largest contract in TV history. More than* $8,000,000 *is involved in the pact between Desilu Productions (Lucille Ball and Desi Arnaz), CBS TV, Philip Morris Co., and the Biow agency. Not only does contract run through* 1955, *but it is a noncancellable, no-option deal. Clyne told* SPONSOR: *"This is our affirmation of TV's selling power and our faith in Lucy's ability to remain No.* 1."

Any way you look at it...

WSYR is FIRST in Central New York



Up to 239% More

Weekly Daytime* Audience Families

than any other local station

According to SAMS 1952	*According to Nielsen 1952*
29.8% more than Station A	47.0% more than Station A
72.7% more than Station B	55.0% more than Station B
194.4% more than Station C	157.5% more than Station C
239.1% more than Station D	212.2% more than Station D

There it is—the leadership revealed by BMB in 1947 still continues. WSYR is your advertising buy in rich Central New York.

**And the nighttime figures show approximately the same leadership*

Write, Wire, Phone or Ask Headley-Reed

WSYR ACUSE
570 KC

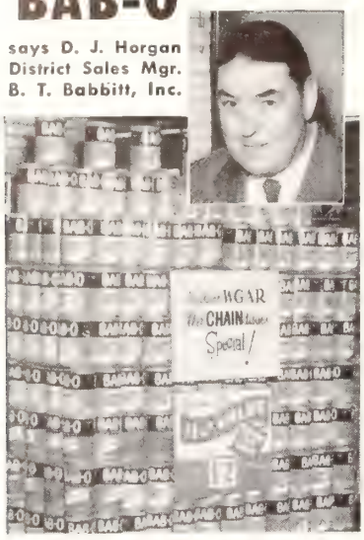
WSYR-AM-FM-TV—the Only Complete Broadcast Institution in Central New York. NBC Affiliate

MerCHAINdising
GETS RESULTS!

WGAR PLAN IS EFFECTIVE

22% gain for BAB-O

says D. J. Horgan
District Sales Mgr.
B. T. Babbitt, Inc.



"We delayed writing until after we made a final check on results. According to our figures we showed a gain of approximately 22% during the weeks this sale was in progress."

D. J. Horgan

LISTENERS RESPOND TO WGAR MerCHAINdising!

Sales increases are reported on products ranging from soaps to cereals, from desserts and drinks to dog food!

- 7-Up
- Leisy's Beer
- Creamettes
- Super Suds
- Corn-fetti
- FAB
- Rival Dog Food
- G. Wash. Coffee
- Durkee Marg.
- Mazola
- Junket
- Cheer
- Coca-Cola
- Crackin' Good
- Peter Paul
- POC Beer

With MerCHAINdising you contract for WGAR's effective selling, plus tie-in displays in 191 outlets of two leading national chains. Send for "MerCHAINdising In Action!"

WGAR
THE SPOT FOR SPOT RADIO
Cleveland
50,000 watts
CBS
Eastern Office: at 655 Fifth Ave., N.Y.C.
Represented by The Henry I. Christal Co.
In Canada by Radio Time Sales, Ltd., Toronto

Newsmakers in advertising *(Continued)*



Marion Harper Jr. *has been elected vice chairman of the Board of Directors of the Advertising Research Foundation. A member of the ARF executive committee since 1948, he played an active part in the recent reconstitution of the Foundation as a tripartite organization of advertisers, agencies, and media. A native of Oklahoma City, Harper is, at 36, one of the youngest chief executives of a major American business. He became president of McCann-Erickson, Inc. in December 1948—just nine years after joining the advertising agency as an office boy.*



George J. Abrams, *advertising manager, Block Drug Co., is kept busy these days in his role of chairman of the forthcoming A.N.A. convention. He told* SPONSOR: *"As one whose advertising budget is predominantly in radio and TV, I am looking forward to a meeting which will produce much fresh information for future thinking on radio and TV. We are scheduling such top speakers as Frank Stanton, president of CBS, Arthur Bellair, radio-TV commercial director of BBDO, and George Nelson, jingle specialist." Entire 20 March afternoon session will cover TV topics.*



Charles J. Allen, *newly appointed v.p. in charge of merchandising department, Gardner Advertising Co., St. Louis, came to the post after seven years with The Kroger Co. in Cincinnati. According to Gardner's president, Elmer G. Marshutz, "Because of the rapid changes in all retailing with the concentration of volume in chain and supermarket fields, we think it highly valuable to advertisers that we have added a man of Mr. Allen's caliber who can give retail-level merchandising know-how to client advertising plans, assuring cooperation in this vital area."*



Frederick N. Dodge, *director of merchandising, NBC, is touring the country to assess the results of "Kate Smith Week." Object of promotion was to prove the effectiveness of multi-sponsored network TV programs. Working with more than 18,000 grocers, Dodge coordinated the big push which included network and local on-the-air promotion, exploitation, newspaper, and trade advertising, special mats, telops, slides for local TV station use. Advertisers include: Procter & Gamble, Block Drug, Gerber, Simoniz, Nestlé, Minute Maid, and Doeskin.*



Sherrill E. Edwards, *television management consultant, has set up headquarters in Dallas, Tex., after five years in San Antonio. He was directing consultant on KEYL and XELD-TV, Brownsville, Tex., and acted as assistant and commercial manager for these stations and KBTV, Denver. He told* SPONSOR: *"It is my premise of operation that a station designed initially to fit its market costs less to build, less to operate, and goes into the black faster." Edwards says his service is designed for those new to the industry and that he can deliver a completed station staffed and on the air.*

Colgate uses air advertising in 17 countries

Colgate-Palmolive International spent over $6 million on radio and TV advertising in 17 countries last year—up 105% since 1949. V.P. William B. B. Fergusson told SPONSOR firm averaged 650 radio programs a week, most of them written, produced, and directed by C.P.P. personnel. Luxembourg Radio is used to reach non-commercial British Isles.

–IRS–

Old Golds, Murine launch Philippine radio campaigns

P. Lorillard has just begun sponsoring NBC's "Two for the Money" over DZRH, Manila, to sell Old Golds. Murine has announcements in both English and Tagalog on 3 Philippine stations. Sterling Drug, P&G have signed with DZRH since first of year. Latter uses announcements, local soap operas, mostly in Tagalog. U.S. rep is Media Representatives, New York, headed by Albert Capotosto, president.

–IRS–

Pan American has programs in 3 Pacific areas

Pan American's Pacific-Alaska Division has bought 15-minute evening newscast 3 times weekly on KGMB-TV, Honolulu. It also sponsors weather and newscasts on KGMB-KHBC, Honolulu-Hilo; DZRH, Manila, and KFAR, KENI, KINY, and KTKN in Alaska, and Chinese and Japanese announcements over KULA, KPOA, and KILA in Hawaii, according to W. G. Pocock, ad manager of Pan American's Pacific-Alaska Division.

–IRS–

Alaska chain adds stations; Hooper makes survey

Midnight Sun-Aurora Broadcasting System has added 2 new stations in past 6 months—KABI, Ketchikan; KJNO, Juneau. With KFAR, Fairbanks, and KENI, Anchorage, system now gives full Alaskan coverage, according to James C. Fletcher Jr., eastern sales manager. Recent Hooper survey (October-December 1952) showed 39.5% sets in use evenings. Fletcher estimates territory has 60,000 civilian sets among 180,000 permanent pop. Military exceeds 50,000, plus families.

–IRS–

2 Japanese TV stations linked by microwave

Dr. Tatsuo Hayashi, director of TV Society of Japan, in New York on a TV equipment-hunting expedition, told SPONSOR Japan's first 2 TV stations, in Tokyo and Osaka, are now connected by microwave relays, but he wasn't sure whether Nagoya was actually on air late February. Owner is Japan Broadcasting Corp. (NHK), which, he said, is not govt.-controlled, has no advertisers, gets funds from listeners who pay monthly fees. First 2 commercial TV stations have been licensed in Tokyo with 2-3 due in Osaka. Nippon TV Network Corp. has ordered RCA 10 kw transmitter, expects to be on air in Tokyo this summer if April shipment comes through, Dr. Hayashi said.

–IRS–

Canada's CAB to discuss station editorializing

Canadian Assn. of Broadcasters, meeting in Montreal this week, may decide whether private Canadian stations should editorialize on important issues same as newspapers do. Among speakers: NARTB's Harold E. Fellows, NBC's Ted Cott, William Esty Co.'s Wallace Wulfeck, New York.

–IRS–

Canadian rep offers weekly station file

All Canada Radio Facilities Ltd., 80 Richmond St. West, Toronto 1, has begun weekly reports to advertisers and agencies on all its stations. Each folder covers separate station, contains history, personnel, market, coverage, schedule, results data for the station.



Lo! the agencyman's wife

In one respect there are two kinds of husbands in the executive and management world: those who leave their work behind them at the end of the day and those who make a practice of chatting about it with their wives. The latter often serves as a good safety valve, and even a handy conversation diverter when the wife harps too long on the petty irritations that have accumulated during the day.

Fortune not long ago did a broadly documented story on the significant role that corporation management had come to expect of the executive's wife. SPONSOR in this issue (page 34) has picked up the theme and explored the part that the ad agencyman's wife plays in his career.

As the *Fortune* article disclosed, much of corporation management has got into the habit of indoctrinating the executive's wife on the wherefores of her husband's organization by getting up booklets, etc. Ad agency management might find it quite rewarding if it borrowed the idea.

It could give the agencyman's wife an entirely different perspective from the one she now has about her husband's job. There are hosts of people, even those in the business and their wives, who have fallen victim to the common error of regarding advertising as huckstering. Basic explanation of the important part that advertising plays in the American economy and how advertising works might have a decidedly healthy effect. It might dispel the impression, for instance, that long lunches and the cocktail hour figure as dominant props for the business. It's been remarked that lots of young agency people are disposed to be cynical about their work. The stratagem might get at the root of some of this negative philosophy.

"In the public interest"

It cannot be emphasized too often that broadcasting's primary function is to serve the public. Everything follows from that.

And to be able to serve the public best, broadcasting must remain free.

Among the best expositions of this idea made in recent months was NBC Vice President Charles R. Denny's speech before the Communications Subcommittee of the House Committee on Interstate and Foreign Commerce. Entitled "Television, a responsibility and opportunity for serving the public," the statement was printed and deservedly disseminated among advertisers, agencies, Congress, and Cabinet, college presidents, religious leaders.

Denny's key thought is this: ". . . Control over program content is a responsibility which must remain in the broadcaster's hands. In our opinion, self-regulation on the part of broadcasters is the only really effective way of maintaining a high quality of service. Good taste cannot be legislated. It must grow from an inner awareness and a continuing resolve to operate in the public interest.

"The broadcasters of America have demonstrated that they have this resolve."

SPONSOR concurs heartily.

TV did it

When anybody starts describing TV as the ogre of the sports box office, you can cite the testimony of Julius Piazza, Detroit fight promoter, as reported by the Associated Press.

Piazza started local telecasts of his fights 13 months ago from a small Detroit Arena. Business pyramided to the point where he had to hire the largest indoor sports arena in town—the University of Detroit field house. The big payoff, which set Piazza to raving about TV, took place 27 February when, with a couple of unknowns, he drew a crowd of 10,124 and a gross gate of $17,183.

Said Piazza: "Television did it. TV made this fight. We started these boys on TV in four rounders. Then to six, and after that to eight. Now look at this crowd. They're not the hardboiled fight crowd. They've seen these kids in TV and now they want to see them in the flesh.

"Don't let anybody kid you, television is the best thing that's ever happened to boxing."

Applause

Watch the RFDs

Keep your eye on the National Association of Radio Farm Directors, whose members are commonly known as the RFDs.

These fellows rate among the most effective commercially in all radio. They understand their audiences, visit them, work with them, and are truly an important part of life on the farm.

These men didn't start out as salesmen, but they've developed into great salesmen because in their scheme of things service always comes first. With the proven value of their programs and the extreme loyalty of their audiences you'd think they would feel they were doing their job. Not so.

The RFDs want to be better salesmen. They want more understanding of what they do and what it means to advertisers by commercial managers and salesmen at radio stations. They want to show advertisers and agencies how to effectively employ them. Hence they have decided to hold a series of workshop clinics during 1953 to accomplish all these things. The first will be held either in Omaha or Kansas City early in April.

The RFDs are acting in unison in other ways. The Executive Committee of NARFD recently voted to raise a fund for the relief of flood-stricken farmers in the Netherlands. Hundreds of RFDs are urging their listeners to contribute.

The RFDs, and their positive approach, have big meaning for advertisers. A close look at the RFDs, perhaps attendance at their clinics, should pay many an advertiser, whether consumer or farm product, good dividends for the future.

South Georgia's

FIRST*

Television Station

**Granted Feb. 26, by action of FCC*

CHANNEL 37

WGOV-TV

"Dee" Rivers' Family Station – Valdosta, Ga.

WGOV	KWEM	WJIV	WEAS
Valdosta, Ga	West Memphis Ark. Memphis, Tenn.	Savannah, Ga.	Atlanta - Decatur, Ga
1000 WATTS	1000 WATTS	1000 WATTS	10,000 WATTS

CALL STARS, INC.
CANDLER BUILDING
ATLANTA, GEORGIA

NEW YORK

CHICAGO

DETROIT

BOSTON

SAN FRANCISCO

ATLANTA

HOLLYWOOD



Television Station Representatives

use magazine for Radio and TV advertisers

SPONSOR

23 MARCH 1953

50c per copy • $8 per year

SP 1-53 12473
WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

It Took was a Territory..

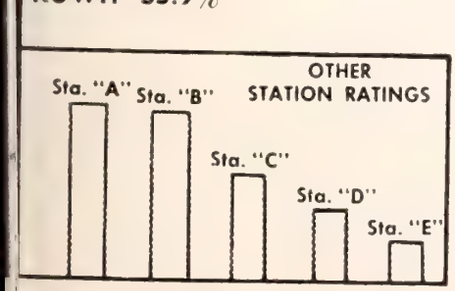


. . To take a Tombstone poker pot. His money eady wagered, gambler John Dougherty decided ra proof was needed of his hand's superiority. eling his pistol on the Territorial Governor, a ctator, John forced him to sign over a deed to territory and used it as a raise.

"You win," grumbled his Texan opponent, "but only 'cause the Governor of Texas ain't here!"

Radio KOWH hesitates to make free with the Governors of Iowa and Nebraska, but feels the below Hooper, averaged for the 15 month period from Oct., 1951, thru Jan., 1953, proves clear title to the Omaha, Council Bluffs area.

Bet you'll find it profitable for your campaign!



Kowh
OMAHA

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

WHAT SAG PACT WILL COST YOU
page 25

How Pall Mall zoomed to No. 4 in 14 years as king-size smoke
page 28

What rep salesmen can do to sharpen selling to timebuyers
page 30

3-D TV IS STILL BLUE SKY
page 32

Robot retailing: how it will affect advertising
page 34

Tips on using radio successfully from a supermarket ad manager
page 36

Mathisson agency exec explains how Miller Beer buys a radio network
page 40

The Colgate Clock, Home Office, Jersey City, N. J.



Ajax Cleanser
Cashmere Bouquet Hand Lotion
Cashmere Bouquet Toilet Soap
Colgate Brushless Shaving Cream
Colgate Chlorophyll Tooth Paste
Colgate Lather Shaving Cream
Colgate Ribbon Dental Cream
Fab
Halo Shampoo

Lustre-Creme Shampoo
Palmolive After-Shave Lotion
Palmolive Brushless Shaving Cream
Palmolive Lather Shaving Cream
Palmolive Soap
Rapid-Shave
Vel
Veto Cream Deodorant
Veto Spray Deodorant

COLGATE-PALMOLIVE-PEET COMPANY DOES A COMPLETE JOB...

SO DO HAVENS AND MARTIN, Inc. STATIONS . . . WMBG WCOD WTVR



FIRST STATIONS OF VIRGINIA

Since the days when Thomas Jefferson occupied the White House, Colgate-Palmolive-Peet Company and its experienced research men have been striving to make the world a cleaner, healthier place. People all over the world depend on Colgate to supply them with quality soaps and toilet goods.

Havens & Martin, Inc. Stations have a long record of service too—in supplying quality entertainment and public service to their large, loyal audiences. WMBG, WCOD, and WTVR are pioneer outlets and today still comprise Richmond's only complete broadcasting institution. You would be wise to let these First Stations of Virginia convert their listeners and viewers into customers for you!

WMBG AM WCOD FM WTVR

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond.
Pioneer NBC outlets for Virginia's first market.
WTVR represented nationally by Blair TV, Inc.
WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS 23 MARCH 1953

More big names to pop up at ABC

Look for more announcements from revitalized ABC of names signed for fall TV, radio programs. Signing of George Jessel, Martin Block are but first steps as post-merger ABC speeds building of lineup designed to attract more clients for fall. Other names thought to be in offing include Danny Thomas, Cesar Romero. ABC programing v.p. Robert Weitman is spearheading talent search in New York and trip of AB-PT President Leonard Goldenson and ABC President Robert Kintner to West Coast May lead to other talent contracts in future.

-SR-

ABC trying moderate-price program approach

While going all-out to compete for audience, ABC is apparently seeking to keep program costs in moderate-price bracket. "American Album" on ABC TV, new drama series of 12 shows to start 12 April, will cost $18-20,000 per show. Companion series on radio, "American Cavalcade," will be in $4-5,000 range, according to latest reports.

-SR-

SAG contract could up talent cost 1,100%

Talent costs for film commercials used on network shows could jump as much as 1,100% as result of recent contract signed by New York producers with Screen Actors Guild. Increase comes mainly through payments for repeat use of commercial. Clients, agencies, however, believe actual jump in costs for most advertisers can be kept within reason. Big stress will be on ingenuity in script writing. (See article on SAG, p. 25, and "Mr Sponsor Asks," p. 58.)

-SR-

Blatz will switch to spot

Most of nearly $2,000,000 in network TV money Blatz was spending for alternate-week "Amos 'n' Andy" on CBS TV will go into spot—both radio and TV. Weintraub agency told SPONSOR Blatz wanted for some time to back up its ever-expanding markets with heavy campaigns of spot radio and TV programs and announcements. Reason was not, as some have hinted, that pressure from organized groups like NAACP resulted in Blatz exit. Agency's comment: "A positive step in our market-by-market expansions of Blatz TV lineup."

-SR-

100 radio stations join spot crusade

With 100-plus stations subscribing to Station Representatives Association "Crusade for Spot Radio" as this issue went to press, key objective is assured: appointment of high-level salesmen to sell spot to big advertisers. Enthusiastic support already in from such industry leaders as Robert D. Swezey, WDSU; Paul W. Morency, WTIC; William McGrath, WHDH; Ralph L. Atlass, WIND; George Harvey, WFLA; Harben Daniel, WSAV; Roger Shaffer, WSPA; Richard Borel, WBNS; Ed Craney, Craney Stations; Richard Mason, WPTF; John Surrick, WFBR; Glenn Snyder, WLS; Henry Clay, KWKH; Frank Fogarty, WOW; Vernon Nolte, WHIZ; Walter Wagstaff, KIDO; Robert Jones, KRMG.

-SR-

SPONSOR's 8-month study of all media out April

SPONSOR spent 8 months talking to 133 media experts in 6 cities, surveying 500 agencies and advertisers on how they evaluate media. Why study was made will be explained in 6 April issue together with some of valuable data uncovered. Series will begin 20 April issue.

SPONSOR, Volume 7, No. 6, 23 March 1953. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 510 Madison Ave., New York 22. $8 a year in U. S., $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

REPORT TO SPONSORS for 23 March 1953

Should daytime TV, nighttime radio be abandoned?

SPONSOR wound up all-media project research by interviewing all 6 network presidents. Most controversial statement any one of them made: "There shouldn't be any daytime TV just as there shouldn't be any nighttime radio. I don't think it will happen, but it would benefit all segments: the industry, the advertiser, and the public. You can't program well for all those hours we're trying to fill in TV. New York stations alone eat up in one year the equivalent of 52 years of Hollywood's output! . . . And if you quote me I'll deny every word!" All 5 other presidents disagreed.

–SR–

Morgan agency checks media every week

Ray Morgan, of Hollywood, in town to get Old Gold to renew his "Queen for a Day" over full MBS net for another year, which it did, has one of few, if any, agencies testing media effectiveness on basis of sales every week. He uses pantry check in 6-state Western area. When sales dip, he switches media, program or copy; says dollar for dollar radio sells more goods.

–SR–

Coverage is new radio research muddle

Existence of 2 coverage measurements—NCS and SAM—is creating confusion among agencies, stations. In Houston, for instance, top 2 AM outlets are almost evenly matched in SAM. In NCS, one is 11% higher than other. SRA has recently formed committee to investigate.

–SR–

Pall Mall to launch saturation spot radio drive

New Pall Mall spot radio campaign is scheduled to break 1 April. Announcements will go into 45 markets for 36 weeks, 7 days a week with morning time to be used exclusively (6:30-8:00 a.m.). Campaign will concentrate on major markets, where Pall Mall is strongest, and will include all radio stations in each market. (See full-length story on Pall Mall and its history as king-size brand, p. 28.)

–SR–

NBC TV exec urges pre-planning to pare show costs

Advertisers can help counteract recent NBC TV increases in rates for production facilities by careful pre-planning, NBC TV program and production financial manager Edward Stegeman told SPONSOR. As example, he cited show whose nut was cut $2,000 when producers came to his department for consultation. Such economies are frequent result of consultations, Stegeman says.

–SR–

"Robot retailing" puts stress on radio, TV

Mass retailing of future will virtually eliminate sales help in stores. That's opinion of Grey Advertising's director of merchandising, E. B. Weiss. He told SPONSOR depersonalization of retailing would "tend to a reappraisal of radio and television because here every experience has been that the advertiser can gain the warm, human personal touch" which is on wane in retailing now. (See condensation of speech by Weiss on retailing of future, p. 34.)

–SR–

Psychologist gives tips to programers at CAB meeting

Tips from psychologist for programing men were part of proceedings at Canadian Association of Broadcasters meeting in Montreal. Harriet Moore, director of psychological services, Social Research Inc., Chicago, said important pitfall of man who builds programs was making fallacious assumption that he and his audience have like tastes. She pointed out those who create shows are more and more drawn from upper strata of society, hence removed from thinking of mass audience.

JUST RELEASED! In newest market research, A. C. Nielsen Company Says:

WKY Now Serves 340,060 Families in Daytime



WKY Now Serves 281,280 Families at Nighttime



Newest WKY station coverage data just released by A. C. Nielsen Company Marketing Research, Chicago

Depth of Coverage	No. of Counties	WEEKLY WKY CIRCULATION Daytime	Nighttime	Total Homes in Area	Radio Homes in Area
75-100%	30	262,190	226,870	296,200	290,940
50-100%	42	312,210	265,200	386,300	379,370
25-100%	61	337,990	281,280	495,900	486,060
10-100%	68	340,060	281,280	513,100	503,090

NIELSEN COVERAGE SERVICE

COPYRIGHT A. C. NIELSEN CO., JAN. 1953

There are 665,620 Radio Homes in Oklahoma . . . Yes, only 2.2% less than All Oklahoma Homes have at least one set! All facts add up to this:

WKY IS THE DOMINANT RADIO ADVERTISING MEDIUM IN OKLAHOMA!

WKY RADIO

930 ON YOUR DIAL NBC

Affiliated with WKY-TV
THE DAILY OKLAHOMAN
OKLAHOMA CITY TIMES
THE FARMER-STOCKMAN
Oklahoma City, Okla.
See The Katz Agency

the magazine Radio and TV advertisers use

SPONSOR

23 March 1953
Volume 7 Num

ARTICLES

Here's what new SAG agreement will cost you

Unless production techniques are modified, costs of film commercials will become staggering even for big budgets. But it's likely script ingenuity will save the day, intensive SPONSOR survey of admen indicates **25**

How Pall Mall zoomed to No. 4

In the 14 years since it went king size, Pall Mall has risen from 15th place to 4th last year, passing Philip Morris. Among tangible reasons for success are intensive and consistent use of air media and attractiveness of package **28**

Are you selling time today on a 1947 basis?

Timebuyers feel some rep salesmen are selling with old-fashioned methods. Reps reply load of paper work keeps salesmen from being creative **30**

3-D TV is still blue sky

Giving TV film shows third dimension is technically possible but nowhere near being a reality. Actually next big technical advance will be color TV **32**

Robot retailing: its effect on advertising

Grey Advertising's E. B. Weiss analyzes trend toward dispensing of products by machines, points out that this puts bigger load on advertising. Air media in particular will be valuable in giving products warm, personal sell **34**

Stan the Grocery-Man's tips on using radio

West Springfield, Mass., supermarket started using radio heavily six years ago, had $5,000 weekly volume. Today it's grossing $30,000 and still climbing **36**

World radio: 600 million listeners

Communications expert Arno Huth says radio set count jumped from 120 million in 1941 to 220 million in January 1953 with many new areas opened up **38**

How Miller Beer buys a network

Successful brewer buys "from the market up," seeking sales, not prestige. A network's flexibility in providing markets it wants is regarded as all important **40**

COMING

SPONSOR spends eight months evaluating media

In a 14-article series SPONSOR will present an evaluation of all advertising media. Article introducing the series in next issue will explain methods and objectives of this major study and how it will benefit readers

6 April

Facts on summer radio and TV audience

As part of Summer Selling section SPONSOR is gathering detailed audience facts designed to show advertisers how they can use radio and TV effectively

6 April

DEPARTMENTS

TIMEBUYERS AT WORK
MEN, MONEY & MOTIVES
510 MADISON
NEW AND RENEW
MR. SPONSOR, V. Gies
P. S.
NEW TV STATIONS
FILM TOP 20
FILM NOTES
COMMERCIAL REVIEWS
TV RESULTS
MR. SPONSOR ASKS
AGENCY PROFILE, K. Foster
ROUND-UP
NEWSMAKERS IN ADVERTISING
INTERNATIONAL REPORT
SPONSOR SPEAKS

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CHANNEL

XE 6 TV

TAKES PLEASURE
IN ANNOUNCING THE APPOINTMENT
OF ITS NATIONAL REPRESENTATIVE

FOR AVAILABILITIES

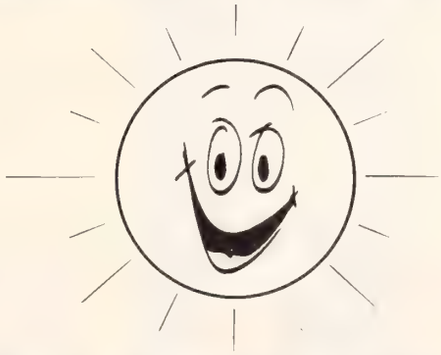
ADAM YOUNG TELEVISION CORP.

CALL OR WIRE

NEW YORK CHICAGO

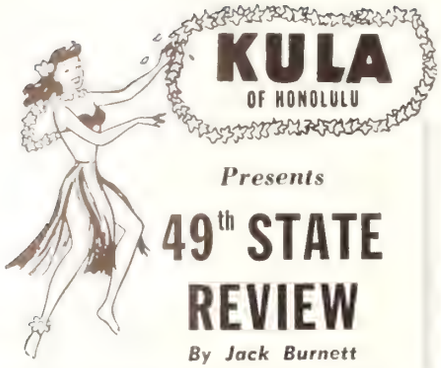
LOS ANGELES ST. LOUIS

BLANKETS SUNNY SAN DIEGO



LIKE THE CALIFORNIA SUNSHINE

NEW WAY TO CATCH THE EYES AND EARS OF SAN DIEGO — *AND IT COSTS YOU LESS!*



Presents

49th STATE REVIEW

By Jack Burnett

Have you noticed the top priority of Hawaii's statehood in Congress? Statehood has been promised to Hawaii during this session and it now appears that it may clear both Houses within the month. Be that as it may, Hawaii is prepared for Statehood. ARE YOU?

For the past several years, Hawaii has become more and more competitive. No longer do you sell your merchandise because you know or deal with the right people. You sell it only upon public demand. Super markets are springing up everywhere and super drug stores are coming into the picture. More than ever to maintain sales position, advertising is important in Hawaii. AND WITH STATEHOOD, ALL BARS WILL BE LET DOWN!

The only medium that can truly cover the mass market of Hawaii is radio, flexible as it is, far reaching as it is—and the most potent radio in Hawaii is the station with the power to cover the entire market and the programming to capture the biggest audience. Every survey since 1950 has put KULA on top.

The 1950 census credited Hawaii with 119,000 radio homes, 84,000 on the Island of Oahu. Careful studies of all sources indicate that 150,000 radio dwelling units is closer to the facts today. Increased incomes and individual inclinations have caused a building boom in Hawaii. There are thousands of new dwelling units completed and occupied in the past few years. These are all new radio homes. The military, never counted in civilian population estimates, is constantly on the increase and they are avid radio listeners and are not forgotten in KULA's programming.

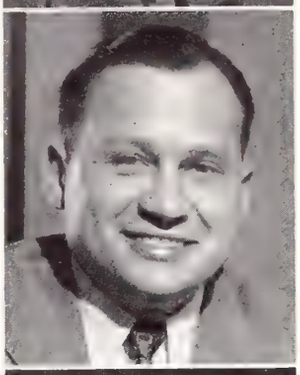
Add to these radio homes 95,000 civilian passenger car radios to which KULA's daily "Melody Highway" program is particularly dedicated. "Melody Highway" with its direct police calls and on-the-spot highway tips and information of value to motorists is a sensation . . . and, incidentally, a terrific merchandising vehicle.

AND . . . THERE ARE STILL FEWER THAN 5,000 TELEVISION HOMES IN HAWAII!

Timebuyers at work



Sally Reynolds, *Scheideler, Beck & Werner, has a threefold problem in buying radio-TV time for three International Salt Co. products. For Red Cross Salt, she buys morning time to reach housewife audiences. "This product has mainly metropolitan distribution," she adds. "I buy Negro and foreign radio to get more complete coverage for it." Blue Salt, for farm use, is placed in noontime slots to reach farmers at lunch. Sterling Table Salt, with national distribution, is aimed at a more general housewife audience.*



Philip Archer, *Gardner Advertising, St. Louis, buys 300 radio and TV stations for Bromo Quinine Cold Tablets. "The bulk of Bromo Quinine's ad budget is behind this year-'round spot radio and TV effort," Phil explains. "To get top results in the highly competitive drug field, I keep checking and analyzing facilities, schedules, merchandising, drug and consumer sales in the varying markets." What Phil doesn't mention is that he could well use a pair of seven-league boots since he arranges most schedules through personal visits to stations.*



Ken Kearns, *Biow Co., is carefully looking over new TV stations for his Shasta Creme Shampoo account. "We're in 45 TV markets throughout the country on a year-'round basis," he says, "but we want to increase coverage as fast as possible." His main problem in placing Shasta's commercials: finding sufficient Class A adjacencies for 60-second films. With Shasta's sales pitch aimed at a women's and teen-age girl audience, Ken buys time near daytime serials, as well as family-type nighttime comedy and drama program adjacencies.*



Helen Wilbur, *Grey Advertising, is placing Ronson's 20-second TI commercials in Class A nighttime. "We're getting top adjacencies to reach the wide mass audience," she reports. In TI since 1949, Ronson has never dropped a market. Today its TV spot campaign is the backbone of of Ronson ad strategy, with magazine ads to supplement circulation. "In the 1953 spring campaign, we'll be in 50 markets with a frequency range of one to four commercials a week," Helen adds. Ronson has sacrificed length to top adjacencies.*

5460 CONSECUTIVE RADIO PROGRAMS



Sold Department Store Wares to Thousands In Western New York

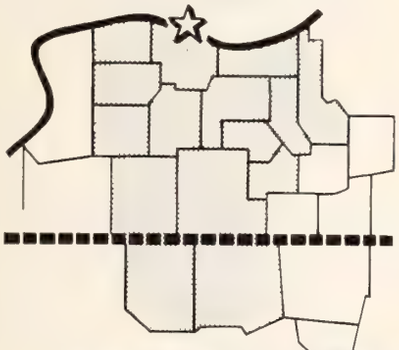
...On WHAM 21 years won 5 National Awards

99.8%

DOMINATION

OF 16-COUNTY AREA

WHAM ROCHESTER, N.Y.



WHAM

Few radio success histories can equal Sibley, Lindsay & Curr Company's 21 years of uninterrupted broadcasting on WHAM. This huge department store—largest between New York and Cleveland—has done an outstanding merchandising job through its mid-morning 15-minute Tower Clock Time radio program.

The 1952 NRDGA radio award gives Sibley Tower Clock Time another coveted first—making 4 first prizes plus one grand award.

Sibley's is just one of many WHAM radio clients who enjoy a rising sales curve in the 16 Counties WHAM covers thoroughly.

Let us tell you more in detail what Sibley's has accomplished on **WHAM.**



The STROMBERG CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*

"TO
PUSH
A PRODUCT
YOU GOTTA PUT
STRENGTH
BEHIND IT"



And we've got the muscle . . . FOUR TOP DISC JOCKEYS, whose programs establish KSDO as San Diego's ***first*** station . . . the one with ***most*** listeners.*

May we show you how KSDO can help yau muscle-in on this ***billion*** dollar market.

* HOOPER and NIELSON

KSDO
1130 KC 5000 WATTS

Representatives
Fred Stubbins – Los Angeles
Daren McGavren – San Francisco
John E. Pearson, Co. – New York

Men, Money and Motives

by ***Robert J. Landry***

Spot's big boom

If you assume 1929 as the year when spot radio took shape, if you note 1951 as the year when, for the first time, spot radio advertising dollar volume exceeded the dollar volume of network radio, you have a time spread of 22 years. In that spread, national spot started from scratch and proceeded to wow. The record is remarkable, no matter how you slice it, and it is a continuing performance, thanks to the tools perfected by the reps. In the year just ended spot radio was up 4.1% for a grand estimate of $124,414,000 while network radio was down 13% for an estimated $99,071,000.

* * *

Now turn to television. There have been barely five years of big-time development. How stands the score between network and spot? Network, $135,614,000, up 39% in 1952 over 1951; spot, $82,711,000, up 38%. What conclusions may one fairly draw from the figures? First off, one sees spot television already within binocular distance of the $100,000,000 volume which spot radio took nearly two full decades to reach. Spot television will probably cross the nine-figure Rubicon well short of 10 years.

* * *

Back to radio. In the first six weeks of 1953 radio receiving sets have been selling at the rate of 250,000 a week, and are selling proportionately as well in television markets as in non-television markets. A fabulous invalid, indeed! Hardly more than 2,000,000 sets could be replacements for obsolescence. Yet Americans are buying 12,000,000 radios this year—on current pace. Sets for bedrooms, sets for kitchens, sets for playrooms, sets for upstairs, sets for downstairs. Radios are cropping up in every corner of the house.

* * *

Confidence in the continued vitality of radio, on the level of dominant stations in major markets, is what prompted Henry I. Christal to organize a new representative company devoting its efforts exclusively to radio. Just starting its second year of operation, the Henry I. Christal Co. has lined up a list of potent stations, every one a respected veteran, including WBEN, Buffalo; WGAR, Cleveland; WJR, Detroit; WDAF, Kansas City; KFI, Los Angeles; WHAS, Louisville; WTMJ, Milwaukee; WGY, Schenectady; WTAG, Worcester. Christal's whole concept is full of new angles. He envisions shifting emphasis from quantitative to qualitative analysis, also systematic sale of spot radio to executives on the advertiser, as well as on the agency level, and other changes in procedure.

* * *

Plainly the sales rep of 1953 as compared with the sales rep of 1933 is a boy who has meanwhile completed a graduate course in business administration. He does not limit himself to calls upon timebuyers. John Blair & Co. has one high-salaried man devoting

(*Please turn to page 87*)

we've been on both sides of the desk



It's mighty helpful to understand the other man's problem when you are trying to sell him something.

The men of H-R Representatives have a decided edge in this business of advertising selling because of their vast experience on *both* sides of the desk.

Collectively H-R men have been successful buyers of time; account executives in agencies; have owned, managed and sold for radio stations; been advertising manager of well-known national companies and last and most important, spent years and years representing AM and now, TV stations.

Yessir, when you can talk the language of both sides of the desk, it's much easier to prove your point.

Remember, there is no desk-bound brass at H-R Representatives. So, whether it's one of the owner-partners or a veteran salesman H-R Always Sends A Man To Do A Man's Work.

FRANK HEADLEY, President
DWIGHT REED, Vice President
FRANK PELLEGRIN, Vice President
CARLIN FRENCH, Vice President
PAUL WEEKS, Vice President

RADIO H·R **TELEVISION**

405 Lexington Avenue, New York 17, N. Y.
Murray Hill 9-2606

35 E. Wacker Drive, Chicago 1, Illinois
RA ndolph 6-6431

And On the West Coast:

Harold Lindley, Vice President
6253 Hollywood Blvd., Hollywood 28, Calif.
Granite 1480

James Alspaugh, Manager
110 Sutter Street, San Francisco, Calif.
Exbrook 2-3407

KMA'S FARM DEPARTMENT

SERVES ALL OF THE RICH RURAL MIDWESTERN AREA

Here is what some of the leading agricultural men of the KMA-Area have to say about Merrill Langfitt, KMA's Farm Department.

"The KMA Farm Department, through its able director Merrill Langfitt, provides good, timely information in its daily broadcasts, and is a definite contribution to modern agriculture."

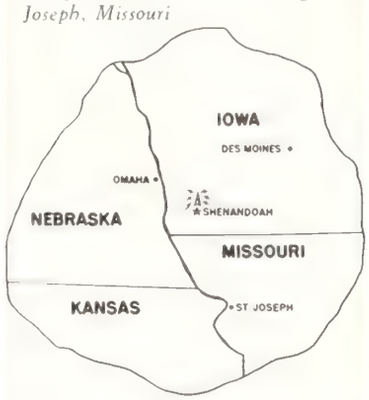
Ralph B. McGill, District Conservationist U. S. Department of Agriculture, Bethany, Mo.

"KMA, and people in its listening area are very fortunate in having a very willing and capable man in Merrill Langfitt. His sound and unbiased thinking on the many farm problems and legislation has been very helpful to the farm people in their planning."

O. C. Swackhammer, President, Midwest Livestock Feeders Assoc., Tarkio, Missouri

"Merrill Langfitt, KMA Farm Department, is able to talk the farmer's language. He knows the farmer's problems. He keeps up with agricultural events and agricultural legislation. Mr. Langfitt and KMA are to be congratulated on their activities in the interest of Agriculture down through the years."

Don K. Spalding, Executive Secretary, St. Joseph Livestock Exchange, St. Joseph, Missouri



KMA Shenandoah Iowa

If you are looking for concentrated spending power—look first at rich KMA-Land where 3/4 of the population is rural.

Under Management of
MAY BROADCASTING CO
Shenandoah, Iowa

510 Madison

PURINA MERCHANDISING

May I congratulate you on your fine article about Purina merchandising in the February 9 issue ("What 100 merchandising consultants did for Purina," p. 34). Also, may I thank you for the nice treatment you gave us and our client.

Would you have your shipping department send me 50 additional copies, please. I plan to merchandise this issue among all Purina sales managers.

S. W. Brown Jr.
Brown Bros. Advertising
St. Louis, Mo.

We enjoyed very much the story, "What 100 merchandising consultants did for Purina," 9 February 1953 issue. In this article you refer to "How Purina profited by farm station contests." SPONSOR 25 February 1952. Could we get a copy of this issue or a reprint or tear sheets of this article?

Thomas W. Woody
Advertising Manager
Superior Feed Mills
Oklahoma City, Okla.

• Copies of most back issues are available. Price is $.50 per copy.

NET CUT-INS

We noted with interest your article in the February 9 issue, "What a sponsor should know about net cut-ins," (p. 38.) We think there should be a sequel: "What local stations should know about net cut-ins."

At a recent affiliates meeting in Salt Lake City, a number of station managers were concerned with this new practice. We had been contemplating a letter to Mutual's executive department for some time, and your article brought a quick decision!

A few excerpts from our letter to President Thomas F. O'Neil follow.

". . . your recent orders seem to be the beginning of a new trend. We have found local businessmen who can obtain free cut in advertising through Mutual's generosity refuse to buy time locally. We cannot see how a network with any recognition of a local broadcaster's problems can call on their affiliate stations to accept such a plan. It amounts to our giving "free advertising" on network shows. Other local advertisers paying card rates and talent fee for Mutual programs feel the practice is unfair.

"Since we know other stations are in agreement with our policy, it would seem that Mutual could give recognition to the problem."

We consider donating our services for this cause completely unprofitable from the standpoint of a local broadcasting station.

Eli Daniels
General Manager
KDSJ
Deadwood, S. D.

TOY COMPANY

In your "Roundup" column of February 23, our client, Playskool Manufacturing Co. is located in Philadelphia. Actually, it is a well-established outfit in Chicago.

Results of program it sponsors (*Pioneer Playhouse*, WCAU-TV), incidentally, have far exceeded expectations. The show is currently rated at 8.8—nearly double that of their first program and the highest rated pre-noon children's show in the area. In fact, latest reports show *Pioneer Playhouse* at nearly twice that of other shows on television during the same time segment—one of them a top network kiddy show.

Norma Lieberman
Friend-Reiss-McGlone
New York

LISTENER'S GRIPES

We were just on the desperate verge of sending letters to various sponsors and TV critics when John Crosby came up with a piece on our very gripe in this morning's *Herald Tribune* (March 4, 1953.) Not only that, but he covered the situation *perfectly*, and mentioned your magazine, so I hope that by writing to you I may cover a wide field.

If this fails, we shall simply squander $20 on one of those "hush" gadgets by means of which one can completely cut off commercials.

Most sponsors seem to be utterly stupid. Anybody with half a brain should know that the . . . trip ham-

Put the 3rd dimension into UHF/VHF station planning—



—with RCA *exact scale* MODELS

- You see the station as it actually will look
- You can work out layouts faithfully and accurately—plan with confidence
- You work with exact replicas of RCA's newest UHF and VHF equipment

For UHF and VHF transmitter rooms

40 pages of paper cut-outs covering 7 different RCA UHF and VHF transmitters—25/20kw power amplifiers—50kw power amplifiers—input and monitoring equipments—transmitter consoles—power equipment, etc.

For studio and control rooms

22 pages of paper cut-outs on RCA Studio Cameras—16mm TV film projectors—a 35mm film projector—film cameras—program and audio-video consoles—transcription turntables—studio and film equipment racks, etc.



For copies of these indispensable UHF and VHF station-planning aids, call your RCA Broadcast Sales Representative. Or write on your broadcast station letterhead to Section 15-6, RCA Engineering Products, Camden, N. J.

Price $2.00 each

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT **CAMDEN, N.J.**

"HOMETOWN, AMERICA"

comes to WFBR in Baltimore!

BIG, BIG NEWS FOR FOOD ADVERTISERS!

Truly, the most outstanding radio project produced exclusively for the food industry of the nation!

DIRECT TIE-INS WITH 2765

leading Baltimore Food Stores doing 60% of Baltimore Food Business!

Yes—"Hometown, America", the same great radio project which has proved so phenomenally successful for food advertisers comes to WFBR in Baltimore starting Monday, April 6!

"Hometown, America" on WFBR offers the food advertisers unheard of advantages—guarantees immediate, sustained sales increases! Puts tremendous merchandising weight behind every sponsor—sells your product—improves and freshens store positions, erects banners and shelf talkers, builds displays and distributes leaflets to grocers! Also equipped to handle in-store sampling of your product or products!

All this, plus participation in the "Hometown, America" daily hour on WFBR—and *much more*—is yours when you buy "Hometown, America"—the most terrific radio merchandising and promotion project in history!

"Hometown, America" will begin operation on WFBR on Monday, April 6. Be sure you're a part of this tremendous food sales and merchandising effort — reserve your time now! Write, wire or phone any WFBR account executive or your John Blair man—be a part of "Hometown, America" on WFBR in Baltimore!

"Hometown, America" is presented under the auspices of the Retail Grocers and Meat Dealers Association of Baltimore, Inc.

Guarantee

A permanent crew of full-time sales service experts sell your products—increase distribution —handle in-store merchandising!

WFBR

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD. • REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

mer, electric drill technique merely serves to antagonize the listener. Any and every advertising announcer who talks louder than the sponsored program, and who *hammers* at you automatically drives us (the listener) away from his product. . . . Of all these people (announcers), I think Dennis James is our pet hate. He has tamed down and sweetened up somewhat of late, but even so, we find him utterly objectionable.

We are also sick of anatomical and digestive details—Dwight Weeks, for instance. Have given up listening to Hollenbeck Sunday evenings because it's too much trouble to turn down the volume.

Now let me tell you of some of the advertising we don't mind and even enjoy—of course Godfrey, bless him; Alcoa, Reynolds Aluminum, Kraft Cheese, Westinghouse, General Electric on the Waring program. I don't listen to Godfrey's morning show, but have gone out and bought every one of his evening products just because he's so darned charming about it.

Most of the others (commercials) listed in the above paragraph are interestingly informative as well as diversified—that adds up to favorable listener response. Do please pass this along to sponsors!

MRS. ARTHUR L. NORTON
14 *Kenwood Rd.*
Garden City, N. Y.

TV FILM COVERAGE

Let me congratulate you on your excellent coverage of films for television. I use SPONSOR continually as a reference and find it extremely helpful.

GEORGE T. SHUPERT
United Artists Television Corp.
New York, N. Y.

All of us at KROD-TV were greatly interested in the film survey which rates shows in various markets which apeared in your January 26 issue.

Of the top 10-rated film shows in the country, this station has seven on the air and sold. One other is in the hands of our sales department. . . . For use in promotion, will you please mail six copies or reprints of this interesting article and bill us.

Many thanks for the fine services provided by SPONSOR. May we have permission to reproduce and quote from this article?

GORDON R. PHILLIPS
Promotion Manager
KROD
El Paso, Tex.

● **Permission granted. SPONSOR is happy to allow reprinting of material provided permission is asked and the source is clearly identified.**

BOSTON EDISON

Please rush 100 copies of the February 9 issue of SPONSOR to Robert J. Cunningham, television director, Boston Edison Co. and bill him directly for any charges involved.

And thanks to your staff for a fine article which all of us connected with the agency and the account enjoyed and appreciated.

GERALD D. ROSCOE
John C. Dowd, Inc.
Boston, Mass.

TV RESULTS

Your radio and TV results are mighty interesting. But it is a bit frustrating to read of case histories and wonder just what type of approach or script was used to attain the results described.

For instance, you report on the Ray Quinlan Dance Studios (via KTTV, Los Angeles), SPONSOR, 23 February 1953, p. 62). As it happens, we have a dance studio on two local stations. The results on one station are falling off. A new shot in the arm is needed. What did Quinlan do on that TV spot to get 45 calls?

GUSTAV BERLE
Berle Advertising Associates
Baltimore, Md.

● **For further information, we suggest writing to station, agency, or client involved.**

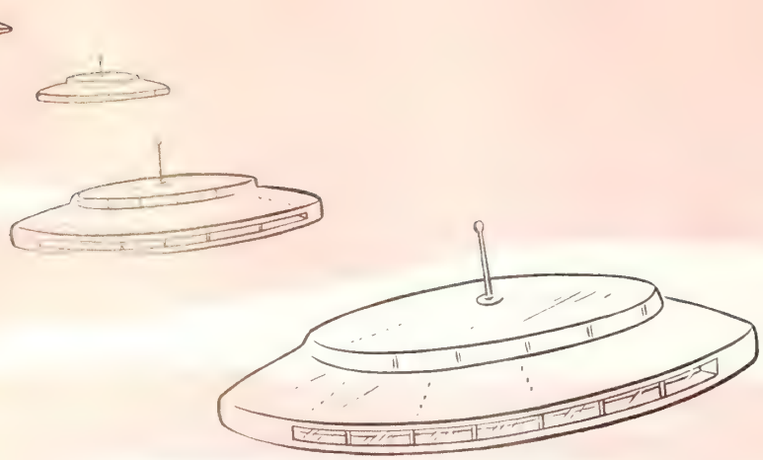
MOVIES ON TV

SPONSOR's quick and thorough job of reporting Metro Goldwyn Mayer's TV advertising activity was most welcome in this quarter ("Movies on the Air," 23 February 1953, p. 24.)

We feel that SPONSOR has supplemented our activity with the movie industry so completely and thoroughly that the use of WABC-TV (formerly WJZ-TV) has been enhanced by your articles on the industry.

(*Please turn to page* 96)





Flying Saucers over Waterbury?

No, plastic buttons!
The former Waterbury Button Company—known since 1944 as Waterbury Companies, Inc.—began experimenting with thermoplastics just after the Civil War—true pioneers in plastics! Today its business has grown sky high.

Waterbury Companies, Inc., produce everything plastic from intricate electrical parts and industrial parts to toys and buttons. They're one of the prominent industries of Waterbury that keeps business boomin'! Retail sales last year were $134, 252, 000. How are your sales in Waterbury?

Better Rely on the Air Power of WBRY!

Stratospheric sales are the kind of results you get with WBRY. There's a simple reason why. 44 of 48 Pulse-rated daytime quarter hours on WBRY rank FIRST by far! The time is now for you to let WBRY get behind your product and keep it moving.

Ask AVERY-KNODEL for the WBRY story

ANY time is **GOOD** time on **WBRY**

WBRY
WATERBURY, CONN.

WATERBURY, CONN. **CBS** 5000 WATTS

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
AF of L	Furman, Feiner & Co	ABC TV 15	Both Sides; Sun 1:30-2 pm; 15 Mar; 52 wks
Borden Co	Meldrum & Fewsmith	NBC TV 59	Kate Smith Show, F 4:30-4:45 pm; 13 Mar; 13 wks
Carter Products	Ted Bates	CBS TV 34	There's One in Every Family; W 11-11:05 am; 1 Apr; 13 wks
Colgate-Palmolive-Peet	Wm. Esty	CBS TV 65	The Big Payoff; M, W, F 3-3:30 pm; 30 Mar; 52 wks
Continental Baking Co	Ted Bates	NBC TV 34	Howdy Doody; W 5:30-5:45 pm; 5 May; 52 wks
Helene Curtis	Ruthrauff & Ryan	Du Mont 23	Down You Go; alt F 10:30-11 pm; 13 Mar; 26 wks
Johnson & Sons	Needham, Louis & Brorby	ABC TV 18	The Saturday Night Fights; Sat 9-10 pm; 25 Apr; 26 wks (co-sponsor with Bayuk Cigars)
Procter & Gamble	Benton & Bowles	NBC TV 57	Those Two; M, W, S 7:30-7:45 pm; 23 Mar; 13 wks
Scholl Manufacturing Co	Donahue & Coe	Du Mont 8	Paul Dixon Show; M 3:30-3:40 pm; 16 Mar; 13 wks
Serutan Co	Ed Kletter Assoc	CBS TV 33	There's One in Every Family; 11:05-11:10 am; 2 Mar only
Thor Appliances	Henri Hurst and McDonald	ABC TV 25	Quick as a Flash; Th 10:30-11 pm; 12 Mar; 52 wks
Vitamin Corp of America	Kastor, Farrell, Chesley & Clifford	Du Mont 8	Paul Dixon Show; W 3:40-3:50 pm; 18 Mar; 13 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBDO	NBC TV 79	Robert Montgomery Presents; Alt M 9:00-10:30 pm; 4 May; 51 wks
Carter Products	SSCB	CBS TV 60	I've Got a Secret; alt Th 10:30-11 pm; 16 Apr; 26 alt wks
Crosley Div, Avco Mfg Co	Benton & Bowles	NBC TV 66	What's My Name; alt M 8:30 pm; 16 Mar; 13 wks
General Foods Corp	Young & Rubicam	CBS TV 63	Our Miss Brooks; F 9:30-10:00 pm; 3 Apr; 52 wks
Oldsmobile Div	D. P. Brother	CBS TV 30	Douglas Edwards and the News; M, W, F 7:30-7:45 pm; 20 Feb; 52 wks
Schick	Kudner	CBS TV 81	Crime Syndicated; alt T 9-9:30 pm; 17 Mar; 7 alt wks

3. New National Spot Television Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
John Morrell Co	Red Heart Dog Food	N. W. Ayer & Son, Phila	38 Stns	Five-min partic on Today; Th, F; st 5 Mar; 13 wks
Lucerne Milk	Lucerne Milk	J. Walter Thompson, SF	Ltd Eastern mkts	Women's variety partic; st Feb; 26 wks
Polaroid Land Camera Co	Camera	BBDO, NY	23 mkts throughout country	One-min, 20-sec film anncts one a wk; st Apr; 52 wks
Ronson Art Metal Works	Ronson lighters	Grey Advertising, NY	50 key mkts	One-min, 20-sec film anncts; 52 wks

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Richard Beherends	Raymond Loewy, Chi	Calkins & Holden, Carlock, McClinton & Smith, Chi, art dir
Donald K. Beyer	Comstock Advertising, Buffalo, media dir	James C. J. Wells, Buffalo, acct exec, media dir
James F. Black	William Weintraub, acct exec	Benton & Bowles, acct exec
Philip M. Bottfeld	Benton & Bowles, assoc dir of publ, prom	Same, acct exec
Roy Campbell Jr	Foote, Cone & Belding, Chi, chmn of plans board	Same, NY, memb of Mgment Group
Milton Carlson	Western Advertising, LA, vp	Milton Carlson Co, LA, pres, owner
Fred B. Clarke	Ruthrauff & Ryan, copy dir	Same, vp
Frank Dennis	Ruthrauff & Ryan, radio-TV dept	Doherty, Clifford, Steers & Shenfield, vp, dir of radio-TV commls
James Ehrilicher	Chi, publ rel dir	Calkins & Holden, Carlock, McClinton & Smith, Chi, publ rel



Numbers after names refer to New and Renew category

Fred B. Clarke (4)
C. L. Smith (4)
Lawrence Gavda (4)
Haakon Groseth (4)
Samuel Sutter (4)

In next issue: New and Renewed on Radio Networks, New National Spot Radio Business, National Broadcast Sales Executives, Sponsor Personnel, New Agency Appointments

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ralph Ellis	Leo Burnett, Chi, acct exec	Same, vp
Wayne Fickinger	Sears-Roebuck, Chi, adv dept	Calkins & Holden, Carlock, McClinton & Smith Chi, copy dept
Lawrence Gayda	Ruthrauff & Ryan, art dir	Same, vp
Winfield C. Goulden	Benton & Bowles, publ, prom dept rep	Same, acct exec
Haakon Groseth	Ruthrauff & Ryan, vp	Same, dir
Kermit R. Hansen	Omaha World-Herald, Neb, asst bus mgr	Allen & Reynolds, Omaha, exec
Garrett E. Hollihan	Foote, Cone & Belding, SF, acct exec	Arthur Meyerhoff & Co, LA, exec staff
Joseph R. Joyce	Robert W. Orr & Assoc, vp	Ruthrauff & Ryan, acct exec
Sol Katz	Biow, asst mgr of consumer res	Geyer Advertising, project dir
Bert M. Knighton	Pepsi-Cola Co, asst to pres	Criterion Advertising, acct exec
Roy Kasinski	Mall Tool Co, Chi, adv staff	Calkins & Holden, Carlock, McClinton & Smith Chi, prod supervisor
Pud Lane	Transfilm, vp	Ruthrauff & Ryan, exec prodr of TV commls
N. F. Lawler	Nash Motors, dir of adv and sls prom	Geyer Advertising, vp
Herb Lund	Ruthrauff & Ryan, acct exec	Same, vp
James McCaffrey	Hewitt, Ogilvy, Benson & Mather, dir of media	Same, vp
J. Norman McKenzie	John C. Dowd, Boston, acct exec	James Thomas Chirurg Co, NY, Boston, vp in chg of merch
William W. Mulvey	Maxon, assoc acct exec	Same, acct exec
Peter Nicholas	Benton & Bowles, res	Same, assoc dir of res
Shelby Page	Hewitt, Ogilvy, Benson & Mather, treasurer	Same, vp
Armand E. Rivehun	Retail jewelry merchandising	Sullivan, Stauffer, Colwell & Bayles, acct exec
F. M. Schwemmer	Ruthrauff & Ryan, vp	Same, dir
Zachary Schwartz	Biow	Sherman & Marquette, NY, creative TV dept staff
Rudy Singer Jr	Ruthrauff & Ryan, acct exec	Same, vp
C. L. Smith	Ruthrauff & Ryan, vp	Same, dir
Howard Stanley	WEAM, Arlington, Va, gen mgr	Belmont Ver Standig Advertising, Washington, D. C., vp in chg of creative dept
Samuel Sutter	Biow, in chg of creative dept	Same, vp in chg of creative dept
Kenneth A. Syfrit	National Transitads	Adrian Bauer Advertising, Phila, acct exec
David J. Wasko	Donahue & Coe, in chg of media	Morey, Humm & Johnstone, asst to pres
Henry White	CBS Television, bus mgr	Biow, radio-TV exec
Cyril J. Wedding	Kroger Co, Cinci, copy	Smithson, Wyman & Withenbury, Cinci, copy-contact

5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ruth Armstrong	American Home Foods, consumer rel dir	Good Luck Div, Lever Bros Co, brand publ mgr
Albert Elias	R. H. Macy	Harriet Hubbard Ayer, merch mgr
Milton G. Gould	Pabst Sales Co, NY sls mgr	Same, sls mgr of West Central Div
Walter M. Haimann	Quality Importers, asst adv mgr	Same, adv mgr
Michael Keith	Philip Morris & Co, sls prom	Same, sls prom mgr
Michael McCabe	Hoffman Beverage Co, NY, dir of mktg	Same, gen sls mgr
Edmund W. Morris	Bristol-Myers, NY, exec	Same, merch mgr
Hal G. Neely	Allied Record Manufacturing Co, exec	Same, natl sls mgr
Edward F. Sullivan	American Home Corp, Chi, exec	Same, Detroit, mgr
Humphrey Sullivan Jr	E. R. Squibb & Sons, asst adv mgr	Lever Bros Co, brand publ mgr for Pepsodent Lifebuoy, Surf, Breeze
Rolland W. Taylor	Foote, Cone & Belding, vp	Colgate-Palmolive-Peet Co, vp in chg of adv
James P. Wines	Fisher Body Div, asst gen dir of publ rel	Same, gen dir of publ rel and adv

6. Station Changes (reps, network affiliation, power increases)

KING-TV, Seattle, NBC TV affil eff 1 Mar

KQV, Pittsburgh, CBS Radio affil, eff 15 June

WAVE-TV, Louisville, Ky, power incr from 24 kw to 100 kw, eff Apr

WBBM-TV, Chi, new natl rep CBS TV Spot Sales, eff 1 Mar

WBTV, Charlotte, N. C., power incr from 16,300 watts to 50 kw visual from 8,200 watts to 30 kw audio, eff 9 Mar

WCCO-TV, Minn-St. Paul, power incr from 28 kw to 100 kw, eff Mar

WCON, Cornelia, Ga, ABC Radio affil eff Mar

WERI, Westerly, R. I., ABC Radio affil eff Mar

WHEN, Syracuse, power incr from 50 kw to 190 kw, eff 7 Mar

WHKP, Hendersonville, N. C., ABC Radio affil eff Mar

WHYN, Springfield, Mass., CBS Radio affil eff 15 June

WJAN, Spartanburg, S. C., ABC Radio affil eff Mar

WKRC-TV, Cincinnati, power incr from 25 kw to 60 kw eff 26 Feb

WMBR, Jacksonville, Fla., new natl rep CBS Radio Spot Sales, eff 1 Mar

WMBR-TV, Jacksonville, Fla., new natl rep CBS TV Spot Sales

WNLC, New London, Conn., new natl rep Everett-McKinney

WOW-TV, Omaha, power incr from 28 kw to 100 kw eff 24 Feb

WPIX, NY, power incr from 21 kw to 100 kw, eff 5 Mar

WQUA, Moline, Ill., ABC Radio affil eff Mar











Numbers after names refer to New and Renew category

Michael McCabe (5)
Albert Elias (5)
Herb Lund (1)
Rudy Singer Jr. (1)
A. E. Rivehun (1)

Shelby Page (1)
Pud Lane (1)
James McCaffrey (1)
Roy Campbell (1)
F. M. Schwemmer (1)











RADIOS IN CARS SELL IOWA MEN!



63.7% LISTENED TO THEIR CAR RADIOS TODAY!

"I heard about it in the car, this morning". That's a familiar phrase, anywhere in America — and *more* than familiar in Iowa.

Out here, automobiles are used more than you probably realize. There are no subways or commuter trains in Iowa. More than 58% of all Iowa families own radio-equipped cars. The 1952 Iowa Radio-Television Audience Survey shows that 63.7% of the men stated that they "used the car radio today". Twice as many men "listen most" to Station WHO, than to the next Station.

This is a plus-audience that radio, *and radio alone*, gives you in Iowa. It is an especially *good* audience because a large part of it hears your message while traveling to the store where your merchandise is sold.

If you have not yet received your copy of the 1952 Survey, write us or ask Free & Peters. Hundreds of advertising men call it *the most valuable book in their data files.*

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives





Mr. Sponsor

Victor H. Gies

Vice President in charge of Sales & Advertising
Mars, Inc., Chicago

Vic Gies hitched his wagon to a planet—Mars, Inc.—in 1925 without knowing what his pay was going to be. He didn't care, in fact. (It was $150 a month.) For Frank Mars had just founded a candy company and his Milky Way bar was sweeping the country.

Frank Mars had developed the bar in the kitchen of his home from a hundred or more batches. Vic Gies was a poor chef, but he brought to the fledgling firm a year's practice at law (LL.B., University of Notre Dame, 1915), plus 11 months' experience in France during World War I as a looie, plus considerable selling knowhow.

Vic's first job at Mars was retail salesman. By 1938 he was sales manager. By then Milky Way was the top 5-cent bar; Mars, Inc., was No. 1 in the chocolate-covered bar field. In 1949 he became v.p. in charge of sales and advertising. Today he can look at his charts with pride, for they show Mars—with its six bars—has never been topped since 1949.

Big switch in media came in 1939 when Mars turned to network radio. Since then it's spent $12.3 million of the $14.2 million devoted to national advertising on radio and television, now apportions some $1.5 million of a $2 million ad budget to the air media.

Vic's had a hand in selecting most of the 10 radio, two TV shows Mars has used. They've ranged from the enormously successful *Dr. I. Q.* (1939-49) and *Curtain Time* (1945-50), to *Howdy Doody* (1945-52) and *Super Circus* (January 1952 to date) on TV and Art Linkletter's *People Are Funny* on radio from October 1951 to date.

To Vic and Mars President W. L. Kruppenbacher, radio and TV are among the prime reasons for the company's success. (See "'Radio and TV greatest sales tools we ever had'—Mars," SPONSOR, 15 December 1952, for complete story on Mars.)

Born 23 March 1892, in East Grand Forks, Minn., Vic refers to himself and his staff, which keeps Mars on top, as "a bunch of scrubs who get along," "a team with no All-Americans on it."

Still trying to break 90, Vic shoots golf at the Ridgemoor Country Club, Chicago, but his real hobby is his five children—three girls: Patricia, married; Margaret, 22; Mary, 20, and two boys: Henry, 18, and John, 9. What candy bar do they prefer? According to Vic's latest poll, it is Williamson Candy Co.'s Oh Henry! ★★★

DETROIT'S BASEBALL
DOUBLE HEADER

BATTING 1000 ON TIGER GAMES IN '53

WJBK-TV
CHANNEL 2

WJBK
1490

ON TV... IT'S WJBK-TV EXCLUSIVELY for all 35 Televised Tiger games

ON RADIO... IT'S WJBK, KEY STATION for the largest independent baseball network ever created, bringing sports fans every Detroit Tiger game, night and day, at home and away (108 day games, 46 night games), all broadcast by Detroit's favorite sportscasters, VAN PATRICK and DIZZY TROUT.

HIT A HOMER!

DOUBLE YOUR SALES IMPACT IN DETROIT HOMES!

Buy the stations that are tops with sports fans in the nation's hottest sports town . . . tops in programming . . . tops in sales results. Baseball coverage alone is reason enough why WJBK and WJBK-TV are radio-TV buys you can't pass by!

WJBK-TV — A STORER STATION — **WJBK** AM FM

CHANNEL 2 — **1490 ON DIAL**

STORER BROADCASTING COMPANY

National Sales Mgr., TOM HARKER, 488 Madison, New York 22, ELDORADO 5-7690

Represented Nationally by THE KATZ AGENCY



New developments on SPONSOR stories

P.S.

See: "Storecasting"

Issue: 14 July 1952, p. 93
16 July 1951, p. 100

Subject: Storecast Corp. hits shoppers with radio at point-of-sale in supermarket

The Storecast Corp. of America, combining radio broadcast and merchandising service for grocery and drug manufacturers with supermarket outlets, has TV up its sleeve for 1953.

The seven-year-old corporation, which now bills about $850,000 annually, heretofore limited programing to point-of-sale radio broadcasts beamed to the supermarkets. Now, a packaged spot TV daytime women's show is in the offing, planned to reach the lady of the house *before* she sets off with her shopping basket. The program is slated to begin about 5 April.

According to Elliott Levene, Storecast program director, the proposed show will be in the New York market, and will probably be sponsored by leading grocery manufacturers. "Strong identification and merchandising will come through putting product display signs in supermarkets, and showing these signs on the screen," Levene said.

Format of the show is as yet undecided, although the interview and/or panel-type programs are strongest possibilities. Whatever the program, Storecast's merchandising staff plans to furnish manufacturers with a strong follow-through.

"Manufacturers are discovering TV advertising doesn't pay off without follow-through and identification for their products in the supermarket," Levene said. "We make more than 450 personal calls to supermarkets each week to see that Storecast products are well stocked, and have desirable shelf positions."

Storecast this year added 90 supermarkets to its roster of broadcast outlets, bringing the total to about 750. Newest among its 150 sponsors (an increase of 25 over 1952), are Ehler's Coffee, Rockwood & Co. (chocolates), and Instant Dip (silver cleaner). These sponsors represent over 300 products. Storecast's music and news broadcasts are now heard in First National Stores (Southern New England); National Food Stores (Chicago); Acme Markets (Northern New Jersey, Pittsburgh, Philadelphia); and the Thorofare and Sparkle chains (Pittsburgh).

P.S.

See: "The AF of L turns the tables"

Issue: 21 April 1952, p. 34

Subject: First union to sponsor radio program spends over $700,000 annually

The precedent-breaking National AF of L, first union to enter radio as a commercial sponsor with its weekly *Frank Edwards News* on MBS, added TV to its programing 13 March.

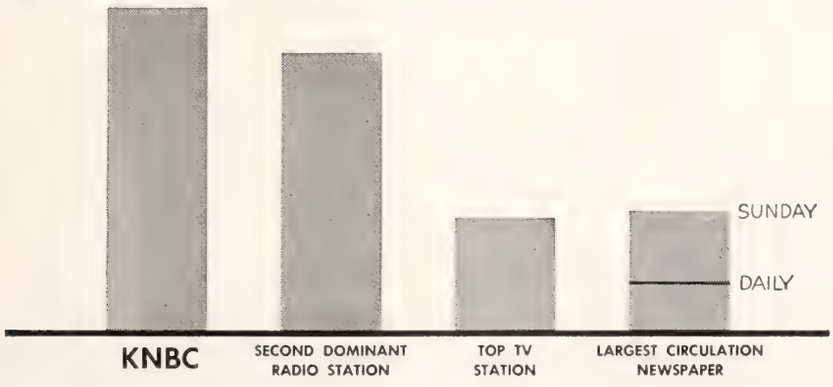
It has allotted over $150,000 for a 13-week series, *Both Sides*, aired over ABC TV Sundays at 1:30 p.m., with option for renewal. Newscaster Quincy Howe serves as moderator for the forum-type program, featuring Republican and Democratic Congressional leaders. The Congressmen present both sides of current issues up for legislative discussion.

"The union feels the public has not before been given the chance to understand important Congressional legislation," according to Morris Novik, AF of L radio-TV consultant and program producer. "The AF of L is presenting these TV shows as a public service."

The new TV appropriation is part of the AF of L's 1953 educational budget. The 1952 slice for radio—$700,000—will remain the same. "But rate reductions will enable us to add more radio stations to our lineup this year," Novik said. ★ ★ ★



Wide circle coverage plus greater audience...



make KNBC, San Francisco, Northern California's No. 1 advertising medium

WIDE CIRCLE COVERAGE

KNBC's 50,000 watt *non-directional* transmitter blankets the great San Francisco-Oakland Metropolitan Market — and all the thriving plus-markets of Northern California. ...Narrow elipse represents coverage pattern of the other two dominant 50,000 watt, *directional* transmitters...Tiny circle represents Northern California's TV coverage.

GREATER AUDIENCE

Bars represent homes reached by KNBC, San Francisco...by second dominant radio station ...by dominant TV station...and by circulation of Northern California's largest circulation newspaper.

Actual figures (Nielson) :— KNBC, night, 1,402,100... 2nd station, night, 1,215,910...Top TV station, night, 496,130...Largest circulation newspaper (Standard Rate & Data) daily, 215,362; Sunday, 527,095.

KNBC SAN FRANCISCO

Represented by NBC Spot Sales. In the Southern States, by Bomar Lowrance and Associates, Inc., Charlotte, North Carolina and Atlanta, Georgia



Seventeen years — and over 6,000 broadcasts ago, WWVA—The Storer station in Wheeling, West Virginia, launched the *Tri-State Farm & Home Program.*

From the very beginning, it won a bumper crop of listeners in West Virginia, Ohio and Pennsylvania. For from the very beginning, it was well nourished by the contributions of Federal agricultural experts . . . extension services of three great universities . . . of county agricultural specialists — with WWVA providing its ents, towers and even transmitter site to assure the succ of the show. (That site was converted into a 160-a soil conservation exhibit and a game preserve.)

Today, with early morning and noon broadcasts, program daily serves thousands of families on farms a in towns and villages of three states with the latest inf mation to help them in their living and labors.



Storer

BROADCASTING

COMPANY

ublic interest programs like this are typical of Storer
on operation. With different formats . . . different
ctives . . . different audiences—they all produce this
mon end-result: They build a bond between station
listener that's as impressive as it is immeasurable.
ional advertisers know it exists. It helps explain the
that for over 25 years they have reaped an abundant
vest from the audiences served by Storer Stations.

WSPD, Toledo, O.
WWVA, Wheeling, W. Va.
WMMN, Fairmont, W. Va.
WAGA, Atlanta, Ga.
WGBS, Miami, Fla.
WJBK, Detroit, Mich.
WSAI, Cincinnati, O.
WSPD-TV, Toledo, O.
WJBK-TV, Detroit, Mich.
WAGA-TV, Atlanta, Ga.
KEYL-TV, San Antonio, Tex.

national sales headquarters:
Tom Harker, V.P.
National Sales Director

488 Madison Ave., N.Y. 22
ELdorado 5-7690

230 N. Michigan Ave., Chicago 1
FRanklin 2-6498



No. 2 of a Series

Anonymous People who add up to well-known Buying Power in the area of

WCCO-TV

Photo . . . Ralph Hobbs, Jr. . . . Mpls.

Do Postmen Send in Box Tops?



Betty Alfson, in charge of the mail room at WCCO-TV, says they *must* . . . if her desk each morning is any criterion.

Even tho thousands of televiewers in the Twin City Zone can and do 'phone . . . the box top fans, including letter carriers, find the mailman necessary in their contest or other aspirations.

Best explanation for our large mail response is this fact: With 100,000 watts—maximum power allowed on Channel 4—WCCO-TV has enlarged its regular Service area to include more towns with more buying power.

WCCO
CBS

100,000 WATTS TV Channel 4

MINNEAPOLIS • ST. PAUL

Nationally represented by FREE and PETERS

Here's what the new SAG agreement will cost you

"Up to 1,100% higher talent costs through re-use payments when film commercials are in network program," admen say. But clients, agencies are already busy devising new production techniques to hold cost line

You can gauge the impact of the new Screen Actors Guild contract on production of film commercials by the following fact: If production techniques remain unchanged, talent costs of some film commercials would rise as much as 1,100%.

Ingenuity of advertisers and agencies, however, in modifying their commercial approach will serve to peg the talent increases at far below that figure.

SPONSOR editors reached this conclusion after completing an exhaustive survey of agencies and film producers in the New York market. The survey sought to determine just how the contract between SAG and the Film Producers Association of New York

costs

(signed 2 March) would affect large and small TV advertisers. (For contract terms, see box on page 26.)

Here, arranged under key headings in the form of questions, is what top advertisers, major and medium-sized agencies, and producers had to report. (Quotes from admen surveyed appear later in the article.)

Q. *What percentage increase of TV budgets does the new talent cost represent for the producer?*

A. Estimates of rise in talent cost over pre-SAG contract days vary from 300% to as high as 1,100% on an annual network use basis, taking as examples a cross-section of film commercials produced prior to 2 March.



Skillful use of extras will help keep down costs despite SAG contract

This commercial starts with hands holding jar of cosmetic, then dissolves to scene above with model and flowers framed by hands. Under terms of new SAG contract extras don't get re-use payments which are major factor in upping costs. Hence this cosmetic commercial and others in which so-called extras are used will not cost very much more than in pre-SAG days. Other methods of cutting commercial costs include replacing scenery with imaginative lighting

Highlights of SAG agreement with N.Y. film producers

1. *Why SAG made demands*

The new SAG contract is designed to compensate actors, via re-use payments, for loss of work on other commercials incurred through their being identified with one product over the period of time during which a film commercial is used. (For analysis of the original SAG demands, see SPONSOR *6 October 1952, p. 38.)*

2. *Basis for re-use payments*

Since degree to which actor is identified with a product depends upon number of viewers reached by a commercial, re-use payments are scaled according to the number of cities in which a film commercial is telecast. There are three re-use categories: Class A—over 20 cities; Class B—six to 20 cities; Class C—one to five cities. New York, Los Angeles, and Chicago each count as seven cities. However, a commercial shown in two of these cities counts as a Class A.

3. *Minimum production wage*

An actor appearing on camera receives $70 per day for each film commercial. Off-camera payments are lower and too complex to explain in brief. (Full SAG contract terms are available from AAAA in New York City.) After film commercial is used on air, actor gets more money. Actually, this added money combined with his fee for work on film goes to make up "re-use" payments which are listed below.

4. *On-camera re-use payments*

In a film commercial within a program each actor gets the following minimums depending upon the number of markets used: Class A—$70 for single use (which represents no additional payment above $70 production minimum as listed above); $50 for each re-use; $50 for 13 re-uses (when client gives guarantee within 21 days after film is completed that he'll use 13); $650 for unlimited use within 13-week cycle. The minimum re-use unit for Class B and C is a 13-week unlimited use cycle. Class B—$140 for guaranteed unlimited use within 13-week cycle. Class C—$105 for first 13-week cycle.

In a non-program film commercial: Class A—$140 for 13 weeks. Class B—$105 for 13 weeks. Class C—$70 for first 13-week cycle, $35 for each subsequent 13 weeks.

5. *Off-camera re-use payments*

In a film commercial within a program: Class A—$45 for single use; $35 for each re-use; $350 for 13 guaranteed uses; $485 for unlimited use in 13-week cycle. Class B—$90 for 13 weeks. Class C—$80 for 13; $140 for 26 guaranteed.

In a non-program film commercial: Class A—$70 for 13 weeks. Class B—$52.50 for 13 weeks. Class C—$35 for 13 weeks.

6. *Over-scale payments*

Re-use payments to actors who are paid above minimums provided in the contract are subject to individual negotiations. But initial compensation above the minimum production unit cannot be credited against minimum re-use payments without the player's written agreement.

7. *Final contract*

The contract now in operation is not subject to revision, however, it does not cover all SAG demands. Negotiations to clarify and amplify other terms (e.g., seasonal commercials, open-end commercials, editing film, extras, etc.) will take place in April between SAG and the Film Producers Association of New York.

Talent costs in pre-SAG contract days usually represented a small fraction of total production costs. "A commercial film with a $3,000 production budget, and featuring one actor, might have cost somewhere between $50 and $150 in talent," one agency TV film director explained, referring to one of his 1952 commercials. Talent for the same commercial today might represent up to 35% of total production cost if the client planned to use the film on a network program for a year.

Network advertisers will carry the biggest load in re-use payments for actors. One of the top three agencies cites as an example a commercial which was in production at the time the strike was called. Talent costs were then estimated at a total of $2,000. Today, the agency is paying $21,000 in talent costs alone for the same commercial, which the client is planning to use on a network show for 52 weeks (a 1,050% increase over the former cost.)

Q. *Will SAG's re-use payment clause make film commercials too costly to use?*

A. Some agencies and advertisers expect to see a trend towards more live commercials by network sponsors, greater use of integrated commercials in network shows. The majority in the industry, however, expects the balance between live and film to be maintained. As they see it, production costs for live commercials are still higher than film in most instances.

Advertisers will be more cautious than ever before in launching new spot campaigns. Hardest hit, of course, are small-budget clients, who are even now under the pressure of high time and production costs. Many of these are already using a bare minimum of talent per commercial, and feel that they are now being forced out of the medium entirely.

Large advertisers may turn to a more integrated, over-all advertising strategy to cover all their products, rotating and dividing their use of TV among these products. Advertisers with separate ad budgets for various divisions may decide against using TV for some of their new products or



OLD TALENT COSTS: Coca-Cola commercial, pre-SAG, cost about $600*

products which have smaller budgets to spend for advertising.

Q. *Are agencies equipped to do the policing and bookkeeping job that the contract requires of them?*

A. The agencies are still in the process of estimating the exact increase in operating cost which will result from their keeping track of the number of times each commercial is used.

Although concerned about the expense, big agencies feel that they are in a position to absorb the necessary additions to their staff. The hardship of this increased operating expense will again be felt principally by smaller agencies. The latter, however, are more worried about their small-budget accounts. A number of these accounts, it seems, were good prospects for spot TV campaigns, but are now crowded out of the medium because of this final cost burden in producing commercials.

Q. *What will be the effect upon the quality and type of film commercials?*

A. An industry consensus points to the following as characteristic of future film commercials: (1) fewer actors per commercial; (2) more use of voice-over; (3) substitution of one name personality for three or four unknowns in many instances; (4) more animation; (5) more table-top photography and product demonstration; (6) fewer voices in off-camera choruses; (7) possible combination of documentary sequences with local live announcers in future announcement campaigns.

Q. *Is all talent subject to re-use payments?*

A. Only actors, not extras, are subject to re-use payments. Extras are not defined in the contract. However, SAG terms define as an actor any "player" who falls into any of these three categories: (1) seen on camera *and* speaking one or more lines of dialogue; (2) seen on camera either as identified with the product or shown reacting to the product; (3) off-camera voices, except voices which cannot be clearly identified as coming from one person (crowd scenes, for example).

(*Please turn to page* 92)

NEW TALENT COSTS: Same Coca-Cola commercial now costs $415 to $10,275

	If shown as non-program announcement			If shown as commercial within a program								
	CLASS C (1-5 mkts)	CLASS B (5-20)	CLASS A (Over 20)	CLASS C	CLASS B	CLASS A 1st Use	CLASS A 1 Re-use	CLASS A 3 Uses Guaranteed	CLASS A 8 Uses Guaranteed	CLASS A 13 Uses Guaranteed	CLASS A Maximum (13 wks)	CLASS A Maximum (26 wks)
Waiter	$70.	$105.	$140.	$105.	$140.	$70.	$45.	$150.	$350.	$500.	$650.	$1,150.
Mother	70.	105.	140.	105.	140.	70.	45.	150.	350.	500.	650.	1,150.
Kid sister	70.	105.	140.	105.	140.	70.	45.	150.	350.	500.	650.	1,150.
Flanagan	70.	105.	140.	105.	140.	70.	45.	150.	350.	500.	650.	1,150.
Boy & Girl	140.	210.	280.	210.	280.	140.	90.	300.	700.	1,000.	1,300.	2,300.
2 solo voices	70.	105.	140.	160.	180.	90.	70.	210.	510.	700.	970.	1,730.
2 group singers	60.	60.	80.	60.	80.	60.	40.	110.	220.	300.	420.	780.
1 off camera announ.	35.	52.50	70.	80.	90.	45.	35.	105.	255.	350.	485.	865.
Total	$585.	$847.50	$1,130.	$930.	$1,190.	$615.	$415.	$1,325.	$3,085.	$4,350.	$5,775.	$10,275.

Chart above shows minimum re-use payments non-star talent in Coca-Cola commercial will receive, depending on number of markets in which commercial is shown. If commercial is aired outside a program on Class C basis (one to five markets), for example, "waiter" would be paid $70. However, for one day of work, "waiter" might be paid as much as $1,150 if sponsor shows commercial for 26 weeks within program in over 20 markets. Today, actors would be cut.

*Figure does not include cost of star talent. Agency is William Esty.

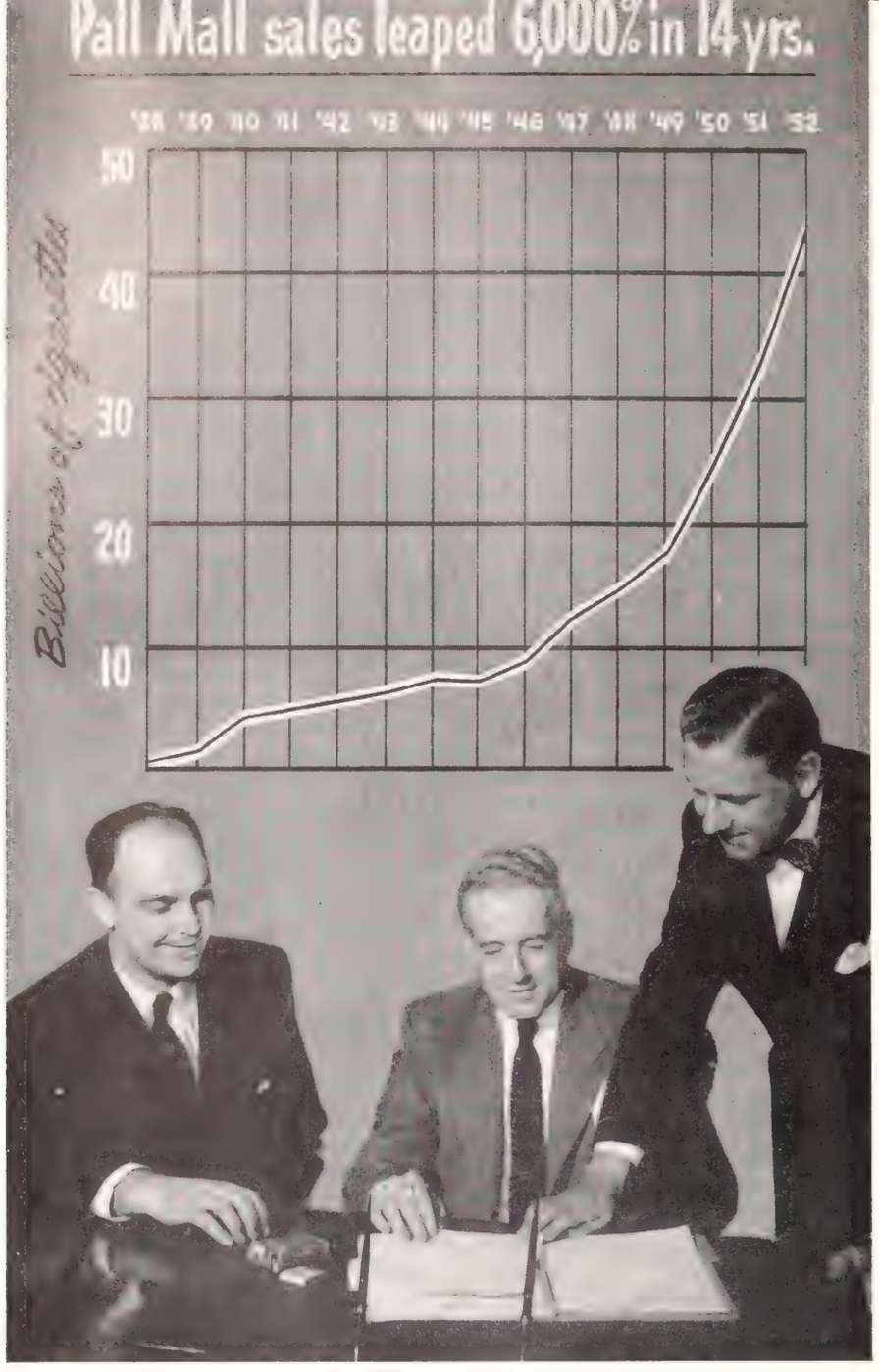


Chart based on figures compiled by Harry Wootten, published in "Printer's Ink"

Pall Mall's 1952 sales gain was over half total increase for all cigarettes. Pall Mall ad manager, Alan Garratt, is flanked above by Heagan Bayles, left, and William Spire of SSCB



How Pall Mall zoomed to No. 4

Consistency in advertising, with greater part of ad budget going to air media, put it across. A classy package helped, too

The hottest trend in the cigarette business today is the sizzling sales climb of king-size brands. And the hottest king-size brand is Pall Mall.

The 85 mm. cigarette put out by American Tobacco's subsidiary, American Cigarette and Cigar, not only increased its domestic sales from 32 billion cigarettes in 1951 to an estimated 43 billion last year (Pall Mall's sales increase was better than half of the sales increase for *all* cigarettes) but it jumped into fourth place, pushing out Philip Morris. Pall Mall is the first king-size to occupy so high a rank among the hierarchy of best-sellers. Its new standing represents the first time since before World War II that the traditional Big Four lineup, Camel, Lucky Strike, Chesterfield, and Philip Morris, has been disturbed.

Like all the big cigarette advertisers, American Cigarette and Cigar places over 50% of its advertising chips on air media, although few have equaled Pall Mall's remarkable economy in its use of the advertising dollar. In one sense, this can be explained by the fact that Pall Mall sales have gone up so fast that advertising ex-

case history

penditures have not been able to keep pace, but that's only part of the story. More about that later.

SPONSOR estimates that somewhere between $5.5 and $6 million will be spent to advertise Pall Mall this year and, as near as outsiders can tell (American Cigarette and Cigar certainly won't) about three-quarters of this will go into radio and TV. The probable breakdown in media expenditures seems to shape up as follows: 50% to network TV, 15% to network radio, 10% to spot radio, and 25% to magazines and newspaper supplements. Pall Mall is seldom advertised in the newspapers.

For the past few years the Pall Mall ad budget had been divided in equal thirds, roughly speaking, among radio, TV, and magazines, but TV costs have upped the video percentage. The men concerned with Pall Mall sales have to watch their ad dollars with particular care since king-size cigarettes are more expensive to produce than the regulars, and American Cigarette and Cigar sells Pall Mall for practically the same price as the traditional 70 mm.

King-size sales may pass regulars in '55

If sales of king-size cigarettes continue rising as they have in past four years, their sales will equal those of 70 mm. cigarettes by end of 1955. This estimate is based on SPONSOR's *mathematical projection of recent trends. In 1948, kings had 5.7% of market, regulars 94.3%. Last year, kings had 18.6%, regulars, 81.4%. It is possible the king-size trend may be even sharper since new kings (Philip Morris, Viceroy) have appeared in '53, have not been used in the above projection*

The TV cost trend had been hitting Pall Mall hard, what with its carrying two network shows. So, last month, American Cigarette and Cigar and its agency, Sullivan, Stauffer, Colwell & Bayles, did what a lot of advertisers are doing: it put a TV show on alternate weeks. The program affected was *The Big Story* and the alternate-week advertising partner was The Simoniz Co., which manufactures wax products.

American Cigarette and Cigar had no intention of putting the money released under the mattress. The new surplus was diverted to other media. Half went to magazines and Sunday supplements and half will go into a king-size radio spot campaign starting 1 April. In an era when many advertisers are cutting down on radio to meet high TV costs, this represents a reversal in strategy.

The new campaign will be Pall Mall's biggest in spot radio since its famous saturation drive during 1941-42, when radio announcements drove home with massive impact such themes as "Modern design makes the big difference," and "On land, in the air, on the sea . . . etc."

After the wartime campaign, Pall Mall remained out of spot until 1949. In that year, it returned to radio for two months, hitting nine large markets. The next year, Pall Mall attacked again for two months via spot, this time in 10 medium-sized markets. Pall Mall's TV spot efforts began in 1949 in six markets. It went in and out of TV spot until 1952, when 20 markets were bought during the first six months. This campaign was dropped for Pall Mall's current TV network news show, *Doug Edwards and the News.*

This year's campaign will be heard in 45 markets for 36 weeks, seven days a week. All announcements will be broadcast between 6:30 and 8:00 a.m., which is a tipoff on what one of America's sharpest advertisers considers choice radio time. The new saturation drive will pound the biggest markets (Pall Mall is a big-city cigarette) and, except where there are no availabilities, all the radio stations in each market will be used.

Tobaccomen have been watching Pall Mall's meteoric rise for a number of years now (its upward sales slant has never faltered), mulling over the obvious question: How did Pall Mall do it, and what can we learn from Pall Mall's experience?

One of the keys to the solution is another question: Are Pall Mall sales on the rise because it is king-size, or are king-size sales on the rise because of Pall Mall?

It should not be surprising to learn that Paul M. Hahn, president of both American Tobacco and American Cigarette and Cigar, favors the latter viewpoint. But so do a number of other cigarette men, both in agency and manufacturing circles. Pall Mall is still the only really successful king-size cigarette, it is pointed out, and until fairly recently, it had been carrying the king-size advertising banner practically all by itself.

In 1951, before Chesterfield put out a long version of its standard-size brand, Pall Mall captured three-quarters of the king-size market. Together with its brother, American Tobacco's 85 mm. Herbert Tareyton, it had 90% of the market. While the pair's share of the king-size market was cut down slightly last year, this fact was due mainly to the sales of Chesterfield king size, which had the benefit of years of advertising for the shorter-length version of the same brand.

Hahn, therefore, was on firm footing when he stated during the early summer of last year just about the time that the Chesterfield king was put on the market:

"Pall Mall and Herbert Tareyton cigarettes, both made by the American Tobacco Co., are the two largest-selling king-size cigarettes on the market. Although king-size cigarettes have been on the market for many years, and many king-size brands have been introduced by various manufacturers,

(*Please turn to page* 76)





Men behind Pall Mall's rise to top king-size seller

Paul M. Hahn, top, president of both American Tobacco and subsidiary, American Cigarette and Cigar, makers of Pall Mall, is credited with having more to do with success of Pall Mall than anyone else. He headed American Cigarette and Cigar from 1940 *to* 1950 *during which time Pall Mall sales rose from* 4 *to* 23.5 *billion cigarettes. In latter year, he was also placed at the helm of American Tobacco itself. The new post was in recognition of his work with Pall Mall, and was also motivated by the hope that Hahn could perform the same job on Lucky Strike. Hahn believes quality of product has had a lot to do with Pall Mall's success, gives credit on this score to Preston L. Fowler, bottom, American Tobacco's manufacturing vice president*

TIMEBUYERS COMPLAIN: radio reps frequently rely today on pre-TV sales tactics

1. ***Not enough reps study agency's client list, make pitches based on client needs***
2. ***Some radio reps prefer to chase new business, ignoring existing spot users***
3. ***More new package plans, merchandising should be encouraged by radio reps***
4. ***Selling by radio reps often lacks balance of good showmanship, good research***
5. ***Service is often slow, inadequate; sometimes it's embarrassingly inaccurate***

Are you selling the timebuyer today on a 1947 basis?

Reps say "No," but agencymen cite examples of old-fashioned selling by air salesmen who fail to make pitches aimed at client needs. A SPONSOR survey of leading agency buyers and broadcast salesmen gives details

From the $100,000,000 income mark in 1948, spot radio billings have climbed steadily. Today, the outlook is for a $150,000,000-or-better figure during 1953—a 50% increase over the level just five years ago.

But some radio rep salesmen, at large and small rep firms alike, haven't grown as fast as the spot air medium they're selling. That's the considered opinion of a number of key agency timebuyers interviewed for this latest report on agency-rep relationships.

This is the problem in a nutshell, as timebuyers themselves stated it to SPONSOR in a recent survey:

"Some rep salesmen sell spot radio in 1953 with the same old pitches they used back in 1947. These reps have not kept up with creative-selling techniques. With them, selling is all routine mechanics, and strictly a hit-and-run proposition."

Most timebuyers readily admit, however, that the radio rep whose selling efforts are more suited to 1947 than 1953 is in the minority. "Sometimes," said a well known lady timebuyer, "reps are just as limited by the timebuyers they do business with as the agencies are by the shortcomings of radio reps."

In defense of their selling methods most reps point to the increasing complexities of agency radio timebuying, 1953 style. "Agencies want so much data before they make even the simplest purchases today," one rep stated, "that it's almost impossible to give all

REPS ANSWER: agency methods overload air salesmen

Mountain of paper work salesman must do for agency is pointed to by reps as big reason for faults buyers find. SRA commitee is tackling paper work problem. Seen below, l. to r., Ed Fitzimmons, Weed & Co.; Jones Scovern, Free & Peters; Russel Walker, John E. Pearson Co., committee chairman. Goal: to whittle typical pile of paper work (left) to size of pile at right.



of them good radio service."

Another rep, manager of his firm's New York office, stated: "The amount of back-and-forth memos, phone calls, confirmations, and hurry-up-and-wait routines reps meet with daily are enough to make you fed up before you start. How can we help falling back on old-fashioned selling methods if we think they'll save time?"

Collectively, station reps are indeed trying to do something about this specialized problem in spot radio today. The Station Representatives Association, their trade group, has been holding agency-rep clinics, panel meetings, and the like in an attempt to solve many agency-rep headaches.

SRA has even set up one rep group —the Committee on Standards and Paper Work in Spot Radio—to tackle the mountain of forms and data which reps must deal with today. This group, headed by Russ Walker of the John E. Pearson rep firm, has several projects in the works. These include: a standard set of symbols which reps can use to denote various types of availabilities, a common source of extra data on spot radio usage by leading sponsors, and a standardized availability form. Ultimately, Walker's committee hopes, many of spot radio's conflicting standards (lengths, copy allowances) and paper work (data submissions, confirmations of orders, cancellations) will be greatly streamlined. (See picture and details, on top of this page.)

Even agencymen admit that the complexity of spot buying today is not made easier by conflicting standards and triplicate forms.

"Our clients are being very careful in their radio spending today," one timebuyer told SPONSOR. "This has added greatly to the amount of extra paper work we must ask reps to submit. I don't like it; they don't like it, but there's no way to avoid it. Most of them certainly try hard to put a fresh slant in their selling, even though we don't do as much as we'd like in the way of encouragement."

However, the radio rep salesman who uses antiquated or inadequate selling methods exists in large enough numbers to form a serious problem, many agencymen feel. Therefore, SPONSOR herewith presents a roundup of comment from timebuyers in large and small agencies in the form of the most frequently cited complaints.

problem

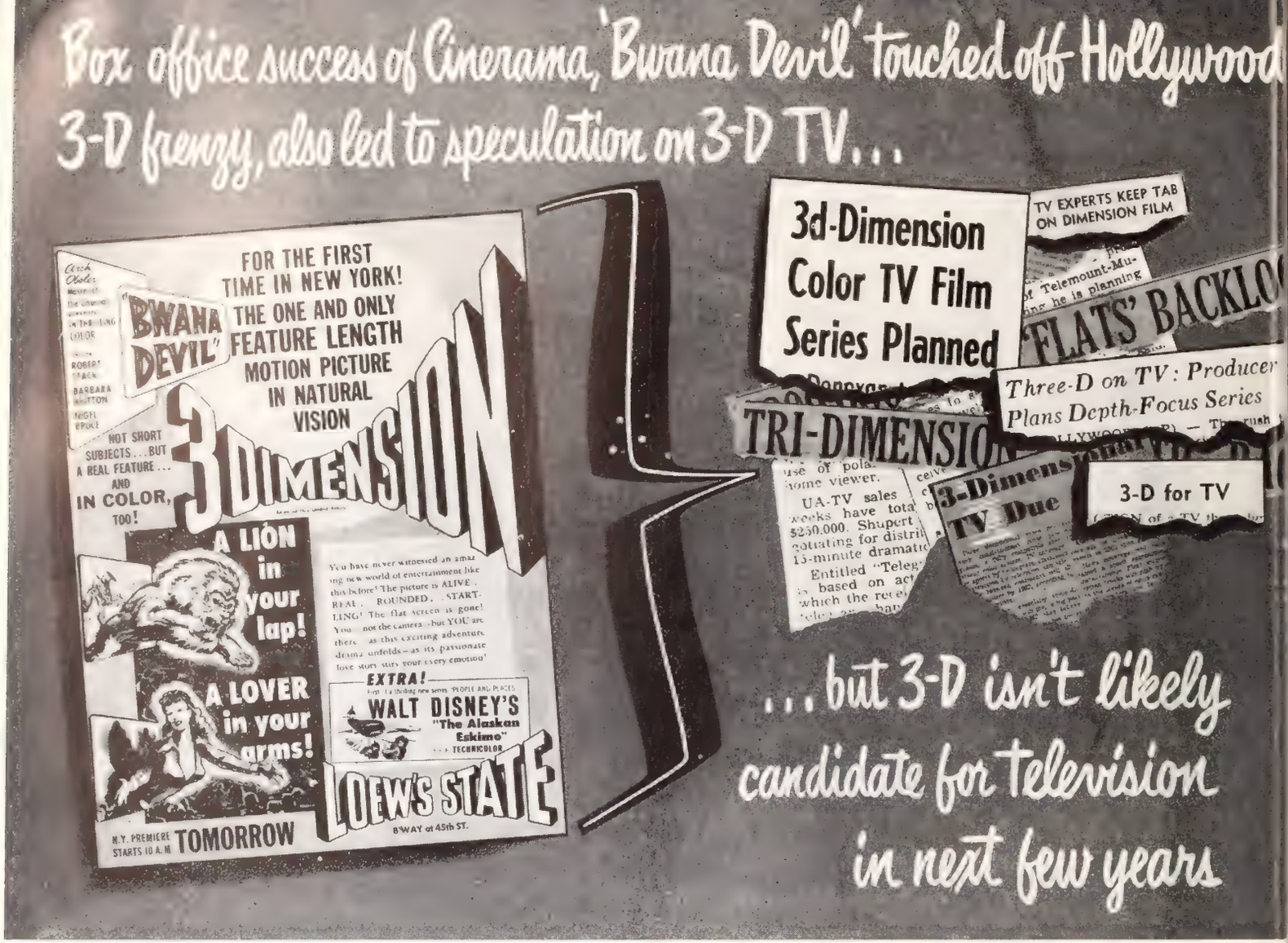
For obvious reasons, the majority of timebuyers interviewed in the preparation of this report requested that their names be withheld. But their comments are valuable in giving both advertisers and reps an insight into the problems confronting agency radio timebuyers who must purchase everything from spot radio announcements to local football games.

Lack of creative selling was one of the chief points brought up by timebuyers. Chiefly, the remarks of timebuyers on this subject dealt with lack of planning and new ideas contained in the new business pitches of a large number of radio reps:

"Every day at least one rep calls on me and tosses a list of general availabilities on my desk. Then, he says 'Have you got a client who'd be interested in these?' Frankly, since I buy both radio and TV today, I haven't got the time to sift through these rep offerings, and then group them into memos to all the other timebuyers in the shop," said one timebuyer.

"The smart radio reps have a knowledge of (1) our spot radio client list, and (2) what these clients generally buy," said another. "Availabilities

(*Please turn to page* 72)



3-D TV is still blue sky

Color TV, not 3-D, will be next development, most experts say

Is 3-D soon to be a factor in television film programing?

You might think so after a quick look at trade-press headlines over the past few months. It's been hinted, at times strongly, that 3-D TV film shows may be on the way; that clients with heavy film investment have cause for concern about obsolescence of their 2-D film product. But a careful SPONSOR survey of manufacturers and network engineers, film producers, and account executives on key accounts indicates that such reports are premature.

In brief, this is where 3-D for television stands today:

- No one admits that it is technically impossible, but little or no real effort is being expended to bring it to fruition in the near future.
- The consensus of those surveyed is that color will arrive well before 3-D TV. Both advertiser and public interest seems to be much greater in the prospect of color TV.
- Some authorities such as Dr. Thomas T. Goldsmith Jr., director of research, Allen B. Du Mont Laboratories, believe that 3-D TV must await color "because the realism of 3-D is so great it just cries out for color."

Remote though early perfection of a 3-D TV system seems, some TV film producers are studying the various movie processes with an eye to "insuring" their productions for future use. Similar measures have been taken by producers who want to be prepared for color TV.

Henry Donovan, who produces the *Cowboy G-Men* series, has been investing in color film but using black-and-white prints on TV, hoping to get the jump on competition by having color prints in the can when C-Day arrives. They're watching 3-D closely too. It is known that Donovan and George Shupert, manager of United Artists' TV department, distributor of the series, have discussed the possibility of shooting the pix in Bolex-Stereo 3-D. But a United Artists' spokesman told SPONSOR that such a move is still in the talking stage and

that a number of technical problems will have to be worked out before such a step is taken. One such problem is whether a good 2-D print can be made from the 3-D footage for use until 3-D TV becomes a reality.

Also, Frederic W. Ziv and John Sinn, board chairman and president, respectively, of Ziv Television Programs, flew out to the West Coast recently to look over 3-D developments.

But the technical problems of adding the third dimension to TV seem formidable at this time. One of the foremost authorities on the stereoscopic art, John A. Norling, president, Loucks & Norling Studios, Inc., New York, says: "The problems involved in presenting satisfactory three-dimensional television to the public may be so very great that, by comparison, the problems of introducing color television have been small indeed. It is anybody's guess when stereo television will enjoy a widespread audience; if the history of stereo movies can provide a clue, the time is many years away in the future."

As for color TV, the FCC may be asked to renew hearings on the subject by this summer. This would be in keeping with the past sequence of events in the entertainment field. Broadcasters and moviemen have been playing a sort of leapfrog for years. Movies put pictures on a screen, radio developed sound transmission; then movies added sound and eventually radio added pictures; Hollywoodites tossed in color and before the video men could match them, went to work on 3-D and similar illusions.

Rather than fearing the effects of 3-D theatres, some telecasters think that 3-D may be a blessing in that the development will make 2-D pictures now in the moviemakers' vaults more quickly available to TV.

But the moviemakers are actually hedging their bets on 3-D. Twentieth Century-Fox, which has announced that all of its future productions will be made this year in Cinemascope, is filming *The Robe* simultaneously in 2-D and has devised a way to make 2-D prints from Cinemascope negatives for "flat" theatre showings.

Every major studio in Hollywood has announced plans for 3-D features. And the trick names of the various systems (Cinemascope, Paravision, Metrovision, Anamorphoscope, Vitascope, Cinerama) have caused a good deal of confusion. To clarify the situation for you, simply remember that there are two basic systems:

1. Stereoscopic, which is truly 3-D, requires that each eye see only that member of a stereoscopic pair of images intended for it and excludes the image belonging to the other eye. To do this a pair of polaroid glasses is necessary to funnel the proper image into the proper eye.

2. Peripheral vision, such as is used by Cinerama, utilizes a wide, curved screen and multiple projectors and speakers, but no glasses.

Whereas the proponents of 3-D envision practically every theatre in the country using 3-D equipment just as they are now equipped with sound, the Cinerama backers take the tack that not more than 200 houses should be equipped for Cinerama (24 by the end of 1953) with each feature picture being played for at least a year in each theatre at special premium prices.

The current spate of 3-D hopes stems from the success of *This Is Cinerama* which has been playing to packed audiences in New York City (at a $2.80 top) for six months, and the more recent success of UA's *Bwana Devil*. But stereoscopic movie shorts were shown as early as 1924, and J. F. Leventhal and Loucks & Norling Studios produced in 1935 what were probably the first talking stereos called *Audioscopiks*, narrated by Pete Smith.

TV 3-D was later getting started. RCA demonstrated a color, 3-D experimental model at Princeton, N. J., on 13 December 1945. One reason this experiment was dropped was that the system used a mechanical color device. Such a device was not in line with RCA's desire to perfect an all-electronic, fully-compatible color system.

Out at the Argonne National Laboratories (working for the Atomic Energy Commission) there is a 3-D TV unit in operation which was devised jointly in 1950 by Argonne scientists and the Allen B. Du Mont Laboratories. Using a closed circuit, a two-lens camera sends a split picture to a receiver where the dual images are made to appear as one three-dimensional picture by proper usage of polarizing filters and special polarized viewing spectacles. Using this device, scientists can handle "hot" radioactive materials at a safe distance via electrically controlled "fingers."

But this industrial application of 3-D TV is no indication that commercial use is "just around corner." Engineers agree, color is the next step —long before 3-D TV. ★ ★ ★

2-D film shows are not obsolete

Sponsors needn't worry about their 2-D film product, as this article indicates. Despite Hollywood's rush to 3-D movies, TV manufacturers, engineers, film producers and key account executives agree that color TV will be next big development; 3-D is still far off in the future

3-D TV is here, but only for industrial use. Sole working model is closed-circuit unit used to facilitate handling of radioactive materials. Du Mont made set for Argonne Nat. Labs



ROBOT RETAILING:

air advertising will be more essential than ever



Yesterday's retailing: Poppa-and-momma store emphasi
sonal selling. Usually clerks knew customers, spent enough time with
talk about "specials," "good buys." If store wanted to push one br
another, it could. What clerks said carried as much weight as ad



Long-range planning of advertisers will soon be affected by trend toward replacement of salesmen by dispensing machines in mass retailing. More pre-selling by advertising will be needed to insure sales

Personal salesmanship, already waning, may one day reach the vanishing point. Tomorrow's mass retailing will be robotized with electronically controlled dispensers substituting for the clerk behind the counter. Though this form of mass selling will never embrace all products, it will affect plans of many advertisers for the not-too-distant future. Some advertisers have already been affected.

One of the first to spot this trend was E. B. Weiss (picture above), Grey Advertising's director of merchandising. In an address he delivered 21 March at the Advertising Institute in Atlanta, he has made what is probably the most searching analysis of robot retailing to date. The condensed version of his talk starting at right has particular relevance for air advertisers. As Weiss told SPONSOR: *"With deemphasis in personal salesmanship at the point-of-sale, the air media (really a form of personal selling) will grow in importance in the years to come."*

The fully automatic factory has been lifted from the realm of science fiction into scientific development.

Ford recently opened a plant which, if it had been designed less than five years ago, would have required some 2,000 workers. It functions with 250 workers.

Not long ago, the Arma Corporation of New York demonstrated an automatic lathe, controlled by a punched paper tape. That lathe can machine in four minutes a job that takes a skilled machinist 30 minutes.

General Electric has what is known as a Record Playback Control. It records magnetically the actual motions of a machine tool when operated by a skilled machinist. Every movement of the machinist is repeated exactly by servo-mechanisms that operate the hand controls. This may mean automatic operation of machine tools.

But don't think of the push-button age as being applicable only to *manufacturing*.

The research director of the Hughes Aircraft Co. recently declared: "It is possible for engineers today, on the basis of known pure science, to design and produce devices which could displace a very large fraction of white collar workers in business and industry."

The basis of this new science was formulated by a Nobel Prize Winner. His name is Norbert Wiener. He is a professor at M.I.T. He expounded his *theoretical concept* in a remarkable small book called *Cybernetics*. And he discussed the *social and economic* implications of his theory in a second book called *The Human Use of Human Beings*.

In industry, the practical application of the pure theory is being called "automation." An easily read book that



y's retailing: In other lines as well as food, self-service virtually eliminates clerk. Big factor in purchase is way goods are displayed. Every advertiser seeks to convince retailer his goods have strong demand backed by advertising so retailer will give him good shelf position



Tomorrow's retailing: Advertising will carry even more of load because goods will often be sold by machines, sometimes with one product sample shown. Preselling will be vital. Picture is of "department store" in Penn Station, Newark, which carries 75 non-food products

s above and at left are reprinted courtesy of "Super Market Manager"

will bring you quite up to date is called *Automation*. Its author is John Diebold.

Let's look into this new science a bit further.

How soon will the robot, or push-button, or automation age arrive? Here is what Nobel prize-winner, Norbert Wiener, predicts—and remember, this is an *ultra-conservative* pure scientist talking:

. . . "Short of any violent political changes or another great war, I should give a rough estimate that it will take the new tools 10 to 20 years to come into their own. . . ."

But a new war will almost inevitably see the automatic age in full swing within less than five years. I might point out that a *cold* war could also hasten these developments. Indeed, it *already* has had that effect.

And we may find it highly desirable to make certain changes in many products in order to make them susceptible to robot production—and thus to bring down their costs and, in turn, open new markets. Here we begin to see *some* of the impact of automation, or the push-button age, on selling, merchandising, advertising, etc.

There is every reason to believe that this new technology will encourage the still further *geographical disbursement* of industry. Since an automatic factory and an automatic office require less labor, industry will be able to move to areas less densely populated.

We all know how the spread-out of population has *already* affected retailing—and how that, in turn, has left its impact on manufacturers and their distribution, advertising, selling, etc. That chain of action and reaction will now be both *broadened* and *speeded up*.

Obviously, it isn't only *manufacturing* that will be revolutionized. The same will happen to wholesaling—and our wholesale or jobber function can *surely* stand a bit of revolution.

In the book, *Automation*, I find the following description that clearly has a specific application to many wholesaler warehousing problems.

"An excellent example of wholesale order assembly is provided by the automatic order assembly system designed for the suspender plant of the Hickok Manufacturing Company at Lyons, New York, by V. H. Laughter, owner of the Code-O-Matic Company of Memphis, Tenn. Prior to the installation of the automatic system, wholesale orders for suspenders were assembled at the Lyons plant by an employee who pushed a cart around the stockroom, picking up the items ordered. . . .

"Mr. Laughter installed a series of 600 chutes to hold the merchandise. The chutes are operated by remote-con-

(*Please turn to page* 64)

Significance of "robot retailing" trend to radio, TV sponsors (see editorial, p. 104)

While E. B. Weiss' talk is not specifically geared to radio and TV advertising, SPONSOR *believes that his subject has specific significance to air advertisers. For that reason, this condensed version of his talk, as well as an editorial are published in this issue of* SPONSOR.



Stan the Grocery-Man's tips on using radio

Supermarket jacks up sales, "personalizes" Springfield, Mass. store with announcements, kid show

The supermarket which overlooks radio advertising isn't taking full advantage of sales opportunities.

At least, that's the opinion of one supermarket's advertising manager, who "swears by radio."

When Stanford ("Stan the Grocery-Man") Cohen and his family took over the Memorial Supermarket, in West Springfield, Mass., six years ago, it was faltering along with a $5,000-a-week volume. Today, despite an across-the-street competitor, the Memorial Supermarket is grossing $30,000 a week, and its volume is still on the upgrade. It will gross over a million in 1953, it's estimated, which is better than double 1949, the year before radio advertising was begun by the grocery store.

Cohen, who doubles as writer-m.c. for the store's program over WTXL, Springfield, plans to use heavier announcement schedules than ever before in 1953 to promote special items. The announcement campaign and the supermarket's across-the-board half-hour radio kid show comprise 30% of the store's estimated $15,000 ad budget.

Worth the money? Cohen points to his store's "demonstrable sales increases" from advertising and promotion programs in which radio figured prominently. Due to upped volume, he adds, the percentage of sales spent for advertising has gone down.

The largest portion of Cohen's budget goes into black-and-white (60%) with additional expenditure for other promotion. The 30%-to-60% relationship between radio and print, of course, makes Cohen a relatively large radio user for a grocer. Occasional rather than continuous use of radio has been the pattern in the retail grocery business though there have been numerous exceptions like Cohen.

Cohen is sold on using radio because it can get across a special advertising message in a hurry; because it can "personalize" the store to its customers. He explains: "It takes only a few minutes to get on the air with your radio message—a telephone call can do it. With newspaper advertising, your page has to be prepared at least 48 hours in advance and many markets take three or four days beforehand to prepare their copy for the newspapers. The advantage with radio is that copy can be quickly adapted to changing conditions."

A "personalized," public-service touch is inherent in the store's half-hour Monday through Friday program, *Kiddieland Ballroom*, featuring Cohen as "Stan the Grocery-Man." The program's flexible format provides for safety tips for the kiddies; playbacks of recorded interviews with toddlers visiting the store with their mamas; and record spinning. Aired from 5:00 to 5:30 p.m., the program's weekly cost is $100.

Through coordination of all advertising efforts (newspaper ads highlight the radio show; program listeners are reminded to read the ads), Cohen feels he has achieved greatest possible impact on all supermarket customers.

Here are a few of Cohen's tips on successful use of radio announcements for grocery retail dealers. They can be applied by retailers in all fields.

1. Use often and continually. To get the very best sales results, use of announcements must be frequent and continued. If you used only a column inch newspaper ad per day, for example, you wouldn't get significantly larger sales in a short time. But when you advertise steadily over a long period of time, success grows in proportion. The same goes for radio. If you're not planning at least a minimum of three announcements a day as a weekly average, don't enter the field. Stan himself uses as many as 42 announcements weekly.

2. Space throughout the week. Concentrate on those days of the week when store shopping is customarily the heaviest. In the case of grocery stores, this would mean the end of the week. Immediacy is the most powerful aspect of announcements. However, if you're running an important week-end sale, use the earlier part of the week to warm up your audience, but concentrate the major part of your appeal on the week-end itself.

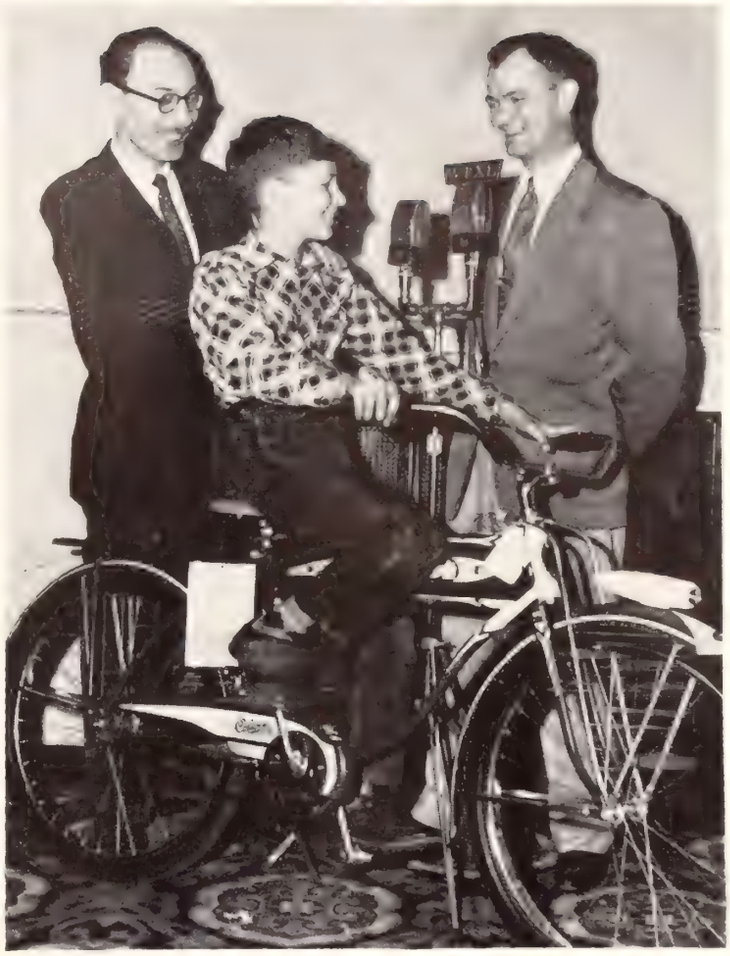
3. Aim at a specific audience. Choose the time during the day that will best reach the audience target you desire. Between 7:00 and 9:00 a.m., it's a good idea to put on an announcement along with a weather or news report, or a disk jockey pro-

Other retailing articles

This article about Memorial Supermarket in West Springfield, Mass., tells point-by-point just how a successful store gets the most out of radio. In recent issues, SPONSOR *has carried other articles on retail advertising which were wider in scope. These include: "You need both," 23 February 1953, p. 40; and "13 questions retailers ask most often about radio," 9 March 1953, p. 36.*



paper ads highlight program: Record theme in newsad shows how store keeps radio show before public. Memorial arket meshes black-and-white, air advertising whenever possible



Show beamed to children: Carrying out "public service" theme, Memorial held holiday parties for young listeners. Above, lucky youngster tries out bike while ad manager Cohen, WTXL manager Larry Reilly look on

gram. Soap operas offer good positioning for afternoon messages. Choose supper hour news programs for evening announcements, or sandwich in between two major network shows.

4. Concentrate on one objective. Emphasize one particular aspect of your store's operation, such as its late-evening closing hour, for example. If you're playing up "specials," talk about just one per announcement. If you throw a lot of products and prices at a listener, he'll always wind up confused. Omit prices when possible to limit listener distraction.

5. Goodwill pays off. It's often to your advantage to sponsor a public service-type announcement. For example, on an extremely foggy night, the Memorial store recommended that customers living more than five miles away from the store shop elsewhere, since driving conditions were hazardous. The announcement netted the store a special story in the Sunday newspaper, and innumerable letters from the store's pleased patrons.

6. Capture attention. A large part of the audience will listen to commercials with only "half an ear" unless its attention is called back to the program by some kind of strong contrast. Memorial often uses fanfares such as a roll of drums, a trumpet blast, a baby's cry and similar devices to "recapture" the radio audiences.

Cohen uses many of these principles on his regularly scheduled half-hour broadcast, as well.

Presented as a public-service program, the *Kiddieland Ballroom* is actually a shrewdly planned and carefully executed vehicle which captures mama's attention as well as the toddler's.

The show "has done as much, if not more, to bring us new customers as any other advertising media or individual promotions we have ever used," according to Memorial's ad manager.

case history

He says the program developed from a "stroke of luck," and adds, "The only credit we will take is that when we realized we had something good, we took advantage of it."

Copy is aimed at three-to-10-year-olds. Most children's programs on the air today, Cohen notes, are for older children. Many mothers are disturbed by the blood-and-thunder shows prevalent on the air. *Kiddieland Ballroom*, therefore, filled a definite need. This was apparent even after the very first broadcast, from the many comments by regular customers.

Cohen quickly bought a tape recorder with which he could interview youngsters in the store, and then rebroadcast the talks on the air. This added the tot's fond relatives to the listening audience, and increased interest in the store.

The recorder also was used to inter-

(*Please turn to page 84*)

World radio: 600 million listeners

Communications expert Arno Huth says radio set count jumped from 120 million in 1941 to 220 million estimated for January 1953



This article is based on one of a series of studies prepared by Dr. Arno G. Huth for Pan American Broadcasting Co. Dr. Huth (picture at left) is an international communications expert whose most recent study, "Communications and Economic Development," was published by the Carnegie Endowment for International Peace. Pan American retained Dr. Huth as special consultant because it felt "up-to-date information on economic factors and other problems affecting international trade and advertising has hitherto been unavailable to exporters." Copies of the study on which this article is based are available by writing to Pan American Broadcasting Co., 17 E. 42 St., New York, N. Y.

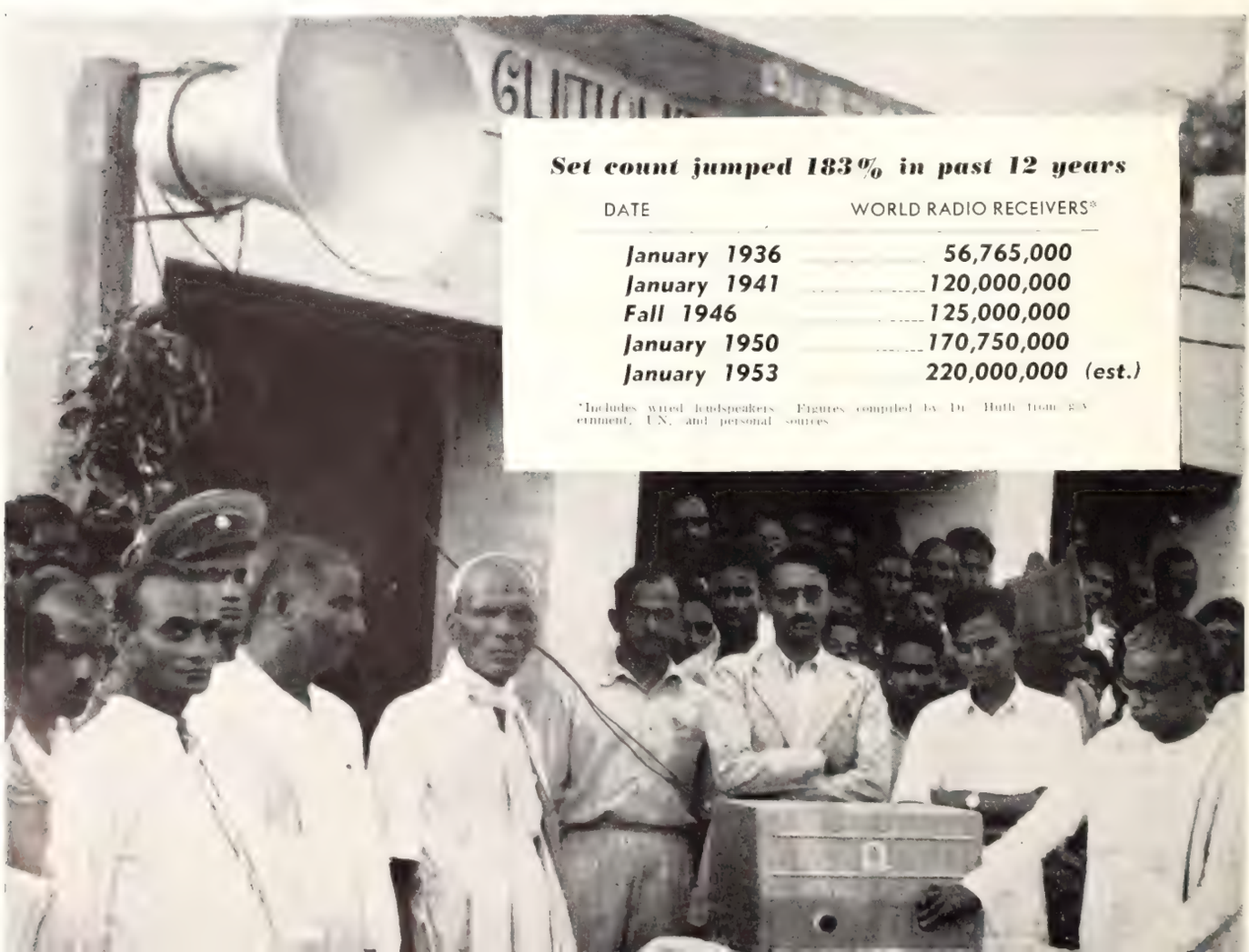
The radio audience has been steadily growing in almost every country, even in the smaller, underdeveloped ones. As significant as the increase in the number of sets has been the extension of radio coverage, opening up vast areas, that is, new markets.

Significant also has been the replacement of primitive sets by better receivers, permitting improved reception of a greater number of stations. The establishment and expansion of wire broadcasting services, some of which are privately owned and operated, and the installation of an increasing number of community receivers have further contributed to extending the range of radio broadcasts throughout the world.

Even a first glance at the figures leads to some surprising conclusions. The sensational speed which now characterizes the growth of television in the United States is characteristic also of the postwar development of radio in other parts of the world. Striking advances have been made in Latin America and in Southeast Asia, regions which were lagging behind the general development of radio. The same applies to the British territories, where wire broadcasting services frequently supplement radio stations in the distribution of programs.

Even in countries where nearly every family already has a receiver, radio sales figures continue to rise. The second receiver, so familiar in

GROUP LISTENING IN MANY COUNTRIES (INDIA BELOW), GIVES RADIO BIGGER AUDIENCE THAN SET COUNT INDICATES



Set count jumped 183% in past 12 years

DATE	WORLD RADIO RECEIVERS*
January 1936	56,765,000
January 1941	120,000,000
Fall 1946	125,000,000
January 1950	170,750,000
January 1953	220,000,000 (est.)

*Includes wired loudspeakers. Figures compiled by Dr. Huth from government, U.N. and personal sources.







...graming: There's no dearth of local shows; ...criptions. Biggest international transcription packager ...arry Towers (right), producer of Orson Welles show

Sponsors: Shown above are sponsored programs of just two of many U.S. firms using radio successfully abroad. Procter & Gamble (left) sells its detergent Ace via WNEL, Puerto Rico. Hudson (right) pushes cars made for foreign export on Radio Atlantica's HOL, Colon, Panama

American homes and cars, now is making its appearance in Sweden, Switzerland, Australia, and to some extent, also in Great Britain. Actually some countries have registered increases up to 50 and 100% since 1950, and some which had almost no sets except in their capital cities and major urban areas a few years ago are now extensively covered by radio. Serious efforts are being made to reach the masses of the population; their active participation and support are indispensable if current and future development plans are to succeed. Considerable progress has been achieved toward the production of a "popular" receiver, simple enough to be operated by unskilled hands and cheap enough to be bought by peasants and workers.

international

New—and considerable—increases in total world radio sets have been recorded during the past few months. Although precise data for 1953 are not yet available, it can be assumed that the number of radio receivers and wired loudspeakers may have reached or exceeded 220 million. (The *Tele-Tech Magazine* estimates the present total at 222,500,000.)

Two hundred and twenty million radio sets—10 times the world total of TV sets—this means a tremendous world-wide coverage by radio.

This marked growth in radio audience often reflects advances in the economic and social conditions of various countries. Rising standards of living, technological progress, and the increasingly significant role radio plays as a medium of information and entertainment also contributed to this development in set distribution.

The United States continues to lead all other nations in audience size. There are practically no homes without a radio, and, according to a Nielsen survey, 32% have two and 12% have three or more sets. No wonder that half the world's radio sets are in this country at the present time.

(*Please turn to page* 87)

Radio sets-per-1,000 inhabitants* is index of radio penetration

Country	Jan. 1, 1939	Jan. 1, 1946	Jan. 1, 1951
United States	*314*	*425*	*600*
Sweden	*195*	*282*	*308.2*
Denmark	*177*	*265*	*305*
Iceland	*131*	*250*	*249.4*
Australia	*162 (June '39)*	*193*	*246.6*
Norway	*125*	*68***	*239.7*
New Zealand	*178 (March '38)*	*230*	*238.9*
Canada	*99*	*152*	*236*
Great Britain	*181*	*217*	*233.4*
Czechoslovakia	*72 (1937)*	*99*	*204*
France	*115*	*147*	*172*
Italy	*23*	*32.7*	*80*
Brazil	*9*	*27*	*66.5*
Yugoslavia	*9*	*9*	*21.8*
Turkey	*3*	*9*	*14.3*
Egypt	*5*		*11.8*

**Most of these data are quoted from Dr. Huth's studies, in particular a report on "Freedom to Listen" prepared for the United Nations, and from statistics published by UNESCO and the European Broadcasting Union. **Decline due to the mass confiscation of receivers by the German Occupation Army.*

The inside story:

How Miller Beer buys a network

Mathisson agency's Hugo Bauch says phenomenally successful brewer buys "from the market up" to seek sales specifically not prestige

Network radio's role today as a flexible sales tool has never been better described than in the words of Hugo J. Bauch Jr. of Mathisson and Associates, Milwaukee. Bauch wrote to SPONSOR *taking exception to a statement in a 9 February article "Is network radio staging a comeback?" The article stated that while Miller was back in network radio with NBC's* First Nighter, *it had little success with net radio in the past. Bauch told* SPONSOR *that previous Miller shows,* Lawrence Welk *on ABC and* Robert F. Hurleigh *(news) on MBS, had, on the contrary, both contributed considerably to a 300% sales increase. His letter then went on to the stimulating appraisal printed below of how his outstandingly successful client buys a radio network.*

* * *

The Miller Brewing Co. is not interested in network radio as a term, or a prestige factor. Rather, they look at radio as we do, from the *other* end of the telescope . . . from the market . . . up. A man who shops in an A&P store is not particularly impressed by the fact that they have 2,400 stores, or so many million customers a day. He is interested only in the value and quality of his store . . . and in filling his needs.

Likewise, Miller looks at network radio . . . not from a standpoint of listeners, wattage, coverage, BMB reports, or ratings alone . . . but as a working tool that they can put into the hands of their distributors, market by market!

Network lists compared

Miller High Life considers radio as one part of an advertising program, and "jigsaws" its radio effort into the whole picture. The prime yardstick used is distributor coverage. After all, an expenditure of advertising dollars must aid the man who sells . . . and in *his* market. So, we line up all the Miller High Life markets we wish covered by radio. In recent years, this has been judged by TV station coverage . . . eliminating many TV markets. We then list *all* networks, and place their stations opposite the market, together with costs, coverage, power, and type of program.

When the chart is complete . . . a glance tells us what network best suits our needs . . . from every standpoint! Of course, current client problems, or goals are of primary importance in this selection . . . and the network, or program, changes with the goal. Last year NBC, for the first time, was able to fit a 124-station network into the Miller coverage chart, with a cost, program, and coverage, that filled in our non-TV market needs (for the *First Nighter*). Five years ago, NBC was not so flexible . . . or, if you'll pardon the expression, amenable.

Discard mass thinking

We have always left the word *network* out of our thinking . . . believing that *mass* statistics and *mass* thinking are ruinous to the local market aid every product needs. Perhaps the answer to network radio problems lies in their basic thinking, and their preoccupation with ratings, listenership, coverage, and big names. In our opinions, the networks should "get on the sidelines" . . . get down into Des Moines and Miami, and Milwaukee . . . where the distributors and dealers are selling products face to face with the consumer, and can't be impressed with astronomical figures and rationalizations of radio homes.

The growth of many independent stations, we feel, points the way to network futures. Many of these local stations, using local tie ins, merchandising aids, realistic costs, and *product* enthusiasm, have passed network affiliates in earning, listenership, and value to the sponsor. These radio dollars are living . . . working . . . tools in the hands of dealers . . . in the vital distributive channels of a company. They are not buying names . . . or ratings . . . or 99 million radio sets, they're buying *local* help for the man on the scene!

Radio must be versatile

The Miller High Life dollar is used in many media . . . and there are just so many dollars available to do the job. By fitting the dollar, the medium, and the market together, we can do an effective job for a client . . . regardless of any full-color film presentation or ream of decimal statistics on which network does the best job. Versatility, and adaptability to product needs in specific markets . . . together with merchandising help . . . are going to be the real salvation of radio, in our opinion. It can be done, as witness NBC's splendid cooperation in tailoring a network for our client. ★ ★ ★

Hugo J. Bauch Jr.: *He has been with Mathisson and Associates since* 1949 *as an account executive, works extensively on development of radio and TV research, production, and filming. Previously he was a partner for four years in his own agency and assistant ad manager for Milprint, Inc., a packaging converter and printer. He is a graduate of the University of Wisconsin and served in the Navy Air Corps. One of his first jobs was in sales and his article above indicates he's still intent on sales goals for his clients.*

"Isn't radio wonderful!"

...says Les Cottrill of

Nutrena® Mills, Inc.



E. C. Fuller, of Nutrena Mills home office, has forwarded the following report from Les Cottrill, their St. Louis Division Manager:

"An inquiry to station WLS and our follow-up of the inquiry has sold two loads of egg mash crumblized for 7000 pullets and now the man wants to know what a carload of chick starter will cost him for 10,000 Leghorn pullets that will arrive March 13. Isn't radio wonderful."

This one inquiry represents the responsive and highly profitable nature of the WLS market....one of many such reasons why Nutrena Mills has used WLS regularly since discovering what this popular radio station can do for them, more than seven years ago.

You, too, will find that sound appeal to the vast WLS audience will get comparable results for you...will step up your sales and profits, particularly throughout the great mid-west, where WLS reaches millions of the nation's most prosperous and progressive people.

Better see your John Blair man...or contact us, today...and start enjoying the kind of results WLS can deliver for you and your products.

WLS GETS RESULTS *for the* **AGRICULTURAL INDUSTRY**

A Clear Channel Station

WLS CHICAGO 7 — The PRAIRIE FARMER STATION

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

WANT MORE PHILADELPHIA

"FEATURE DRUGS"



EFFECTIVE RADIO SHOWS

On each station, an established radio personality conducts a daily program packed tight with music, interesting information, amusing chatter, *and hard selling* for your products — with assists by top-notch male announcers, popular keyboard wizards, etc.



GUARANTEED DISTRIBUTION

In each territory, trained merchandising field-women make dozens of daily calls on important chain and independent outlets — *guarantee* distribution for your products because druggists know that "Feature Drugs" creates heavy consumer demand.

Westinghouse stations KYW in Philadelphia and WBZ-WBZA, Boston-Springfield, now offer a few more participations in their amazing "Feature Drugs" promotions — the most effective, *integrated* advertising-and-merchandising service ever conceived in the drug-store field.

Dozens of national drug-products manufacturers have proved that this plan *works*, works at *lowest overall costs*.

Free & Peters, Inc., have all the facts — the proof — all the cost data. Telephone F & P office, or mail this coupon. No obliga — but if you are interested, *we urgently ad prompt action.*



FREE & PETERS, IN

Pioneer Station Representatives Since 1932

SALES IN NEW ENGLAND?

PROMOTION DOES IT

3 GUARANTEED PRODUCT DISPLAY

In each area, the field workers see that your product is prominently displayed — install "Feature Drugs" displays, get hidden products into open display, install and service special "Feature Drugs" racks, dummy package displays, etc.

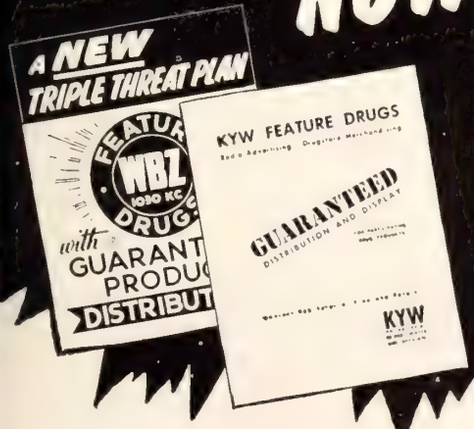


4 GUARANTEED MERCHANDISING REPORTS

In each area, progress reports are given you at close intervals covering all merchandising work done, giving you a check on distribution and exposure in each store, plus details on competitive activity and comments of druggists. Net result—greater promotion, greater control, greater sales!



WRITE PHONE FOR THESE BOOKS— NOW!



FREE & PETERS, INC.

NEW YORK	CHICAGO	DETROIT
444 Madison Ave.	*230 N. Michigan Ave.*	*Penobscot Bldg.*
Plaza 1-2700	Franklin 2-6373	Woodward 1-4255

ATLANTA	FT. WORTH	HOLLYWOOD	SAN FRANCISCO
Palmer Bldg.	*406 W. Seventh St.*	*6331 Hollywood Blvd.*	*Russ Bldg.*
Main 5667	Fortune 3349	Hollywood 9-2151	Sutter 1-3798

GENTLEMEN:

Without obligation, please *rush* me my free copies of the KYW and WBZ Fact Books on "Feature Drugs".

NAME_____

COMPANY_____

CITY_____

STATE_____

New and upcoming television stations

*I. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REPRE TATI
Albuquerque, N. M.	KGGM-TV	13	12 Mar.	Unknown	89.1	44.6	1	25,000	New Mexico Bdcstg. Co. (KGGM)	Box 1294	
Bismarck, N. D.	KFYR-TV	5	4 Mar.	Unknown	100	50	0	Unknown	Meyer Bdcstg. Co. (KFYR)	200½ 4th St., Bismarck	
Bismarck, N. D.	Unknown	12	4 Mar.	Unknown	65.5	39.4	0	Unknown	Rudman Television Co.	5507 Edlen Dr., Dallas, Tex.	.....
Bloomington, Ill.	Unknown	15	4 Mar.	1 Oct. '53	17.95	9.73	1	220,000‡ VHF§	Cecil W. Roberts	909 Michigan Ave., Farmington, Mo.	
Cambridge, Mass.	WTAO-TV	56	12 Mar.	Unknown	20.2	11.45	0	Unknown	Middlesex Bdcstg. Corp. (WTAO)	439 Concord Ave.	
Chambersburg, Pa.	WCHA-TV	46	12 Mar.	Unknown	104	55	0	Unknown	Chambersburg Bdcstg. Co. (WCHA)	Craft Press Bldg.	...
Charleston, W. Va.	WKNA-TV	49	4 Mar.	Summer '53	249	124.5	0	153,000	Joe L. Smith Jr., Inc.	Main & Kanawha Sts., Beckley, W. Va.	Weed
Chico, Cal.	KHSL-TV	12	12 Mar.	Unknown	12.28	6.14	0	Unknown	Golden Empire Bdcstg. Co. (KHSL)	Box 717	..
Clovis, N. M.	Unknown	12	4 Mar.	Unknown	10.7	5.35	0	Unknown	Telepolitan Bdcstg. Co.	Star Route, Clovis	..
Columbus, Ga.	Unknown	28	12 Mar.	Unknown	92.4	49.8	0	Unknown	Television Columbus	Martin Bldg.	.
Columbus, Miss.	WCBI-TV	28	12 Mar.	Unknown	210	115	0	Unknown	Birney Imes Jr.	WCBI, Columbus	..
Davenport, Ia.	Unknown	36	12 Mar.	Unknown	14.8	7.4	1	179,000 VHF§	McFoster-Harold Hoersch	316 Brady St.	..
Dover, Del.	Unknown	40	12 Mar.	Unknown	195	103.5	0	Unknown	Rollins Bdcstg. Inc.	Moore Bldg., Rehoboth, Del.	.....
Fort Myers, Fla.	WINK-TV	11	12 Mar.	Unknown	9.86	4.93	0	Unknown	Fort Myers Bdcstg. Co. (WINK)	54 E. First St.	.
Fort Worth, Tex.	Unknown	20	12 Mar.	Unknown	272	149	3	256,000 VHF§	Tarrant County TV Co.	1101 West 7th St.	..
Greenville, N. C.	WGTC-TV	9	12 Mar.	Unknown	100	60	0	Unknown	Carolina Bdcstg. System (WGTC)	Box 898	.
Harrisburg, Ill.	Unknown	22	12 Mar.	Unknown	11	5.5	0	Unknown	Turner-Farrar Assn.	21½ W. Poplar St.	.
Harrisonburg, Va.	WSVA-TV	3	12 Mar.	Unknown	12.66	6.33	0	Unknown	Shenandoah Valley Bdcstg. Corp. (WSVA)	Rawley Pike	..
Hendersonville, N. C.	WHKP-TV	27	12 Mar.	Unknown	20	10	0	Unknown	Radio Hendersonville Inc.	Hendersonville	.
Lufkin, Tex.	KTRE-TV	9	12 Mar.	Unknown	11.3	5.65	0	Unknown	Forest Capital Bdcstg. Co. (KTRE)	Box 701	.
Macon, Ga.	WMAZ-TV	13	12 Mar.	Unknown	306	153	0	Unknown	Southeastern Bdcstg. Co., Warner Robins	666 Cherry St.	.
Marion, Ind.	Unknown	29	12 Mar.	Unknown	19	10.2	0	Unknown	Chronicle Publishing Co.	610 S. Adams St.	.
Medford, Ore.	Unknown	5	4 Mar.	Unknown	19.2	9.7	0	Unknown	Southern Ore. Bdcstg. Co.	Box 148, Grants Pass, Ore.	.
Missoula, Mont.	KGVO-TV	15	12 Mar.	Unknown	12.49	6.24	0	Unknown	Mosby's Inc. (KGVO)	127 E. Main St.	.
Mount Airy, N. C.	WPAQ-TV	55	12 Mar.	Unknown	21.4	10.7	0	Unknown	Ralph D. Epperson	Mt. Airy	.
Nampa, Idaho	KFXD-TV	6	12 Mar.	Unknown	19.72	9.86	0	Unknown	Frank E. Hurt & Son Inc.	1024 12th Ave. S.	..
Panama City, Fla.	Unknown	7	12 Mar.	Unknown	10.5	5.4	0	Unknown	J. D. Manley	Leesburg, Fla.	.
Princeton, Ind.	WRAY-TV	52	12 Mar.	Unknown	95.1	58.3	0	Unknown	Princeton Bdcstg. Co. (WRAY)	Box 28	.
Rochester, N. Y.	WVET-TV‖	10	12 Mar.	Unknown	118	59.2	1	175,000§	Veterans Bdcstg. Co. (WVET)	17 Clinton Ave. S.	.
Rochester, N. Y.	WHEC-TV¶	10	12 Mar.	Unknown	118	59.2	1	175,000§	WHEC, Inc.	40 Franklin St.	..
Sherman, Tex.	Unknown	46	4 Mar.	Unknown	20.6	12.3	0	Unknown	Sherman TV Co.	Life of Amer. Bldg., Dallas.	.
St. Paul, Minn.	WCOW-TV	17	12 Mar.	Unknown	184	92	0	Unknown	WCOW Telecasting Co	208 Third Ave. No., South St. Paul, Minn.	.
Salisbury, Md.	WBOC-TV	16	12 Mar.	Unknown	112	60.5	0	Unknown	Peninsula Bdcstg. Co. (WBOC)	Radio Park	.
San Francisco, Cal.	Unknown	20	12 Mar.	Unknown	94.4	50.8	3	570,000 VHF§	Lawrence A. Harvey	19200 S. Western Ave., Torrance, Cal.	.
San Luis Obispo, Cal.	KVEC-TV	6	12 Mar.	Unknown	19.8	9.9	0	Unknown	Valley Electric Co. (KVEC)	851 Higuera St.	.
Yuba City, Cal.	Unknown	52	12 Mar.	Unknown	90.1	45	0	Unknown	John Steventon	320 A St.	.

*Both new C.P.'s and stations going on the air listed here are those which occurred between 2 March and 16 March or on which information could be obtained in that period.
**Power of C.P.'s is that recorded in FCC applications of individual grantees.
†Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations themselves and must be deemed approxim
‡Shared-time grant. The two Rochester grants will share the same channel and will op on the same power, but will maintain separate ownership and studios.
§NBC set figures (1 February 1953).

(*Please turn to page* 91)

New

KGUL-TV

off and flying today with
top CBS Television and local programming...
and the highest power
in Southwest television (235,000 watts)

in

GALVESTON-HOUSTON

combined, the 15th-largest metropolitan market
area in the United States,
phenomenally rich and fast growing...
even by Texas standards

is represented by

CBS TELEVISION SPOT SALES

who'd like to tell you more about KGUL-TV
and nine *other* top-audience stations (in nine of your top-money
TV markets, including the four largest).*

**CBS Television Spot Sales also represents*
WCBS-TV, *New York,* WCAU-TV, *Philadelphia,* WTOP-TV, *Washington,*
WBTV, *Charlotte,* WMBR-TV, *Jacksonville,* WBBM-TV, *Chicago,*
WAFM-TV, *Birmingham,* KSL-TV, *Salt Lake City,* KNXT, *Los Angeles, and*
CTPN, *the CBS Television Pacific Network.*

SPONSOR-TELEPULSE ratings of top sp

Shows among top 20 in 10 or more markets
Period: 1-7 February 1953
TITLE. SYNDICATOR. PRODUCER. SHOW TYPE

Rank now	Past rank		Average weighted rating†	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	4-STATION MARKETS Chi.	4-STATION MARKETS Wash.	3-STATION MARKETS Atlanta	Balt.	Cinc.	Cleve.	Columbus	Det.
1	2	**Superman,** MPTV, R. Maxwell (K)	22.1			16.8 wenr-tv 7:30pm		15.8 wsb-t 7:00pm		28.5 wlw-t 8:30pm		26.5 wbns-tv 9:00pm	13.8 wxyz-t 6:30pm
2	9	**Boston Blackie,** Ziv (M)	20.7	7.9 wabd 9:30pm		24.2 whkb 9:30pm				28.5 wlw-t 8:30pm		26.5 wbns-tv 9:00pm	15.3 wwj-tv 6:30pm
3	5	**Cisco Kid,** Ziv (W)	20.5	9.4 wnbt 7:00pm	12.5 keca-tv 7:00pm	22.2 wenr-tv 2:00pm	9.8 wnbw 6:30pm	23.5 wsb-tv 7:00pm	18.0 wbal-tv 7:00pm	29.0 wcpo-tv 6:00pm	24.8 wnbk 6:00pm	14.0 wbns-tv 7:00pm	25.3 wxyz-tv 7:00pm
4	12	**China Smith,** PSI-TV, Tableau (A)	20.3		13.9 keca-tv 8:30pm	9.6 wnbq 9:30pm	4.2 wttg 9:30pm	17.5 waga-tv 10:30pm					9.3 wxyz-tv 8:00pm
5	4	**Foreign Intrigue,** JWT, Shel. Reynolds (A)	19.9	21.7 wnbt 10:30pm	13.9 krbk 10:30pm	11.6 wenr-tv 10:00pm	21.0 wnbw 10:30pm			23.8 wkrc-tv 9:30pm	19.5 wews 10:00pm		16.8 wjbk-tv 10:30pm
6	10	**Kit Carson,** MCA, Revue Prod. (W)	19.8		14.9 keca-tv 7:30pm	19.8 wenr-tv 2:30pm		17.8 wltv 6:00pm	12.8 wmar-tv 6:00pm		12.5 wnbk 6:00pm	17.8 wbns-tv 7:30pm	
7	7	**Hopalong Cassidy,** NBC Film (W)	19.2	14.4 wnbt 7:30pm	10.2 kttv 7:00pm	19.6 wenr-tv 3:00pm	12.2 wnbw 2:00pm	19.3 wsb-tv 5:30pm	18.5 wbal-tv 5:30pm	14.8 wlw-t 5:30pm	15.0 wnbk 6:00pm	19.3 wbns-tv 1:00pm	13.5 wwj-tv 5:30pm
8	6	**The Unexpected,** Ziv (D)	18.1		3.5 keca-tv 8:00pm	17.4 whkb 9:30pm		15.3 waga-tv 10:30pm	14.0 wbal-tv 10:30pm			25.3 wbns-tv 9:30pm	
9	14	**Wild Bill Hickok,** W. Broidy (W)	16.9	8.2 wabd 7:00pm	11.9 ktla 6:00pm	18.2 wenr-tv 1:30pm	14.6 wtop-tv 1:00pm	23.8 wsb-tv 5:30pm	18.3 wbal-tv 7:00pm	22.8 wkrc-tv 6:30pm	12.3 wnbk 6:00pm	28.5 wbns-tv 6:00pm	13.3 wxyz-tv 6:30pm
10	13	**Abbott & Costello,** MCA, TCA (C)	16.5	15.7 wcbs-tv 10:30pm	16.9 kttv 8:00pm				11.0 wmar-tv 10:30pm	21.5 wlw-t 9:30pm	10.3 wxel 10:00pm	18.8 wlw-c 9:30pm	13.3 wxyz-tv 9:30pm
11	15	**Dangerous Assign.,** NBC Film, Donlevy (A)	16.2	12.4 wnbt 10:30pm	14.7 krtv 10:30pm	13.4 wenr-tv 10:00pm	12.6 wmal-tv 9:30pm		13.3 wbal 10:30pm		20.8 wnbk 10:30pm	15.5 wbns-tv 9:30pm	
12	11	**Range Riders,** CBS Film, Flying "A" (W)	16.0	5.0 wjz-tv 1:30pm	10.9 knxt 7:00pm			15.3 wsb-tv 6:30pm			22.8 wews 6:00pm		
13	17	**Terry & the Pirates,** Official, Dougfair (K)	14.0	6.9 wabd 7:30pm	13.9 kttv 8:30pm	10.6 wenr-tv 8:00pm	12.8 wttg 7:30pm	20.3 wsb-tv 6:00pm		12.8 wcpo-tv 6:00pm	20.5 wnbk 6:30pm		13.0 wxyz-tv 4:30p
14	18	**March of Time,** March of Time (Doc.)	12.5	3.2 wnbt 7:00pm	5.0 kttv 7:30pm	8.6 wenr-tv 10:00pm	10.6 wtop-tv 10:30pm	11.8 waga-tv 7:00pm	7.0 wbal-tv 7:00pm	14.8 wcpo-tv 9:30pm	8.0 wews 7:30pm	13.5 wbns-tv 7:00pm	11.8 wjbk-tv 7:00pm

Shows among top 20 in 4 or more markets (ranking omitted)

		Death Valley Days, McCann-Erickson (W)	23.2							16.8 wkrc-tv 10:30pm			6.3 wxyz-tv 9:00pm
		Jeffrey Jones, CBS Film, L. Parsons (M)	22.3							12.8 wcpo-tv 8:30pm			10.3 wjbk-tv 6:00pm
		Doug. Fairbanks Presents, NBC Film (D)	21.0	16.4 wnbt 10:30pm		11.0 wenr-tv 9:30pm							12.8 wxyz-tv 10:30pm
		Favorite Story, Ziv (D)	16.1	10.2 wnbt 10:30pm	8.2 kttv 8:30pm	17.0 whkb 9:30pm	12.0 wnbw 10:30pm						14.3 wjbk-tv 10:30pm
		Gene Autry, CBS Film (W)	15.2		7.2 knxt 7:00pm								
		Jeweler's Showcase, Sovereign (D)	12.1	6.5 wnbt 8:30pm			4.8 wtop-tv 9:00pm		7.3 waam 8:30pm				

...symbols: (A) adventure; (C) comedy; (D) drama; (Doc.) documentary); (K) kid ... (W) western. Films listed are half-hour length, broadcast in four or ... market. Average weighted rating arrived at as follows: Individual market ratings are weighted in proportion to number of TV homes in each market. For instance, ... 1953 TelePulse gave a weight of 12 to New York as compared to a weight of 1 for ... Blank space indicates film not broadcast in this market as of 1-7 February 1953. Wh...

A new chart will appear in the 20 April issue

m shows

2-STATION MARKETS				1-STATION MARKETS			
Birm.	Bost.	Dayton	Mpls.	Buffalo	New Or.	Seattle	St. Louis
23.8 wafm-tv 6:00pm			**17.5** weco-tv 6:30pm	**45.0** wben-tv 7:00pm	**26.5** wdsu-tv 7:00pm	**26.5** king-tv 5:00pm	**33.0** ksd-tv 5:30pm
	28.8 wnac-tv 7:00pm	**23.5** whio-tv 9:00pm	**29.8** weco-tv 9:30pm	**25.0** wben-tv 11:30pm	**50.0** wdsu-tv 10:00pm	**20.0** king-tv 10:30pm	**29.0** ksd-tv 11:15pm
30.3 wbrc-tv 5:30pm	**19.3** wnac-tv 5:30pm		**12.3** kstp-tv 11:30am		**28.5** wdsu-tv 5:00pm	**27.8** king-tv 7:00pm	**38.0** ksd-tv 1:30pm
30.8 wafm-tv 9:30pm					**47.0** wdsu-tv 10:00pm	**50.5** king-tv 9:30pm	**51.5** ksd-tv 10:00pm
	19.5 wnac-tv 10:30pm		**21.3** kstp-tv 9:30pm		**53.0** wdsu-tv 9:30pm		**27.0** ksd-tv 11:00pm
25.0 wafm-tv 6:00pm	**11.3** wnac-tv 5:30pm	**25.8** wlw-d 6:00pm			**42.0** wdsu-tv 2:30pm		**35.5** ksd-tv 2:30pm
	12.0 wbz-tv 1:00pm	**12.0** wlw-d 6:00pm	**25.8** weco-tv 6:00pm	**36.5** wben-tv 3:00pm	**41.5** wdsu-tv 2:00pm	**36.5** king-tv 6:00pm	**28.5** ksd-tv 9:30am
	11.8 wnac-tv 6:30pm	**17.8** whio-tv 10:00pm	**22.8** weco-tv 9:30pm		**57.0** wdsu-tv 9:30pm		**49.5** ksd-tv 10:00pm
22.8 wafm-tv 6:00pm	**8.3** wnac-tv 5:00pm	**12.8** wlw-d 6:00pm	**14.8** weco-tv 5:00pm	**27.5** wben-tv 1:00pm	**44.5** wdsu-tv 3:30pm		**34.5** ksd-tv 12:00noon
		22.3 wlw-d 9:30pm	**20.0** kstp-tv 5:00pm		**54.5** wdsu-tv 9:30pm		
		14.8 wlw-d 10:30pm	**25.5** weco-tv 9:00pm	**49.0** wben-tv 10:30pm	**56.5** wdsu-tv 7:30pm		
	25.8 wbz-tv 7:00pm		**22.3** weco-tv 5:00pm		**53.5** wdsu-tv 6:00pm	**21.5** king-tv 7:00pm	
	13.5 wbz-tv 5:00pm	**9.0** wlw-d 6:00pm	**11.8** kstp-tv 5:30pm		**29.5** wdsu-tv 12:30pm		**32.5** ksd-tv 1:00pm
	10.3 wnac-tv 6:00pm	**8.3** whio-tv 6:30pm	**20.0** kstp 5:30pm		**32.0** wdsu-tv 11:00pm	**25.8** king-tv 9:30pm	**53.5** ksd-tv 9:30pm
25.0 wafm-tv 9:30pm		**20.8** whio-tv 9:00pm	**20.0** weco-tv 10:00pm	**46.5** wben-tv 7:00pm	**47.0** wdsu-tv 10:00pm		**35.5** ksd-tv 5:00pm
	19.5 wbz-tv 10:30pm						
			24.3 kstp-tv 9:30pm				**46.0** ksd-tv 10:30pm
	21.0 wnac-tv 10:30pm						**50.5** ksd-tv 9:30pm
24.0 wafm-tv 6:00pm			**21.8** weco-tv 6:30pm			**27.5** king-tv 5:00pm	
	18.5 wnac-tv 10:30pm		**20.8** weco-tv 10:00pm			**20.3** king-tv 11:00pm	**33.0** ksd-tv 3:00pm

are fairly stable from one month to the next, in the markets in hey run, this is true to much lesser extent with syndicated shows ould be borne in mind when analyzing rating trends
to SPONSOR's February chart, in which films were rated 1-20 tive of number of markets where shown

See next page for film notes and trends

For COMPLETE FILM PROCESSING

"IN THE EAST" .... it's

MOVIELAB FILM INC. LABORATORIES

FOR COLOR it's Rainbowlab Inc.

NEGATIVE DEVELOPING

FIRST PRINT DEPARTMENT

ULTRA VIOLET & FLASH PATCH TRACK PRINTING

16% & 35% RELEASE PRINTING

QUALITY CONTROL

TITLE DEPARTMENT

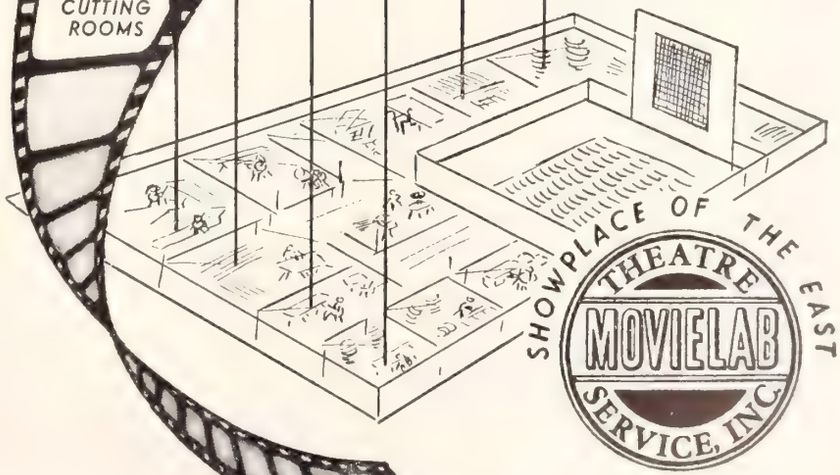
22 CUTTING ROOMS

ROUND THE CLOCK SERVICE

A NEW ADDITION TO OUR SERVICES

The most modern prevue theatre featuring

Three Channel Interlock Projection



SHOWPLACE OF THE EAST

THEATRE MOVIELAB SERVICE, INC.

PERSONALIZED SERVICE FOR TV PRODUCERS

MOVIELAB FILM LABORATORIES, INC.

619 West 54th Street, New York 19, N. Y. JUdson 6-0360

YOUR MERCHANDISING FUTURE . . .

Homefolks of modest income who enjoy shows like

All-American Jubilee

West Coast ABC's
GREAT NEW TELEVISION
BARN DANCE

What the critics say:

Lewis W. Douglas, Publisher, Tele-Views Magazine: "ALL-AMERICAN JUBILEE is one of the finest produced shows I have seen, network or local. Writing, music, camera work, production values all above par. Merle Travis and Judy Hayden are comparable to Caesar and Coca. We predict a great future for them and the JUBILEE."

Allen Rich, Valley Times: "Watched ALL-AMERICAN JUBILEE for the full 60 minutes and was very much impressed. This is rural musical comedy at its best, real homefolks entertainment. JUBILEE flows rather than being pushed, as is the case with other programs of this type. It never reaches . . . I found it a sort of classic in its field."

Owen Callin, L. A. Herald-Express: "ALL-AMERICAN JUBILEE, starring that versatile Kentucky balladeer-composer, Merle Travis, reverberates with the friendly spirit of the good old days. JUBILEE is one of the brightest, best integrated variety shows TV has yet produced."

Russ Burton, Los Angeles Daily News: "For color and sound ALL-AMERICAN JUBILEE would do justice to the brighter moments of 'Oklahoma'."

Bill Bird, Pasadena Review: "When JUBILEE is over you look at your watch unable to believe a full hour has gone by."

Jack Douglas, Media-Agency-Clients: "Finally caught ALL-AMERICAN JUBILEE, the mammoth KECA-TV Western show. This one just can't miss. The production is classy, the talent professional, and the ingredients many and varied."

Created and Produced by
WALTER "HANK" RICHARDS

Packaged by
STAR PRODUCTIONS
1429 Valley Heart Drive
Burbank, California

For Los Angeles
KECA-TV Channel 7
ABC Television

Showings Arranged by
EDWARD PETRY *and Company*

Film notes and trends*

Film chart modified: With this issue SPONSOR modifies its chart of top syndicated film shows (see pages 46-7) so as to separate shows among the top 20 which are shown in 10 or more markets from those which are shown in four to nine. The chart still comprises TV-filmdom's top 20 but films playing in fewer than 10 markets are not given a rank and are shown at the bottom of the chart. It was felt that to rank a program playing in only four markets, for example, on the same basis as shows playing many more was unfair. A show in only four markets could score an artificially high rating if it happened to be shown in one-station cities only.

Because of the nature of film syndication, with shows placed in varying numbers of markets each month, ranking within the top 20 should not be over-emphasized in your consideration of how well a show is doing. Shows with strong audience appeal may in a given month drop in rank position because of the popularity of the particular stations in markets in which they are shown for that month. Strength of a show can be measured best by its consistent appearance within top 20 rankings, because then, various handicaps imposed by either a relatively weak station or appearance in a preponderance of highly competitive markets tend to even out.

▼ ▼ ▼

Names but at a price: What is making it rough at agencies for TV film show sellers is the mounting insistence that dramatic programs have box office names, and the corollary reminder: "Of course, we wouldn't want to spend more for this program plus." The buyers point out that the name angle has become important because of two factors: (1) a name in front of the series would overcome the common practice among newspapers of listing the show by merely the words, "theatre" or "playhouse"; (2) it would give the sponsor a hook to which he could attach his identification with a box office personality in his merchandising at the point-of-sale and elsewhere. This is always valuable.

▼ ▼ ▼

Film big at new stations: Film show salesmen have been doubling as program consultants at the new TV stations. Ziv TV Sales V.P. M. J. Rifkin says that out of such meetings with 30 new stations have come 52-week buys of 177 Ziv TV shows. Stations are turning to film programing in order to quickly air shows with enough production values to build audience. Ziv says enthusiasm for its film packages is evident from fact it hadn't started special pitch for new station business.

▼ ▼ ▼

Demands change swiftly: It was only a few weeks ago that TV film buyers were asking: "What have you got in the way of a situation comedy?" Now it's: "What have you got that's new?" Not uncommon among agencies and their clients is the impression that the TV schedules are becoming pretty well surfeited with situation comedies and that the odds against a situation comedy clicking are widening, unless it is a well established radio property or offers box office names. Impression emerging from the quest for something new is that there will be expanding interest in detective properties, with either a radio background or a record in the best seller lists.

▼ ▼ ▼

Film for blue chip sponsors: More and more prestige advertisers are leaning in the direction of film, which would have to be on a quality level and buttressed by stars. Two of these currently lending an attentive ear to the idea are U. S. Steel (BBDO) and Prudential (Benton & Bowles). The latter now participates in *Your Show of Shows*, NBC TV.

WANT A DIFFERENT TV SHOW?
Popular, well rated, entertaining?
The Sportsman's Club
52 great 15 minute hunting, fishing and outdoor panel shows. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

*See new TV film shows chart, p. 46.



Millions of viewers weekly will follow the Visitor through barred gates into the lives of fascinating people. And, wherever he goes,

The Visitor Sells Your Products!

In your markets, at local prices, you can sponsor this high-rated program exclusively. As "THE DOCTOR" on NBC Network, it scored a 5-month average Nielsen of 29.2. In brand-new format. the show is fresh, appealing, popular.

What's more, each sponsor's sales efforts are strongly supported by advertising, promotion, publicity, exploitation and merchandising. You get the program PLUS the full force of this powerful backing.

Order "THE VISITOR" immediately for your specific markets. Don't delay. Call or wire today.

NBC FILM PROGRAMS







NEW YORK, CHICAGO, LOS ANGELES

Radio

...and now a message from our sponsor TV

by Bob Foreman

If there's any wisdom in the newspapers I get a chance to read between TV shows, our country has just entered a great Be Kind To Businessmen Era. From here on in the national hero could become pinstripe-clad and his sword well may be sheathed in a balance sheet. Long the butt of writers of satire, ridiculed by poets and caricatured by illustrators, the businessman can perhaps breathe a sigh at this long awaited opportunity for the public to see other sides of his personality than avarice and cunning and a coarse misunderstanding of things aesthetic. What a break! Let us take full advantage of it!

Those engaged in the various phases of the business of advertising should be overjoyed. Far too long have we heard our associates (and like as not joined with them) deride our business, making gay table-talk of all the worst practices of advertising, laughing off the exaggerations, the blatancy, the cheesecake and the cliches which are so common to us and about us. Now, thank goodness, it's no longer quite so popular to look only at this side of the coin. In the light of this, I was fortunate to be at a party recently where agency men abounded, most of them from the TV end of the scale, and I'd like to report on some of the thoughts I heard expressed, mainly by these TV folks. The new era, as you can see, was in full sway among these exponents of the business of television. Listen to some samples:

"Look at it this way, Joe! We are at the *heart* of the world's trouble," said one diving for the olive in his glass. "We alone can solve the ills of the world today!"

"You're so right, Bill! No longer is the ability to produce nor the facility to develop new things nor the agility to reduce cost the Big Problem these days," spoke up another, a Scotch drinker.

"Correct!" said a third. "Yep —distribution is the key! How can we distribute the things our factories develop? How can we get them into the hands of people here as well as people all over the world?"

We then sat down to some sericus thinking and drinking and came up with these conclusions.

Television may be one of the real ways out of the world's dilemmas because it is the best method of mass distribution yet devised. The more widespread TV becomes, the better is our chance to scatter the abundance of our production throughout the rest of the world. So we must build enough TV stations and make enough TV sets to cover our own country first, then those countries where the governments still permit advertising. Then there's little doubt we'll sell all we can produce.

To get back to the party, the final hour became a healthy if somewhat maudlin discussion on how lucky we in the room were to be charged with such a mission and afforded such an opportunity. Since we had in our hands, we agreed, the power to solve many of the ills of a sick world, we were no longer just advertising men and women. We were not merely television personnel—directors, producers, actors or what-have-you. We were Distributors with a capital "D." And for once we took pride in our jobs. For once we realized our calling might be looked upon as a fairly noble one —perhaps on a par with doctoring and lawyering. Maybe even the word "profession" fitted in nicely with the new concept of our work.

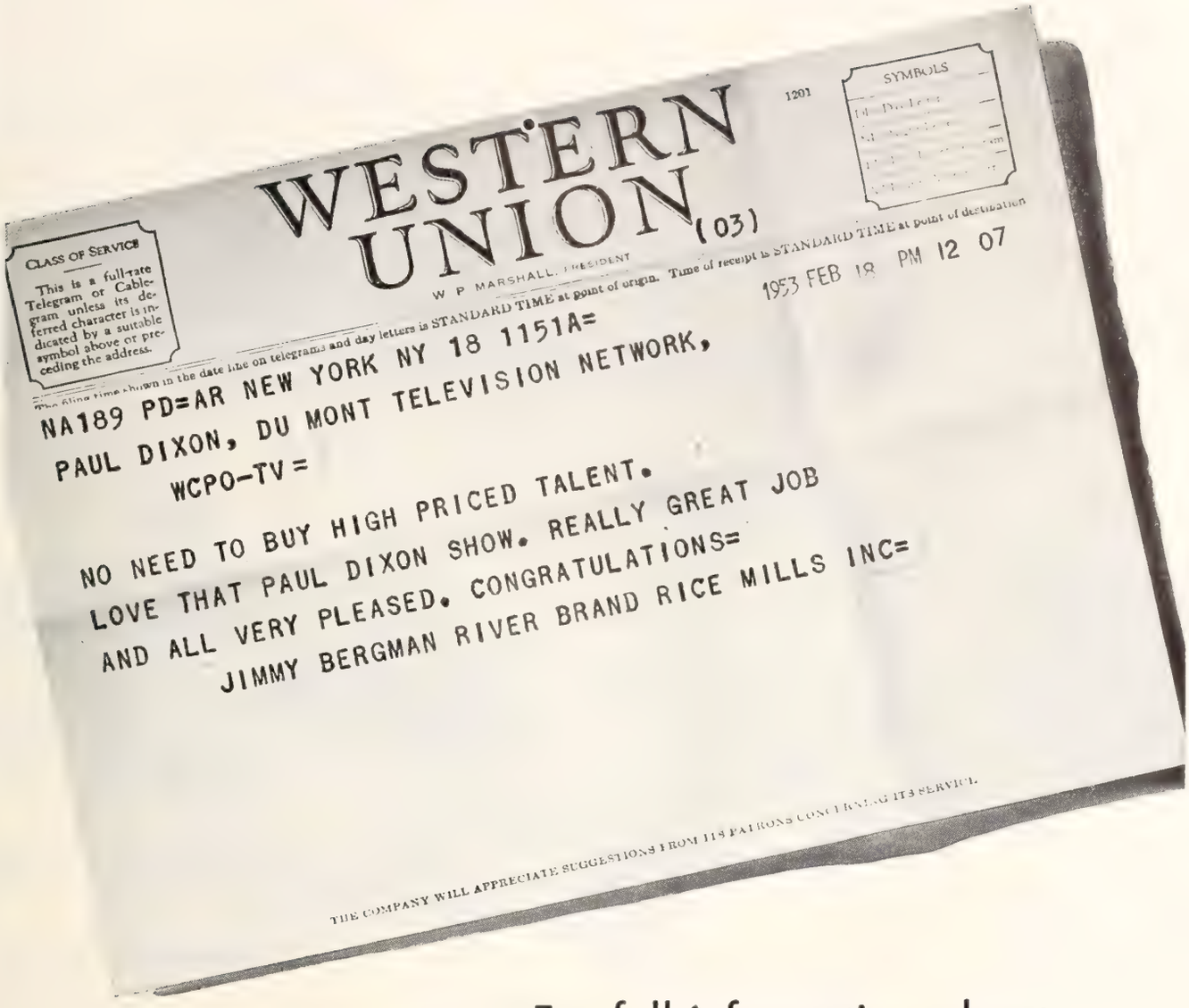
Since the reveling described above, I've been involved many times at many places with and without liquor in discussions of a similar nature. I guess the idea is getting around. What a fine thing for all of us! It looks like cynicism—formerly our refuge—is outmoded. This kind of pride, it's nice to discover, is very infectious.

(*Reviews on page* 54)

Jane Froman intro to Revlon commercial provides smooth transition to pitch (see p. 54)



Do you always agree with Bob Foreman when he lauds or lambasts a commercial? Bob and the editors of SPONSOR would be happy to receive and print comments from readers in rebuttal; in ire; in qualified agreement. Address Bob Foreman c o SPONSOR, 510 Madison Ave.



WESTERN UNION (03)

W P MARSHALL, PRESIDENT

1201

SYMBOLS

CLASS OF SERVICE

This is a full-rate Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable symbol above or pre-ceding the address.

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1953 FEB 18 PM 12 07

NA189 PD=AR NEW YORK NY 18 1151A=

PAUL DIXON, DU MONT TELEVISION NETWORK,

WCPO-TV=

NO NEED TO BUY HIGH PRICED TALENT.

LOVE THAT PAUL DIXON SHOW. REALLY GREAT JOB

AND ALL VERY PLEASED. CONGRATULATIONS=

JIMMY BERGMAN RIVER BRAND RICE MILLS INC=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

For full information about

The Paul Dixon Show...

Du Mont's high-rating,

low-cost daytime buy...

write or phone:

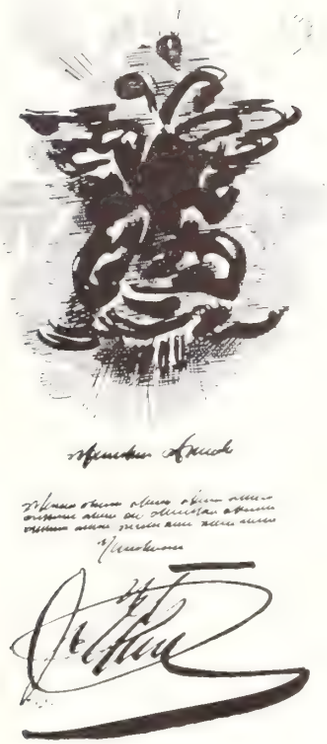
DU MONT TELEVISION NETWORK

515 Madison Ave., N. Y. 22, N. Y., MU 8-2600
or
435 N. Michigan Ave., Chicago 11, Ill., MO 4-6262

A Division of the Allen B. Du Mont Laboratories, Inc.

AWARD WITH A

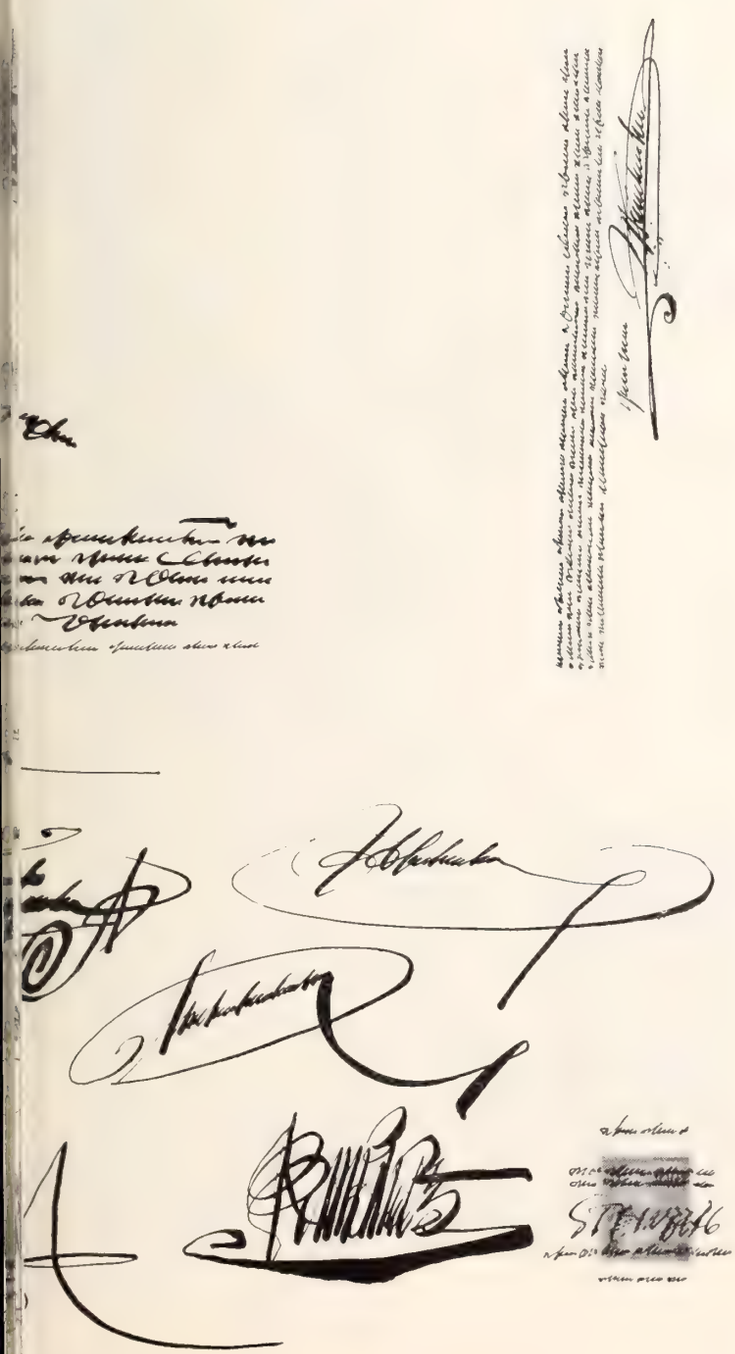
EINBERG







DOUBLE MEANING...



Maybe you feel awards are getting out of hand—and meaningless, except to jewelers and calligraphers.

But television is so many different things—drama, comedy, music, news, public affairs, sports—there's room for lots of awards.

CBS Television shows and showmen received 87 this past year—as well as the most meaningful award of all: *top program popularity.* This is the one the audience gives—week after week—in the nation's leading markets.

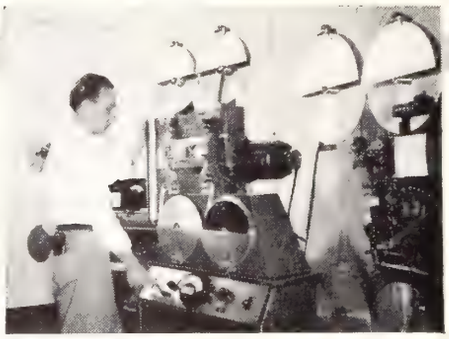
For advertisers it's an award with specific sales meaning: bigger customer traffic for all their shows on the network... larger average nighttime audiences... the lowest cost per thousand.

So consider, in this season of laurels, our 88th award. It's one we can share with all our advertisers.

CBS TELEVISION

PERFECT PRODUCTION
REQUIRES

Precision Prints



TRACK PRINTS
OF TOP QUALITY

All tracks printed independently on Maurer 1-to-1 optical track printer, exclusive with PRECISION. Highly refined optical system eliminates "contact shifts," gives complete flexibility in printing from "A- or B-wind" originals. Sensitometric sound control.

YOUR ASSURANCE OF BETTER 16mm PRINTS

15 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive **Maurer**-designed equipment—your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 19, N.Y.
JU 2-3970

commercial reviews

TELEVISION

SPONSOR: *Revlon*
AGENCY: *Wm. H. Weintraub, N.Y.C.*
PROGRAM: *U.S.A. Canteen, CBS*

With a singleness of purpose, firm in the knowledge that a TV demonstration can leave a lasting impression, Revlon is indelibly printing the idea that its lipstick is indelible.

This copy is presented two ways—once by Janice Carter, an attractive and poised blonde with a most convincing delivery. Miss Carter sells the product verbally; then runs the back of her hand across her lips but leaves nary a trace of the lipstick thereupon. Secondly, a voice-over film utilizes some effective cut-out masks such as a cocktail glass and a food utensil to dramatize the fact that neither food nor drink smear Revlon lipstick.

Perhaps the most impressive aspect of the copy is its concentration on the single theme. In this way, audience remembrance is bound to be much higher than if a jumble of ideas was included in the copy.

Within the 15-minute framework of this pleasant program, Revlon sets to work from main title to sign-off and provides itself (or herself) with the impact of a longer show without too much trouble—and without too much commercial. The segue from copy to song is handled smoothly by Jane Froman herself.

I doubt if I'm their market, but I will say I'm impressed by the Revlon story and their methods of presenting same.

SPONSOR: *Sunoco Dynalube Motor Oil*
AGENCY: *Hewitt, Ogilvy, Benson & Mather, N.Y.C.*
PROGRAM: *20-second announcement*

Here in 20 seconds we get a most effective use of simple and extremely relevant animation. A bright, easy-to-understand ditty runs the duration of the spot and contains a minimum of (costly) lip sync delivered by an animated can of motor oil. To show the effectiveness of the product in cold weather, Mr. Dynalube is first on skates. He then dissolves, optically, into a frying pan to show that he can withstand heat as well as cold.

Here is an excellent example of sound package identification plus a whimsical presentation of basic product points done in a memorable entertaining manner. ★★★


WE'RE ADDING PLENTY
OF LOCAL....
Sugar...
GREEN BAY
TO THE Cream OF ALL 4
NETWORK PROGRAMS
... in the land of
MILK and HONEY
WISCONSIN'S MOST Show-Full
STATION IN GREEN BAY
CHANNEL 2 'BAY
HAYDN E. EVANS, Gen. Mgr. — Rep. HETP & CO.

BATTERIES

SPONSOR: Hi-Volt Battery Mfr. AGENCY: Direct

CAPSULE CASE HISTORY: *For a whole year, this battery manufacturer sponsored a Friday night* (7:15 *to* 7:30 *p.m.*) *sports show on WTVJ,* Know Your Sports, *featuring Jack Cummings, the station's sports director. So good were the results that the sponsor was forced to cancel the show temporarily and the company had to enlarge its plant "in order to take care of the tremendously increased business due to this advertising," according to C. M. Smith, company head. Cost:* $290 *per show.*

WTVJ, Miami PROGRAM: Know Your Sports



MEN'S CLOTHING

SPONSOR: Mosk's Stores for Men AGENCY: Kamin Adv.

CAPSULE CASE HISTORY: *After having cosponsored a Friday night wrestling program on KPRC-TV for about* 18 *months, Fred Mosk, owner of Mosk's men's clothing stores, reported: "We have been able to increase our business immeasurably." So much did business increase that Mosk's opened two new stores in the space of a year and a half, credits this expansion entirely to the TV advertising. The sponsor now places approximately* 90% *of his total ad budget in television.*

KPRC-TV, Houston PROGRAM: Wrestling

COOKIE OFFER

SPONSOR: Streitmann Biscuit Co. AGENCY: Harry M. Miller

CAPSULE CASE HISTORY: *Mark Barker m.c.'s the daily variety show,* Carolina Calling, *which the Streitmann Biscuit Co. of Cincinnati sponsors three days weekly for* 15 *minutes. He made one announcement stating that viewers who mailed in their name and address and mentioned a choice of Streitmann cookies would get, by return mail, a certificate for a free box of the cookies at their local grocer. The deadline for the offer was within* 24 *hours. The mail that flooded in in that time came to a total of* 7,803 *cards and letters.*

WFMY-TV, Greensboro, N. C. PROGRAM: Carolina Calling

KITCHEN GADGETS

SPONSOR: Philip E. Green Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Green distributes, among other items, a handy kitchen gadget set which sells for* $3.00. *The company solicits telephoned and written orders via participating announcements on both TV and AM. One* 10-*minute live video participation offered the* $3.00 *item, plus a special of two sets for* $5.00, *both available C.O.D. The one pitch pulled a total of* 168 *letters and* 1,167 *phone calls for C.O.D. orders. A large number of orders were for the two-set special.*

KDYL-TV, Salt Lake City PROGRAM: Announcements

SHOES

SPONSOR: Hall's Quality Shoes AGENCY: Direct

CAPSULE CASE HISTORY: *Hall's is a retailer of men's, women's, and children's shoes. To test TV, the sponsor purchased five* 10-*second announcements to run on two days (Wednesday and Thursday) telling about a special sale. He used no other media. Within* 20 *minutes after the first pitch, customers came in to the store to inquire about the sale. Result: The sponsor sold over* 225 *pairs of shoes from the two-day campaign, considers this "terrific." Cost: approximately* $54.

WSAZ-TV, Huntington, W. Va. PROGRAM: Announcements

MOVIE HOUSE

SPONSOR: United Artists Theatres, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: The Star, *a current Bette Davis movie, was in its third week at the Four Star Theatre, Los Angeles. To give attendance an extra hypo, United Artists Theatres (theatre chain to which the movie house belongs) bought a late Saturday afternoon KTTV program,* Preview Critics. *This is a quiz built around movie film clips. Following the program* (4:30 *to* 5:00 *p.m.), the theatre management hung out a "Standing Room Only" sign for the first time in the movie's run.*

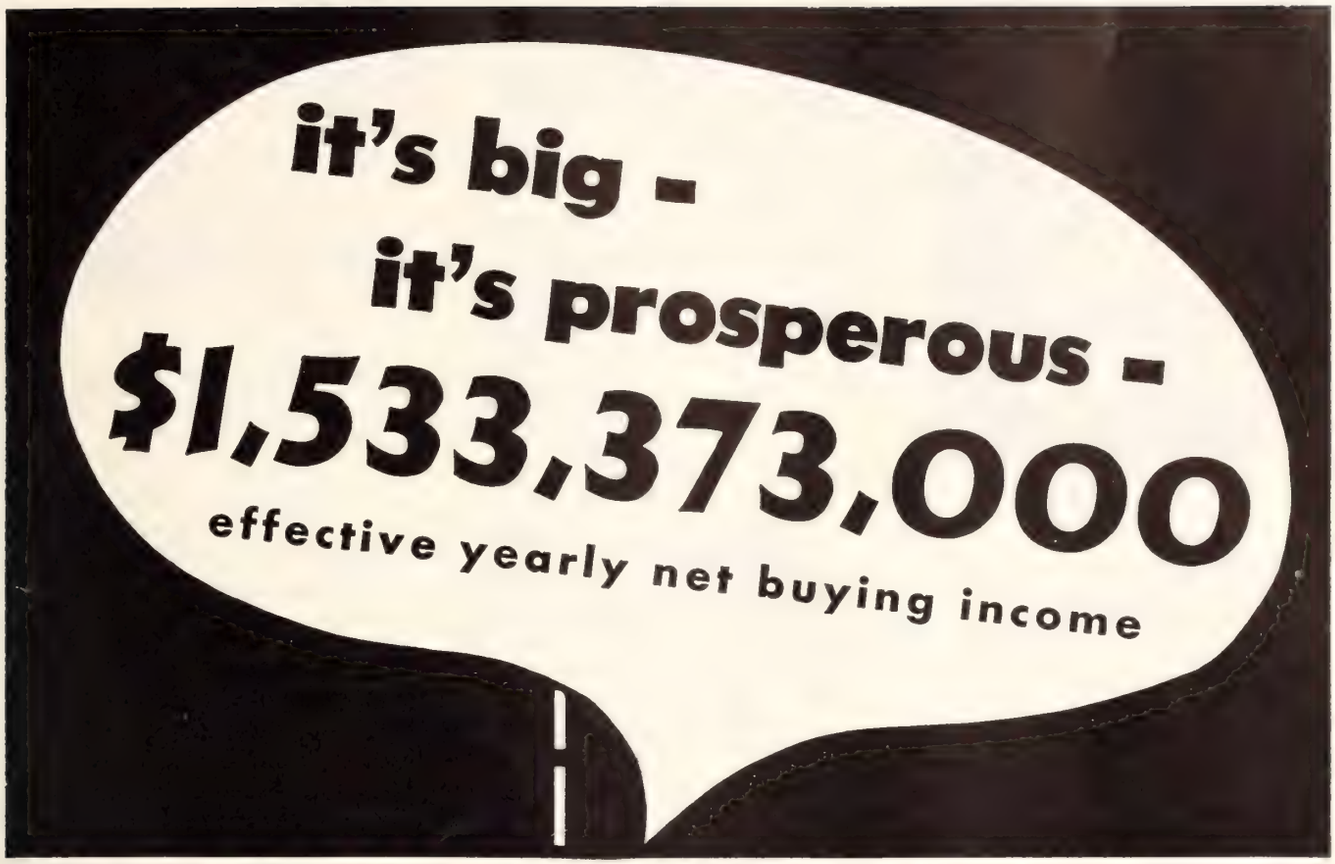
KTTV, Los Angeles PROGRAM: Preview Critics

NEWSPAPER

SPONSOR: Deseret News-Telegram AGENCY: Direct

CAPSULE CASE HISTORY: *This Salt Lake City daily participates in* Playtime Party, *a KSL-TV afternoon children's program. To boost circulation, it ran two three-week contests via the program. Young viewers were to draw their conception of a cartoon character from the paper's comics and send it in. The goal:* 1,000 *entries per contest. Results:* 2,036 *entries received in the first contest;* 2,263 *in the second. The* News-Telegram *reports it is more than satisfied with the job done. Advertising cost: about* $60 *per program.*

KSL-TV, Salt Lake City PROGRAM: Playtime Party



the WDEL-TV

Wilmington, Delaware

market

Delaware, with the highest per capita income of any state, is the heart of this market which reaches out to include also parts of New Jersey, Maryland and Pennsylvania.

$907,435,000 in retail sales
230,641,000 for food
49,495,000 for general merchandise
53,164,000 for furnishings and general household appliances
170,890,000 for automobiles
26,525,000 for drug items

WDEL-TV sells this big-income, big-spending market. When you buy WDEL-TV—whether through the NBC network, spot campaigns or local programs—you're buying an audience that *buys.*

A Steinman Station

WDEL
AM TV FM
Wilmington, Del.

Represented by

MEEKER New York • Chicago • Los Angeles • San Francisco



Mr. Sponsor asks...

In view of the new SAG contract, how can TV commercial production techniques be revamped to keep talent costs down?

Walter P. Lantz | Executive Assistant to the President
Bristol-Myers Products Div.
New York

The picked panel answers Mr. Lantz



Mr. Keesely

The revamping of television commercials, in my opinion, will be slight because of the new SAG contract.

Although some of the features of the new agreement are stringent and place a heavy burden on the advertiser, we must still regard the commercial as the main reason for the purchase of television time, television programs, or spot time. Money saved on production by reducing the effectiveness of the commercial is money poorly saved. Extravagance is not necessary, but one must constantly keep in mind the fact that the commercial is the advertiser's justification for the show and time.

I do think there will be developments of new techniques which will permit the agency to deliver successful commercials and at the same time obviate the need for excessive payments. The so-called documentary technique with live location shooting will reduce some actor costs. It is our understanding that employees in the factory doing their normal work are not considered actors by SAG. The documentary technique of showing how the product is made and the testing of the product at the factory can be a useful and stimulating way of selling products which lend themselves to this method.

Art and animation will be increasingly used. Serious consideration will be given to the number of people to be used. Economy will be a watchword. Since everybody appearing in a film commercial is an "extra" unless he speaks, or his face appears with the product or in reaction to the product, the use of extras, who are not subject to re-use payment, will possibly be increased and I anticipate no diminution in the use of larger groups of people.

NICHOLAS E. KEESELY
V.P. in charge of radio & TV
Lennen & Newell
New York



Mr. Lowendahl

"How much will we have to pay talent to run *this* spot for 26 weeks of unlimited use in Class A programs and spot announcements?"

"Roughly, that will be $11,500."

Worrying, sleep-stealing conversations like this are not uncommon with the new SAG-Producers contract for filmed commercials now in effect. But of course they can be avoided. By proper thought and planning, film commercials can be designed to take advantage of certain provisions in the agreement which permit more economical use of talent.

The announcement referred to above was a deluxe production even before the new provisions had to be considered. It employed the "on camera" services of six actors, as defined under the SAG agreement, and "off camera" one announcer, two solo singers and two group singers. Each and every one of these members of SAG is subject to re-use payments. Hence the figure of $11,500 for 26 weeks of unlimited use.

However, budget-conscious agencies and their clients need not despair. *Creativeness* can take the place of indiscriminate use of the members of the acting fraternity. Since the talent cost of a commercial corresponds directly with the number of actors who are used in each pitch, the first area to be examined by the cost conscious is how to make an effective announcement with the fewest number of actors. Solace and assistance can be found here by using a category of actor who has seldom been heard from away from Hollywood—the extra. The SAG agreement specifically exempts extras from re-use payments. Of course, they may only be used within certain well-defined limits. It is this very limitation which calls upon the creativeness of the film announcement planners. Complete knowledge and understanding of the provisions of the SAG contract in this respect are a *prerequisite* for the successful commercial copy writer, as well as all other personnel involved.

Other major areas—too involved to go into with the limited space available here but requiring cautious study and planning are: the consolidation of "on camera" and "off camera" talent; the maximum utilization of photography per designated commercial unit; and the mixing of animation and live action footage.

WALTER LOWENDAHL
Executive V.P.
Transfilm, Inc.
New York



Miss Walker

No doubt about it—the new SAG contract strains budgets. But the very challenge of this strain may of itself point to an improvement in television commercials. By necessity it will demand increased ingenuity on the part of the agency's creative departments.

Since each voice or face introduced into a commercial will represent a considerable investment, the creative people will need to be certain every character carries his weight. The writer will have to look for new approaches. Careful casting will become even more important.

On the production side, new ways and means of cutting costs will need to be worked out to compensate for added talent charges. Complicated sets and several scene changes boost prices and do not necessarily contribute to the general effectiveness of a commercial. With complete coordination between copy and production departments, commercials can be developed which shave costs by duplicating sets or animated sequences, by eliminating intricate and expensive optical effects, by designing commercials to allow easy adaptation to 20-second or identification announcements.

Altogether, I believe the new SAG contract will change the structure of television commercials. With due process of creative ingenuity, it can be a change for the better.

JOAN M. WALKER
TV Commercial Production Supervisor
Harry B. Cohen Advertising
New York



Mr. Bobker

The answer to the eternal question of keeping costs down and quality at a top level is part of the over-all question, "What makes a good television commercial?"

Since the prob-

Please turn to page 89)

WDSU-TV UNMASKS MARDI GRAS FOR THE NATION!



- Millions had heard about it—millions had read about it—but until this year, relatively few Americans had actually *seen* New Orleans' famed Mardi Gras.

- When WDSU-TV—Louisiana's *first* television station—beamed the first network telecast of this colorful spectacle to the nation, it scored a solid hit. The results were mildly sensational—with audience ratings for the entire sixty minute period showing unusually large gains. Reviews in leading papers throughout the country echoed audience reaction by praising the excellent presentation of this local celebration to a national audience.

- This is but another example of our effort to always be "first" in serving New Orleans—and the nation!

- Write, Wire or Phone BLAIR-TV!

WDSU-TV
CHANNEL 6
NEW ORLEANS

WHEN TELEVISION gives



complete coverage

BECAUSE

IT IS CENTRAL NEW YORK'S MOST POWERFUL TV STATION.

ITS POWER IS NOW 50,000 WATTS.

ITS NEW TOWER IS HIGHER THAN ANY OTHER IN CENTRAL NEW YORK

ITS LOCATION IS THE INDUSTRIAL HEARTLAND OF NEW YORK STATE

SEE YOUR NEAREST KATZ AGENCY

WHEN TELEVISION SYRACUSE

CBS • ABC • DUMONT
A MEREDITH STATION



agency profile

Kendall Foster

V.P. & TV director
William Esty Co., Inc.

Six years ago the one-man TV department of the William Esty agency placed $20,000 in billings. By 1952 the department had grown to 60 people, TV billings to nearly $20,000,000. Heading up the department he started is Kendall "Al" Foster, now v.p. and TV director of the agency.

With seven of the agency's eight clients up to their dipoles in TV, Al finds it convenient to live within five minutes of his office. Currently, Esty clients are paying for more than 10 hours of network TV every week. Even if this were just a matter of checking someone else's packages it would be a major job. But Al Foster says, "Though we've no objection to using good packages, we believe in building a sizable number of our own shows. This not only supplies our people with highly valuable knowhow but makes us more independent in dealing with packagers."

Al got a sample of what was in store for him when Esty started to put together the *Camel News Caravan* in 1948. Instead of the leisurely, convivial, amusement-packed existence he had pictured when he entered the agency field five years previously, he found himself working around the clock as well as around the calendar. For professional help they turned to Twentieth Century-Fox and a battery of legal eagles. The latter were necessary because no one knew then (or really knows now, for that matter) to what extent photographic news coverage could go without running into "invasion of privacy."

With no networks in existence at the time, chartered planes were used to supplement existing airline facilities to get the film to the original 20 stations signed for the program.

A year later NBC offered a 22-station net and the same 7:45 p.m. time slot. Now in its sixth year, the program is not only the highest rated but is the longest continuously sponsored news show on TV.

Al joined the agency as coordinator of radio publicity and promotion. William Esty and Jim Houlahan, board chairman and president, respectively, of the agency detected the shadow of TV early in the game and assigned Al to examine and justify the use of TV as an advertising medium. In 1948 the agency split its radio and TV departments, picked Al to head up the TV operation. In 1950 a separate department to handle TV commercials was set up. ★★★

merchandising magic in Baltimore



BRENT GUNTS
Baltimore's top M.C. has the winning way with women!



JOE CROGHAN
Announcer and B.G.'s man-friday sells 'em for keeps.



DON REDDING
WBAL's Sales Service Manager, correlates local broker and terrific K.K. results.



ROLLIE BOURBEAU
Merchandising Manager — personally supervises campaigns for sponsors.



JIM MARKIEWICZ
Detail man on the street, checking sales, displays. Gets orders. Reports weekly.



"Honest to goodness magic," say Kitchen Karnival sponsors!

And here's why: Participating sponsors are guaranteed concentrated merchandising in Baltimore area food stores, with point-of-sale displays planned by active in-store merchandising men. Products are mass displayed . . . given as prizes . . . or used as refreshments on luncheon broadcasts of Kitchen Karnival . . . the show that keeps producing more and more and more customers.

50,000 WATTS **WBAL** **NBC IN MARYLAND**

Nationally Represented by Edward Petry & Co.

round-up

WFIL-TV boosts auto industry with 2½-hour car show

The auto industry has reason to bow very politely in the direction of WFIL-TV, Philadelphia. Wholly for the purpose of consumer merchandising and free to the industry, that station recently presented a two-and-a-half hour auto show over its facilities, spotlighting the latest models among 19 domestic and 14 foreign car makes.

In conjunction with the telecast, and on the same day (Sunday, 1 March), WFIL-TV's parent newspaper, the *Philadelphia Inquirer*, ran a special 20-page supplement containing a complete program outline and color stories on the cars. The entire project—both telecast and supplement was free to the auto world. It was an outgrowth of the *Inquirer's* planned merchandising program which serves to inform consumers of new products and developments in various fields.

Each of the cars was presented "live" on the show; the 19 U. S. models were allotted one five-minute time segment each, and foreign cars were exhibited in a general showing during the final 25 minutes of the show. Filmed demonstrations showed the new autos in action. Headliners of the entertainment world, such as Paul Whiteman, Jinx Falkenburg, Eddie Bracken and Martha Wright, provided commentary on the cars. Vocal groups including "The Duke of Iron" and his calypso band, and "The Honeydreamers" sang musical praises of the gleaming, streamlined beauties.

The cars shown included models in all price ranges—one model of each of the manufacturers serving the Philadelphia market. They were: Buick, Cadillac, Chevrolet, Chrysler, DeSoto, Dodge, Ford, Hudson, Kaiser, Henry J., Lincoln, Mercury, Nash, Oldsmobile, Packard, Plymouth, Pontiac, Studebaker and Willys.

The foreign makes embraced, among others, Morris, Austin, Hillman, Ford of England, MG, Sunbeam-Talbot, Humber and Rolls-Royce.

The production, according to WFIL-TV, drew "tremendous favorable applause" from auto trade associations, auto manufacturers and ad agencies, brought many kudos to Roger W. Clipp, station manager, and Walter H. Annenberg, *Inquirer* publisher.



Stars presented autos live on WFIL-TV stage

Said F. L. Foerster, Philadelphia zone manager for Oldsmobile: "Congratulations to the *Inquirer* and WFIL-TV for pioneering an idea which is bound to be picked up by stations throughout the country." ★ ★ ★

Sponsors snap up WENR folk music stanzas

Word comes from WENR, Chicago, that the "swing-your-partner" and "Foolish Heart" type of music is as strong as ever, sponsor- as well as audience-wise.

When that station switched last month to practically a full schedule of folk music programing in the weekday evening hours of 8:00 p.m. to 11:30 p.m., it resulted in a virtual time sell-out for the first time in WENR's recent history, according to Edward J. Lynch, sales manager.

Clients who have been leaping to bankroll these folk music recording shows have been largely mail order houses, reports the station. During the month of January, about 25% of WENR's total billing came from these shows. The newly-acquired folk-program sponsors helped put WENR's January gross 33% above the corresponding 1952 period, adds Lynch.

There are indications that the hillbilly stanzas are attracting an audience substantially larger than did the previous programs. The mail order houses have been selling items in 40 states and Canada, pulling more than 5,000 letters a week—primarily from a rural and small town audience.

Major clients on the folk shows include the Penmaster Pen Co., Artists Publications, the MHL and Lokay divisions of Trado, Inc., LeRose Hosiery Co., Stewart Sales Co., Real Values, Inc. and Marie Kruse. ★ ★ ★

He guests on WABC show, then buys time on it

For 23 years, the Linguaphone Institute, New York, an organization which sells foreign language courses on records, had confined its advertising to newspaper, magazine and direct mail. But very recently — and very suddenly—it broke its advertising precedent and purchased a schedule of radio announcements on WABC (formerly WJZ), New York.

The firm's decision to test radio came about in a somewhat unusual way. Seems Max Sherover, president of Linguaphone and a man of many other careers, was invited to appear on George Hamilton Combs' *Spotlight New York*, a nightly WABC (10:15 to 11:00 p.m.) "middle brow" discussion program which explores social, moral and political issues. So impressed was Sherover with the program's approach that he instructed the Linguaphone ad agency, Kaplan and Bruck, to buy a five-day-a-week schedule of commercial announcements on the program for a one-month test.

Listener response to the company's first pitch on the show was termed by Sherover as "more than satisfactory." The company's future plans on radio depend on the total results. ★ ★ ★

WOW tailors d.j. show for nitery, amusement sponsors

WOW, Omaha, has premiered a new radio vehicle designed especially for local night club, movie, restaurant and other entertainment-facility sponsors.

On the theory that thousands of people wonder, along about the middle of Saturday afternoon, where to go and what to do tonight, tomorrow or on their next night out, WOW has scheduled a two-hour Saturday afternoon stanza to reach audiences when they're

in this receptive mood. Called *Doin' the Town,* it's basically a d.j. show—the latest records combined with tips on where to spend the evening.

The show was launched in January with 14 participating sponsors, carefully selected, according to the station, to provide a wide variety of entertainment spots, eating places, even parking facilities. The commercials constitute a kind of summary as to what's going on around town—recreation-wise.

M.C. Jolly Joe Martin manages many extra tie ins with sponsors. On the show he interviews managers, headwaiters, entertainers at local night spots, runs courtesy announcements, plays recorded music by "names" appearing in the area, personally visits various places in his role as star of *Doin' the Town.* ★ ★ ★

Briefly . . .

A new "Spot TV Rate Estimator" was recently distributed by Free & Peters to ad agencies and advertisers. The estimator, according to Lloyd Griffin, F&P v.p. in charge of TV, enables anyone interested to obtain "an accurate gross cost estimate for almost any TV spot situation in a matter of seconds" simply by turning the dial on the device. The back cover of the pocket-size card carries a TV market list and set count. The estimator also incorporates cost data from *Standard Rate & Data* (as of 15 January, 1953); it totals and combines these costs first by 12 specific time classifications (i.e., Class A, 30 minutes; Class B, 15 minutes) and then by market group totals (top 10, top 20, etc.)

* * *

The Westinghouse Electric Co. recently completed its twelfth annual Science Talent Search open to all



WEAS pres. Keller gifts school science winners

seniors in U. S. high schools. Forty were weeded out to compete for

(*Please turn to page* 98)

WMCT offers D.A.

(delivered audience) that's

slightly phenomenal!

In a recent Hooper survey of 23 TV cities,

WMCT was the 2nd highest rated station

The first 15 shows on WMCT have teleratings from

76.0 to 60.0 *

The next 22 highest rated shows have teleratings from

60.0 to 50.0 *

and it doesn't take much figuring to compute the Delivered Audience from WMCT's 190,000 TV homes.

**TV area Hooperatings—Nov., 1952.*

National Representatives The Branham Co.

Channel 5 · Memphis

Affiliated with NBC

Owned and operated by THE COMMERCIAL APPEAL

Also affiliated with CBS, ABC and DUMONT

WMCT

Memphis ONLY TV Station

WMC WMCT WMCT



WAVE-TV

OFFERS TOP PARTICIPATING PROGRAMS!

"FLAVOR TO TASTE"—Louisville's best cooking program.

"DIAL FOR DISCS"—popular disc jockey show.

"OLD SHERIFF"—Western films, for kids of all ages.

"MAN ON THE STREET"—entertaining downtown street interviews.

"POP THE QUESTION"—studio-audience quiz show with prizes.

"MARKET BASKET"—informative food shopping-guide program.

"MASTERPIECE MOVIETIME"—recent top-flight film classics, Tuesdays at 9:45 p.m.

"SPORTS SLANTS"—early-evening sports show.

"HEALTHY, WEALTHY & WISE"—children's audience-participation quiz.

"FARMS AND FOLKS"—Louisville's only agriculture program.

"MATINEE THEATER"—daytime show of popular, full-length movies.

For full details, see your Free & Peters Colonel or write direct.

WAVE-TV
FIRST IN KENTUCKY
Channel 5

NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.
Exclusive National Representatives

ROBOT RETAILING

(*Continued from page* 35)

trol. The operator pushes keys on the code machine corresponding to the size, style, and quantity desired. The items are then released from each chute by a solenoid-controlled gate. The boxes fall on a fast-moving belt and are carried to a central point for packing and shipping. An entire order can be assembled as rapidly as the clerk can punch the keys. This could be done by prepunched cards if the operation were large enough."

So you see that it isn't too much to expect that the cost of distribution, as exemplified in wholesaling, may very well be cut by automation.

Applied to retailing

And it is highly interesting to note that very much the same principle used by Hickok for remote control of inventory has been applied by a group of inventors to retailing. This is really a brand new development of the vending machine—but one which bears no relationship at all to the vending machine as commonly conceived.

It can handle *hundreds* of small items. It is *entirely* automatic. It really makes unnecessary a retail store as we conceive a store today—the so-called forward stock will consist of merely *one sample*, perhaps, of each item. Or a *picture* of the item will probably do. The entire inventory is then carried not on an expensive retail floor—but some distance away in less expensive space.

This isn't a pipe dream. It is already in the prototype stage.

Incidentally, I know of a store in New Jersey that does a $6,000,000 volume in just one unit, selling appliances of all kinds from television sets to toasters. It has exactly 12 *people* on its floor; imagine that.

Now that store isn't using cybernetics or automation. It is simply a very smart self-service operation. But can you imagine what will happen in retailing—including the retailing of appliances—when self-service begins to utilize automation principles?

Bearing in mind that today's self-service—which reduced food retailing overhead costs from more than 30% to less than 17%—is not even a *mechanical* procedure. I maintain that before too long self-service will utilize not only mechanical principles—but *electronic* principles. And then all of us who sell and advertise and promote will have to do quite a turn-about in our thinking.

It isn't at all impossible that automation retailing of the future may be able to throw off a profit with markups ranging from 7% for food to perhaps 15% for appliances. And if you think the latter figure is absurd, then permit me to point out that the appliance store I just referred to takes an average markup of only 14% on appliances; and it isn't even a mechanized operation!

Can you imagine what might have to happen to established discount systems, markup traditions, etc., if and when automation retailing develops?

For years we've been told that the cost of distribution is too high. Maybe it's destined to be brought down. And in that process a lot of present-day techniques for advertising, merchandising and selling will have to be revolutionized by us.

Automatic laundry

Have you heard about the Valeteria? It's a telephone-locker combination that is run from a central switchboard. You call an operator, tell her what cleaning you want done. She opens a locker automatically—*from her switchboard*—into which you put your apparel. You put the proper coins in a coin box some time later—and you collect your clean clothes.

The developer of this interesting step toward automation in retailing is the U. S. Hoffman Machinery Corp. Its machines are in operation at Macy's, New York, Higbee's in Cleveland, etc.

Incidentally, talking about vending machines—and the $1.00 in change limitation that has hampered them, I've heard rumors about a new device that will take up to $2.50 in change and can accept as many as 70 coin combinations.

Both the Henry Rose Division of Sears, Roebuck and Ohrbach's in New York are testing an electronic device to record inventory and sales data almost instantaneously. It can apparently be adapted to a completely automatic clerical system utilizing an electronic memory instead of punched cards. What that development alone may do for and to retailing really is *startling*.

One thing that I am reasonably certain will happen is that cybernetics



the BIGGEST FISH...

in a big BIG puddle!

Now KNBH is the top* TV station in the *second largest market in the United States!*

Let KNBH give you widest television coverage of Los Angeles County—now a *five and a half billion* dollar yearly retail market. And get extra profits from the millions more reached by the powerful KNBH transmitter.

KNBH programs more top rated shows than any other station in Los Angeles. Eight out of top fifteen once a week, six out of ten multi-weekly. Your potential customers turn *more often* to KNBH. Make sure they get your sales story. Consult KNBH, Hollywood, or your nearest NBC Spot Sales Office for details.



* ARB, AND PULSE, JANUARY-FEBRUARY, 1953 RATINGS GIVE KNBH BIGGEST VIEWING AUDIENCE DAY AND NIGHT IN SOUTHERN CALIFORNIA

NBC HOLLYWOOD

KNBH *Channel* **4**

and automation will enormously accelerate the fundamental trend toward *impersonal mass selling*.

This is dangerous ground for an advertising man to tread. He is immediately open to charges of self-interest.

Moreover, the man who tries to look ahead is open to attack as well as ridicule. You had one example not too far from here and not too long ago—I refer to Kitty Hawk and the Wright Brothers.

I will be charged with forecasting a *completely* robot merchandising operation for *all* merchandise, for *all* services, and by *everybody* right down to the small specialty store.

I contemplate no such thing. I simply anticipate that *some* merchandise categories, *some* manufacturers, *some* wholesalers and *some* retailers will be profoundly affected by automation. It is for everyone in business to determine *for himself* whether or not *his* business function will feel the impact of cybernetics—and if so, to *what extent* and in what *way or ways*.

But I will make one prediction right here and now—that preceding paragraph will be omitted by at least some of those who may find these observations of mine to be disturbing to their complacency.

Suppose we turn our attention to the *selling* function of business in its innumerable aspects.

New selling force

Some years ago, *personal* selling shouldered the lion's share of the *total* selling job in all industry. Then advertising introduced *impersonal* mass selling—a *brand new* selling force. Slowly, *impersonal* mass selling—in the form of advertising in all its manifestations—sent *personal* selling into a slight retreat.

Then, starting about 1925, after advertising had completed its first quarter-century of dynamic growth, a new force that was also *impersonal* mass selling appeared on the business scene. I refer to the chain store.

Not only did the chain store tend to substitute *impersonal* mass selling at retail for what had been almost exclusively a *personal* selling function—it also began to develop self-selection, and then self-service characteristics. That, of course, made *still more* impersonal its impersonal mass selling function for the consumer.

In those early days, it was *brand advertising* that aided the chains along the route of impersonal mass selling. Advertising, indeed, made the chain-store operation *feasible*. Brand advertising paved the way for *self-selection*. Brand advertising paved the way for *self-service*.

But in more recent years, the chain stores have—if anything—*taken the lead* in the acceleration of impersonal mass selling, with the food supers heading the procession.

Advertising may not have *forced* retailing into impersonal robot or semi-robot techniques. But advertising certainly *made possible* these new retailing techniques—and smart retail operators did a magnificent job of developing this opportunity.

But with automation, what we today call *robot* retailing will look like *full-service* retailing when we view it in retrospect some years from now. Yet even today, it appears that giant retailing *may have out-distanced advertising* in the gentle art of impersonal mass selling. In other words, the giant retailers have tended to make retailing *so much* of an impersonal, automatic procedure—with an ever-decreasing

Wingspread: 235,000 watts



emphasis on personal selling in the store—that it *now* becomes a question whether manufacturers advertise in *sufficient volume to compensate for the loss of personal selling on the floor.*

What will automation do to, and demand of, *that* situation?

When we had *real*—and genuinely efficient—personal selling on the mass retail floor, preselling by the manufacturer was not a *major* prerequisite. But it is obvious that the less personal selling on the retail floor, the more *preselling* the *manufacturer must do.*

Manufacturers of *certain* branded merchandise can look forward to an era in which the selling done on the retail floor will consist—*almost exclusively*—of the display of merchandise that has been *presold by advertising!* Push-button mass retailing of *some*—not all—merchandise categories is on the way, and advertising's job will be to *push the hand that pushes the button!*

Now I am about to make a statement that will surely pitch me on a bed of upended rusty nails! I am about to observe that, in some industries, personal selling of *all* types has been in a *decline* for almost as long as advertising has been on the upgrade!

Take cigarettes, for example. Surely I am not being inaccurate when I say that manufacturers' salesmen, wholesale salesmen, and of course retail salesmen play a considerably *reduced* role in the sale of cigarettes.

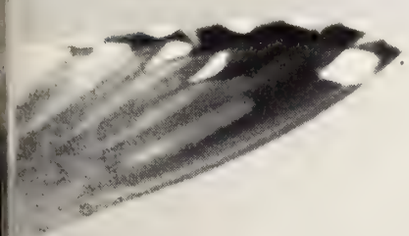
Or take food. Some of our largest food manufacturers really do not have *sales* forces—as *sales* organizations are generally conceived. Their men are *sales promotion* men, in reality. With some of our largest food advertisers, it can hardly be doubted that *advertising has taken the place of personal selling,* in its original aspects, with respect to the manufacturer's sales force, the wholesaler's sales force—and certainly with respect to the food retailer. The food manufacturer's "salesman" today is primarily a *promotion* man. Much the same is true in some parts of the drug industry. Automation will *spread* and *accelerate* this trend.

And so I conclude that a major reason for advertising in certain fields in the years ahead will be to *presell* the brand *so strongly* that it will be able to compete in the now-looming era of impersonal mass selling. There is to be an *ever-widening gap* between the finished product and its ultimate sale—a gap left by the gradual lessening of traditional techniques of personal selling *all along the selling line.* New *concepts* of personal selling must emerge, such as already happened in food, drugs, cigarettes, etc.—and a new *attitude* toward advertising.

The day of the *individually spoken word* as the basic sales-creating factor is destined to wane in *many* lines although I hasten to add, by no means in *all* lines. Its departure will be accelerated by the automation developments of the next few years. Its place is to be taken by new techniques of personal selling and by the *mass spoken* word; the word that is mass-spoken via printers' ink and via electronics.

There are precious few brands that are sufficiently impressed on the minds of the public today to take full advantage of that new era. Too few brands have the real consumer *demand,* the really *powerful* consumer *preference* necessitated by such an era. Most advertised brands have only a spotty consumer *acceptance—and that isn't enough for an era of impersonal mass selling to require.*

For many years it was necessary

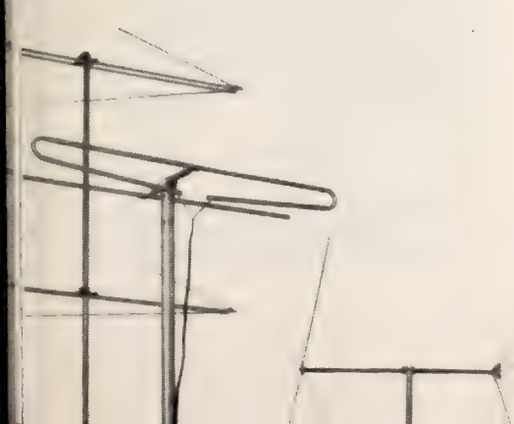


You'll be seeing a lot of this soaring gull. *And so will more than a million Texans.* For it is the symbol of KGUL-TV, which takes to the air today to cover the new Texas Gold Coast.

First high-power TV station in the Southwest, KGUL-TV wings across a great area of six cities (Galveston, Houston, Baytown, Texas City, Freeport, Alvin) and six dozen smaller communities—*combined, the 15th-largest metropolitan area in the U.S.*

Its powerful picture brings into range 1,176,900 people who are among the nation's richest (earning almost $2,000,000,000 a year) and fastest-growing (with 50,000 newcomers in '52).

And when you add KGUL-TV's high-flying showmanship—both CBS Television and Texas-style—it's a sales-powerful picture, too. CBS Television Spot Sales will be happy to fill in the details for you.



Channel 11 in Galveston-Houston **KGUL-TV**

A basic CBS Television Network Affiliate

Represented by CBS Television Spot Sales

KBTV
Transmitting Denver's Most Powerful Signal from Atop Lookout Mountain
CBS ABC Affiliate
KBTV CHANNEL 9 DENVER
To reach the rich, expanding Denver and Colorado market, specify KBTV . . . for sales *results!* Check these facts and figures. Write for complete details on this productive, fast-growing market.
THE GREAT COLORADO MARKET
Population 1,325,089
% Increase over 1940..... 18.0
Total Retail Sales . $1,257,095,000
Total Urban Population.....831,318
Total Rural Population.....493,771
TV Sets in Area.....117,299
(Rocky Mtn. Elec. League—Jan. 1)
KBTV
CHANNEL 9 DENVER
1100 CALIFORNIA • TAbor 6386
Contact Your Nearest Free & Peters Representative

KVOS-TV CHANNEL 12
KVOS 1000 WATTS 790 K C
KPQ 5000 WATTS 560 K C
ABC Network


Here's 55.4% of WASHINGTON STATE'S CASH FARM INCOME
Represented by
Robert Meeker Assoc., Inc.

for advertising merely to create consumer *interest*, consumer *acceptance*. While these were *passive* factors, the retailer could be counted upon (within limits, of course) to fan those passive factors into a *blaze* of promotional and floor-selling excitement that would change them into more *aggressively* active factors. But with push-button retailing there will be less and less of that "fanning." Brands will be compelled to have *strong* consumer *demand* and *preference*.

Push-button mass retailing will tend more and more to *formula-ized promotion*. The manufacturer's promotional program will conform to the formula —or it won't be used. And the *area* for promotion will *narrow down*. Already in the A & P stores, for example, the promotional work that manufacturers may do is rigidly circumscribed. That trend will gather force.

The large retailers are even now tending more and more to *formula-ized merchandising*. If anything, their merchandising programs are more strictly charted out than their promotional programs. Automation retailing will step up this trend, too.

All of this means that, in an automation future, advertising must *manufacture customers*. It must manufacture *customers* as efficiently as the factory manufactures merchandise: and perhaps even more efficiently if it is to keep step with automation production. *Automation production* on the one hand and *automation mass retailing* on the other will most assuredly put advertising on the spot.

Effects of automation

I think that automation will impel the mass retailer in these directions:

1. There will be a *severe reduction* in multiplicity of brands stocked. Mere labels will be dumped. Weak brands, backed only with token advertising, will also be dumped. Only the *strongest* brands will survive in this program of brand liquidation!

2. *Store-controlled* brands will become increasingly important.

3. As large retailers tend toward robot techniques, they will find that they can control public brand selection to a remarkable extent by their very automation procedures. Years ago the retailer had to *hide* a brand *behind the counter* in order to kill it off. In the future, he may simply break an electric connection!

The whole trend of the new mass retailing era will be in the direction of putting the selling burden on just two "media." *One is advertising*—including trade advertising. *The other is interior display*—with interior display assuming entirely new forms.

Other changes to be brought about by automation mass retailing may include the following:

1. A vast increase in the *speed* with which buying will be done within the store. *Split-second shopping* is on the way for many retail items.

2. There will be astounding spread in the *variety* of merchandise susceptible to *impulse* buying in varying degrees of impulsiveness on the part of the shopper.

3. Shopping will continue to lose, for more and more people, most of the time, its aspect of adventure. Shopping will become a *chore*, not a pleasure.

4. *Men* will do still *more* shopping. Poppa will really become a shopper.

5. The *hours of retailing* will change to a 24-hour basis. Right now in Sweden an amazing retail volume is done through on-the-street vending machines when stores are closed.

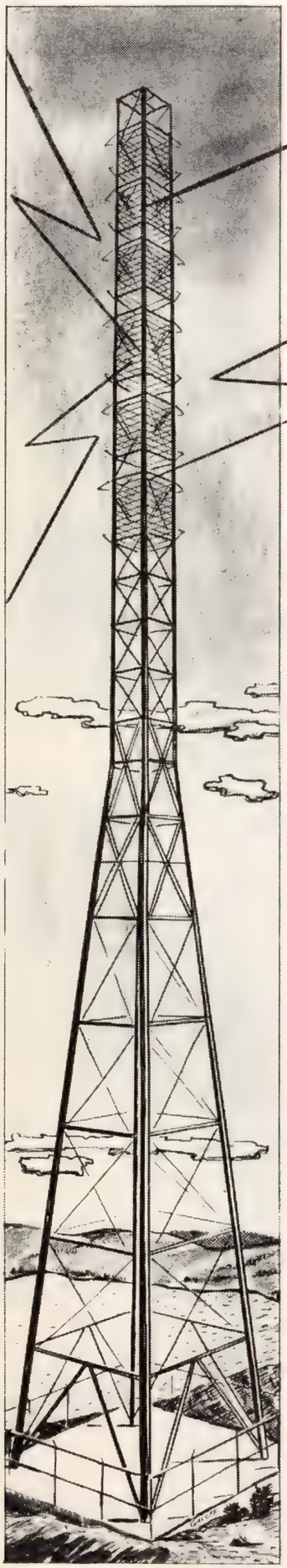
Shorter week seen

The trend toward the *five-day* retail week will accelerate. The full-day closing tends, right now, to be Monday. However, with Saturday clearly in a strong decline as a shopping day, especially in the warm weather months (with the exception of some of the suburban and regional shopping centers) and with salespeople showing a violent dislike for Saturday hours, it is entirely probable that retailing will *eventually* wind up with Saturday-Sunday the two closed days.

Simultaneously will come the elimination of morning hours. Ultimately, retailing *within the retail store* will be done primarily between noon and 9 p.m., five days weekly.

6. It isn't generally understood by the public that:

A. Some 100 large retailers do at least one-third of our total over-



Sell More On 4 with KRON-TV's SUPER SIGNAL

NOW you can be sure of reaching the largest group of consumers in the rich Northern California market over Channel 4. Now you can take advantage of KRON-TV's 4-POINT SUPERIORITY.

- HIGHEST ANTENNA in the San Francisco-Oakland Bay Area, with effective transmitting height of 1441 feet, gives you maximum clearance of local obstructions.
- HIGHEST POWER allowed by law for Channel 4 gives you added thousands to see and hear your sales message. Viewers as far away as 200 miles report fine reception.
- LOW FREQUENCY on Channel 4 gives you a more efficient wave length and more effective coverage over a wider area.
- GREATER DEPENDABILITY. Your advertising benefits from the unmatched protection of a double antenna system and an automatic standby generator to insure against telecast failure.

Add it all up and the answer is: You get better coverage... more complete coverage...more dependable coverage in Northern California on Channel 4. Take advantage of KRON-TV's 4-POINT SUPERIORITY for

SUPER SALES from a SUPER-SIGNAL

FREE & PETERS
National Representatives

KRON TV 4
SAN FRANCISCO

the-counter, or general merchandise volume.

B. Some 20 large retailers take in $1 out of every $4 spent at retail for general merchandise.

C. From 200 to 400 large retailers account for *at least* 50% of the total volume of the majority of our national advertisers.

The trend toward giant retailing has probably just begun. Automation will speed it up.

7. Still another facet of the retail revolution will be the decline of the window as a promotional vehicle. The public will do less and less window shopping.

8. Every period of economic revolution brings along with it *new* forms of retailing. Thus, the great depression of the 1930's really spawned the food super of today. It follows that the automation era will bring with it new retail forms that will take root and grow mightily; much to the discomfort of the established retailers. That is the way of democratic competition.

9. The final facet of the retail revolution will involve a fabulous growth of self-service in brilliant new forms.

The most recent aspect of the current retail revolution, as exemplified in the food super, has been the food super's successful exploitation, by both self-service and self-selection techniques, of a growing list of *non*-food categories.

But I think that even more important is the way *non-food* retailers are turning to self-service and self-selection of *non-foods*.

Now it is probable that as non-foods are successfully retailed with preselling techniques, self-selection techniques and self-service techniques—they will lend themselves more readily to *automation* retailing.

Automation retailing will give the "package" a selling job of enormously expanded dimensions. In general, we may conclude that the *greater* the degree of automation retailing, the *more* selling the "package" must do.

The gap that always existed between preselling and the final sale was closed, in former years, by the *salesperson*. Tomorrow it must be closed by the "package."

Summing it up—the whole trend toward push-button retailing will rest on two basics: (1) *known* brands, (2) the *visual* display of merchandise. It is *advertising* that makes the brand known—and it is the "*package*" that capitalizes the visual store display.

In non-food, the "package" has *barely begun* to show even an *awareness* of its new selling assignment—always noting certain exceptions.

Of course, this brings us to the final question—what *kind* of advertising will be required in the new automation era? What *type* of advertising is best suited to an era of impersonal selling? There can be no formula.

But there *can* be an *approach*. And that approach may be summarized in this way:

1. *Get back to the merchandise.* We've had 10 years of flight from merchandise in advertising—probably because merchandise was in short supply most of that time. Advertising must get away from sheer entertainment; away from the brilliance that wins awards but not sales.

2. As part of the flight *back* to merchandise in advertising, we must show the *product;* show the

DON'T BE FOOLED



ABOUT ROCHESTER

IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score,—

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS	254	147	22	2	0	0
TIES	7	5	1	1	0	0

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!

WHEC carries NINE of the "top ten" evening shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—

CBS

WHEC of Rochester

NEW YORK 5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

IN MICHIGAN...

FM Pulled Twice the Inquiries at 1/8 the Cost

FM commercials in Grand Rapids and Detroit areas *only* out-pulled same commercials broadcast over AM with full-state coverage.

Are you up-to-date on FM? This is another report of actual results in a nationwide campaign of keyed spot announcements for Zenith Hearing Aids. It adds actual case history results to your surveys and statistics on FM coverage of AM "holes" and "white spots."

More "pull" for less money. In the state of Michigan, for example, full theoretical AM coverage was used, while FM coverage was purchased only in Grand Rapids and Detroit. In spite of this, FM out-pulled AM two to one, with a cost per inquiry only 1/8 that of AM.

Help where you need it. Better investigate *all* the areas where you *thought* AM could do the job alone. You'll find many areas where you need FM to get your message through because of static and local interference. FM gets results—at lower cost.

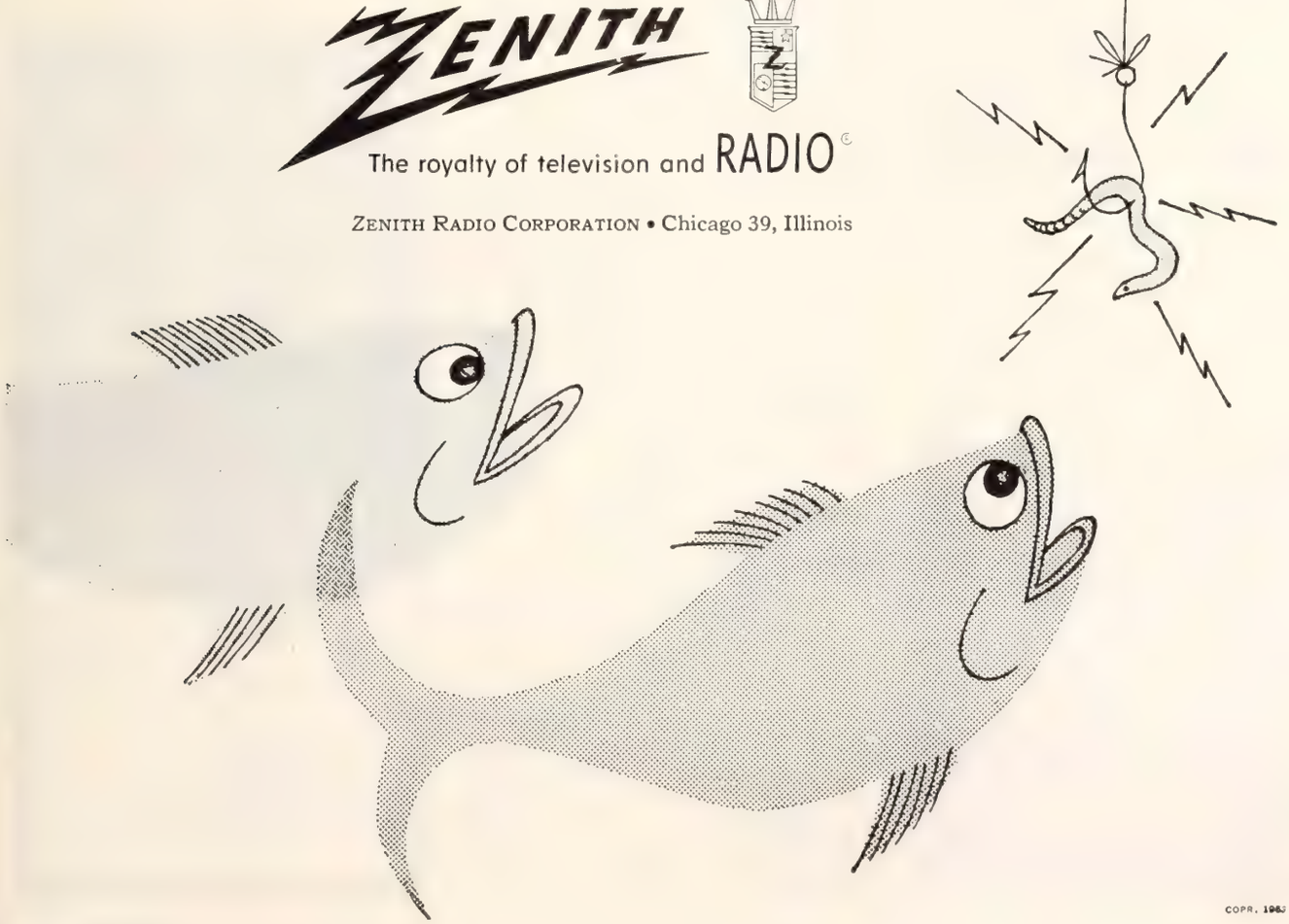
Note to FM Stations:

Your Zenith distributor will gladly help promote your station and programs through dealers', in newspaper ads and displays. Get in touch with him today.

ZENITH

The royalty of television and RADIO©

ZENITH RADIO CORPORATION • Chicago 39, Illinois



COPR. 1953

KPRC

BIGGEST and BEST!

in HOUSTON, KPRC

and its 5,000 watts do a *bigger coverage* job than Station "B" at 50,000 watts

DAYTIME

	Primary Radio Families (50-100%)	Weekly Station Circulation (10-100%)
KPRC	**391,300**	**410,570**
Station B	382,130	372,050
Station C	313,580	270,430

in HOUSTON, KPRC

does a *better listener* job . . . with consistently TOP audience ratings for 27 years

NIGHT-TIME

	Primary Radio Families (50-100%)	Weekly Station Circulation (10-100%)
KPRC	**381,560**	**364,320**
Station B	357,980	331,400
Station C	301,380	242,220

Nielsen Coverage Service, 1952

While KPRC *gained* radio family coverage since 1949, its principal competition (Station "B") dropped 5% daytime, 6% at night

KPRC

HOUSTON

JACK HARRIS
Vice President and General Manager

Nationally Represented by
EDWARD PETRY AND CO.

package; show the *name;* give merchandise *details.* If this be corn—let's have more corn! Nothing is so absorbing to the *shopping* public as merchandise!

3. Don't sell the product *per se* —unless you are a leader, and even then its wisdom is debatable. A *brand-buying* age demands *brand-selling* advertising! That's quite different from selling the *generic* product.

4. Find a basic reason why *in the merchandise* that will be sufficiently important to the public to give the public a powerful, persuasive motive for insisting on a specific brand.

5. Having isolated that mainspring to buying action—build *mainspring* copy around it.

6. Make that mainspring the *dominant* feature of the advertising for the product.

Robot shopping and robot retailing combine to demand advertising with sheer perseverance of a robot and the moving ability of a bulldozer. I hope you get it! ★ ★ ★

SELLING TIMEBUYERS

(*Continued from page* 31)

from these boys are slanted toward the needs of particular types of accounts—such as food or drug accounts who try to reach women's audiences, products with a masculine appeal, etc. As a result, we can give a much faster 'yes' or 'no' to a rep."

Another sore point with timebuyers are the reps who do not follow up properly on old business.

"The rep who's always chasing 'new' accounts makes a big mistake," a Radio City-area timebuyer stated. "Many radio reps fail to develop new ideas for existing clients, and we hear practically nothing from them for weeks at a time. In other words, they seem to feel that once the business is in the house, there's nothing more to be done. Some reps would probably get more business from us if they took the time and trouble to check over their availabilities in terms of our agency accounts currently running with them."

Still another symptom of old-fashioned rep thinking, timebuyers feel, are the sales methods of reps who feel their job is done when they have "sold an agency" on a pitch.

"I wish radio reps would remember in every case that we're not just buying time for ourselves," a lady timebuyer said. "There's no point in pressuring us, or arguing with us if the client turns thumbs down on a rep's availabilities. We want good clear facts, which we can pass on to the account men, not a medicine show staged in our office."

Lack of media familiarity

"Believe it or not, I still find that some radio rep salesmen call on me with only a hazy idea of what their availabilities will cost a client," a veteran spot radio buyer stated. "Others come in here, too, with only sketchy research backgrounds for their offerings—insufficient details on ratings, audience figures, sales histories, and so on. Since spot radio has to compete for the advertiser's dollar with everything from spot TV to billboards, it's often quite a digging job before we have enough facts to make a pitch to a client of ours."

Other timebuyers pointed out to SPONSOR that the trend toward market-by-market buying of air advertising calls for detailed knowledge today

Clip and Save For Your
MUSICAL COMMERCIAL FILE

No. 1 IN A SERIES

Why Song-Ads SELL

The Song-Ad Formula

SA/3-Rs = R/S

Call or Write Today For Details

With a Song-Ad you will achieve GREATER RETENTION of PRODUCT IDENTITY AND VALUE, RESULTING IN INCREASED SALES.

"Sell With a Song-Ad"

For Radio-TV-Films-Slide Films

Song-ads COMPANY
5927 Sunset Blvd.
Hollywood 28, Calif.
Gladstone 6181



Shortest distance between buyer and seller

. . . pinpointed to the national advertiser and his advertising agency. For complete data, write Norm Knight at 510 Madison Ave., New York 22.

SPONSOR

For buyers of broadcast advertising

about these factors:

1. The general media situation in a market, and how radio ranks among these media.

2. The specific facts concerning availabilities, from costs to merchandising services offered.

3. What other, competing air clients are doing in spot radio (and TV) in the market under discussion.

"Clients today want to know exactly what spot radio's going to cost them, and what they'll get exactly for their money," one timebuyer said. "There's no room today for the good old 'blue-sky' stuff from the 1940's."

Such a desire for knowledge isn't mere curiosity on the part of agencies.

"There was a case recently," a timebuyer recalled, "where we had gone to a big user of daytime spot radio with a set of availabilities tailored neatly to his budget for spot. He quickly gave us the go-ahead. Then, one of the biggest reps from whom we were buying spot time called us to say that he had given us an old set of rates, and that all his stuff was going to cost more.

"The client was pretty sore when we went back to him and explained that he'd have to increase his budget if he wanted to buy what we had pitched. We didn't dare tell him that the rep just wasn't familiar enough with his own merchandise to be accurate."

Five years ago, as most timebuyers recall, buying spot radio was much simpler than it is today—from the standpoint of business mechanics.

Only a handful of stations arranged big merchandising efforts, or built premium-priced shows in which merchandising was an integral part. Rates were fairly stable, and there were few problems with announcement package deals, contracts for extra services, involved discount arrangements, purchasing of stations who aim for fractional audiences among music-lovers or racial groups, and the like.

More selectivity today

However, times have changed. Sponsors today, and naturally their agencies, are more selective in their spot radio buying. But the increasing complexity of the business has thrown large and small rep firms, in some cases, for a loop.

"Our agency no longer buys spot radio only from marked-up station logs," a Madison Avenue timebuyer stated. "Most rep firms know that, and try to give us a much more complete picture of their availabilities than they used to. But a few station reps still persist in sending over logs covered with pencil scribbles—even when we give them plenty of time to prepare a complete story."

Other timebuyer complaints referred to the follow-through by the reps on radio spot sales.

"Several rep firms I know are quite slow in confirming our spot radio orders," another timebuyer told SPONSOR. "We must have such confirmations before we can get the official go-ahead. And, since many of our spot radio clients are using short-term, seasonal campaigns, the situation is getting worse, not better."

An interesting sidelight to the complaint that some radio reps don't furnish enough research data quickly came from the ace lady timebuyer of one of the largest ad agencies. "Some reps are actually overdoing the research side of their pitches, particularly where they deal with costs-per-1,000. They take a crop of assorted availabilities, then quickly reduce all the costs to a cost-per-1,000 basis. Then, the whole deal is pitched to us all over again.



17TH. STATE*
Sportscaster



FOR all the news in the sports world everyone in the 17th State listens to Bob Bender's two sportscasts each day. Bob is that special personality who has built a loyal following in the six years he's been the WGY sportscaster. The list of his invitations to scholastic sports dinners in the area is a mile long.

On the air from 6:30 to 6:45 p.m., Monday through Friday; 6:15 to 6:30 p.m. on Saturday; and 11:05 to 11:15 p.m. Monday through Saturday, Bob Bender is an ideal vehicle for participating or program sponsors. He appeals to every sports taste, giving news on everything from hunting and fishing to skiing. And with the baseball season practically here, Bob's late sportscast is even more valuable because of the tremendous interest in the night game scores.



Bob Bender has a "Hall of Fame" of his own in his program guest list. Vic Raschi of the New York Yankees was an interviewee on a recent Bob Bender show.

WGY MARKET DATA

22 cities over 10,000 population
458 towns
53 counties
2,846,300 citizens
878,130 radio families
More goods purchased than 32 states

* **The WGY area is so-named because its effective buying income is exceeded by only 16 states.**

50,000 watts—Studios in Schenectady

WGY A GENERAL ELECTRIC STATION

Represented Nationally by Henry I. Christal New York • Chicago • San Francisco

"This isn't what we mean when we tell a rep 'we want more facts.' Sure, we find cost-per-1,000 and audience data useful. But we also want to know things like: Does this show sell appliances? Does it have a loyal audience? What's the background of the local personality who is featured in the show?

"In other words, we want a well-balanced sales pitch."

The question of "balance" in a sales presentation from a spot radio rep to agencies was felt by most timebuyers to be of extreme importance today.

"We don't want either the high-pressure tactics or the casual, no-facts tactics of 1948," a timebuyer summarized. "We would like to see radio reps pay as much attention as possible to the trends in client thinking about spot radio, and then make a good, sound pitch which is aimed right at client needs."

How reps can improve

This was the consensus among timebuyers interviewed by SPONSOR:

- Reps should avoid the somewhat-passe "shotgun" approach in selling spot radio to ad agency timebuyers. Instead, pitches should be geared as closely as possible to the known buying habits of major clients. "We're not asking reps to outguess our clients," one timebuyer explained, "but we would like to see more attention paid to the past performance record of major clients."

- More new programing ideas, merchandising plans, special promotions, announcement packages and the like should be created by reps.

"Not long ago we were buying a lot of early-morning time for a big spot radio campaign," a timebuyer recalled. "We had a very sizable budget to spend. We called a lot of reps, but a few just said bluntly that they had 'absolutely nothing' to offer us in the way of early a.m. time.

"Finally, we had to call in some of these reps to our office. We outlined what we wanted, and then showed them how they could juggle a program here, and shift another there, and move an announcement strip in between, etc.

"Some of them, frankly, were amazed. They were certainly happy to get business where they didn't think any was due. But it was no pleasure for us to teach them how to use some imagination." ★ ★ ★



PALL MALL

(*Continued from page 29*)

the growth in this field has been confined largely to those two brands. . . . In our opinion, the great success of these two brands is not due so much to their length, but to public recognition of their outstanding quality. . . ."

Hahn's statement appeared to be directed at those who took a quick look at the growing popularity of 85 mm. cigarettes and came up with the following analysis: (1) King-size cigarettes are on the way up because consumers feel that the extra length filters out nicotine and is therefore healthier to smoke. (2) They are particularly popular with women because their greater length makes them more graceful to hold. And (3) they appeal to the economy-minded because there is more cigarette to smoke.

These reasons undoubtedly are factors in the sales climb of the kings, advertising men say, but do not completely explain why Pall Mall has hit the jackpot, and not its competitors.

A great deal of the credit is put on Hahn's shoulders. He was made president of American Tobacco in 1950 because of his success with Pall Mall and because it was felt his advertising talents might spark Lucky Strike, which had not been doing too well. Preston L. Fowler, American Tobacco's vice president in charge of manufacturing, is also given a share of the credit for Pall Mall's success.

From talks with Alan Garratt, advertising manager for American Cigarette and Cigar, as well as agency people working on competitive cigarettes, two more reasons were highlighted to explain the success of Pall Mall: consistency in advertising, and its pack and color.

1. *Consistency in advertising*: Nothing shows this better than Pall Mall's use of *The Big Story* on the air. The program has been on NBC radio for Pall Mall since 1947 and on NBC TV since 1950. From 1947 until the summer of last year, when CBS TV's *Doug Edwards and the News* was purchased, the single show on radio and TV had been Pall Mall's only network showcases—four years with one show.

American Cigarette and Cigar gets more out of *The Big Story* than consistent impact, however. The radio and TV versions of the show are moderate-budget packages with good ratings.



"BREAKFAST IN HOLLYWOOD"*

success story...can be yours

A single one-minute announcement offering rosebushes for sale on a recent program brought 5000 replies. An example of how genial M. C. Jack McCoy's top *mail pull* can mean more *sales pull* for a product! Yes, and it can be *your* product. "Breakfast in Hollywood" is now available for sponsorship in 10, 15 or 30 minute segments. And on the 14 NBC Radio Western Network stations you're sure of Top Coverage on the fast buying Pacific Coast! Jack McCoy's audience is building every week. It can build big profits for you. For details phone John Williams in Hollywood, HOllywood 9-6161, or Walter Tolleson in San Francisco, GReystone 4-8700.

****Heard 10:30 to 11 A.M. Saturdays over NBC Western Network***

WESTERN NETWORK
NATIONAL BROADCASTING COMPANY

A Division of Radio Corporation of America

HOLLYWOOD • SAN FRANCISCO • CHICAGO • NEW YORK

This adds up to low cost-per-1,000 and is one of the big reasons for Pall Mall's economy in advertising. SPONSOR's charts on network show costs last fall (8 and 20 September 1952) put the radio production nut at $6,500 and the TV production budget at $16,000.

Neither the radio nor TV versions of *The Big Story* has ever dipped below the top 25 in lists of program popularity. Nielsen TV ratings for the show this year have been running in the low 40s, which means the program reaches nearly 7.5 million homes. It is seen in 46 markets.

On radio, the Nielsen rating for the week of 11 January, for example, was 7.3, the homes-reached figure, 3,324,000. The radio show has the good fortune to follow Groucho Marx, who has been pulling top ratings for some time. It precedes General Food's Bob Hope Show, but whether this is an advantage is not so clear, since *The Big Story* has been getting better audiences than Hope. However, the comedian has not been in his present Wednesday night slot for too long, and if he becomes more of a habit with radio listeners as time goes on, *The Big Story* will undoubtedly benefit from it.

Pall Mall's commercial copy on the air has been confined to a few themes since the king size was introduced in 1939. Copy has been a deft blend of prestige and hard-sell, and, for the most part, air and print copy have been identical.

Three big campaigns

Three major campaigns spearheaded Pall Mall's advertising drive to ascendency in the king-size field. After an introductory promotion in which classy hotels were named as recommending the new cigarette, Hahn, as new president of American Cigarette and Cigar, unleashed a campaign with a definite mass appeal. The theme: Modern design makes the big difference.

As handled by the company, it provided wartime impact in two memorable ways. The spot radio copy hit hard with bugles (on land), roaring airplane motors (in the air), and destroyer whistles (on the sea). There were also commercials that went like this: "Calling Germany! Calling Adolf Hitler! Listen Hitler, to the message America is sending to its people." There followed recruiting appeals as well as appeals to save fats and metal. But there were also plenty of attention-getting noises such as machine guns, dive bombers, cannons. The idea always punched home was: like machine guns (or dive bombers, or cannons), modern design makes the big difference in cigarettes, too.

At its peak, Pall Mall was pushed in 4,500 radio announcements a week in well over 100 markets. It was the biggest single spot radio campaign ever put on the air, although during its first year (1941) the total Pall Mall budget was a modest $1.5 million.

The allied print campaign consisted of a series of paintings by John Falter. They were the never-to-be-forgotten cigarette comparison ads in which men in uniform held one 70 mm. and one 85 mm. cigarette between thumb and forefinger.

For nearly two years, Pall Mall kept at it. A little later on, a network radio show with Gracie Fields was aimed at the serviceman and his family. For a short time in 1944 Robert Ripley's *Believe it or Not* was dramatized on the air.

Shortly afterwards, Pall Mall, faced with manpower shortages, and allocation of cigarette orders, dropped its advertising. It came back in 1946, returning to network radio with the

HERE'S YOUR BEST MARKET FOR '53



here's why

Kansas farmers will receive an all-time high of $944,983,000 for their 1952 crops.
U. S. Dept. of Agriculture

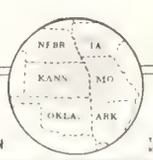
here's how to sell 'em

Use the Kansas FARM Station—WIBW. Sell these able-to-buy farm families as a unit with the station they listen to most.*

*Kansas Radio Audience, 1952

WIBW

Serving and Selling
"THE MAGIC CIRCLE"
Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



C B S
TOPEKA KANSAS



Radio Station WSM and WSM's Grand Ole Opry has been featured 15 times in 15 months in these — America's leading magazines . . .

Never in history has a single radio station and a single program received national and international recognition like this.

WSM
NASHVILLE

New England's fastest growing area is Eastern Conn...Served best by its largest city *NORWICH thru WICH

Some of Eastern Connecticut's big installations include

- **DOW CHEMICAL** *(Six miles from Norwich)*
- **ELECTRIC BOAT CO.** *(Submarines)*
- **SUB BASE, GROTON** *(Ten miles, nearly 15,000 people)*
- **PHIZER CHEMICAL**
- **AMERICAN SCREW CO.**
- **U. S. FINISHING CO.**
- **AMERICAN THERMOS CO.** and hundreds more.

Here is the #1 Hooper station with the best Local Music and News programming and Now one low rate 6:00 AM-10:15 PM

Major Sales Force of Eastern Conn. Norwich

contact John Deme, Mgr.
*Norwich 37,633 New London 30,367

Frank Morgan show, *The Fabulous Dr. Tweedy*. During the early postwar period came the second big Pall Mall theme. It was simple and direct: Pall Mall is *outstanding* and *mild*.

In 1949, Pall Mall's third major theme was introduced, "Guard against throat scratch." It is still running. It includes subsidiary themes drawn from its early postwar advertising, thus giving continuity, plus new ones such as "mildness you can measure," and "puff by puff . . . you're always ahead with Pall Mall."

The coming spot radio campaign will continue using these ideas plus a new piece of commercial copy that has already been tried on its radio network show: "three smokers per minute change to Pall Mall."

As in many of its commercials, and following the tradition of George Washington Hill (who with Hahn probably had more to do with Pall Mall's success than anybody else), the new Pall Mall copy punches insistently. The "three smokers per minute" phrase is chanted rhythmically in time with a metronome and is repeated twice.

In case you're interested in how Pall Mall figured out its new chest-thumping copy, here's a brief explanation. It was assumed that the average Pall Mall smoker consumes a pack a day. One pack, or 20 cigarettes a day multiplied by 365 days equals 7,300 cigarettes a year per smoker. This 7,300 figure is divided into Pall Mall's estimated increase in 1952 (12 billion cigarettes), to get the annual number of new smokers. The quotient is 1,643,836 new Pall Mall smokers a year. Dividing by 365 again, there are 4,504 new Pall Mall smokers a day. Divide the latter figure by 1,440 (the number of minutes in a 24-hour day) and you get 3.1 new smokers per minute. Pall Mall generously forgets the .1. (Other advertisers in different fields could, of course, apply the same kind of mathematics to developing similar themes.)

2. *The pack and color.* There is pretty wide agreement that the design and color of the Pall Mall pack had a lot to do with its success. Raymond Loewy, who redesigned the Lucky Strike pack ("Lucky Strike green has gone to war"), is reputed to have said that he could not improve on Pall Mall's container.

American Cigarette and Cigar is well aware it has a veritable gold mine in the look and color of Pall Mall's package. The main reason Pall Mall is seldom advertised in newspapers is that "Pall Mall Red" cannot be reproduced. Even if the printing ink color is true, it is lost in the absorbent newsprint.

However, dailies were used on two occasions to add weight to Pall Mall's current "Guard against throat scratch" campaign. Newspapers introduced the campaign in 1949 and gave it an extra push last year from August to December. But Sunday supplements are preferred because of their slicker paper and gravure printing, and four of them are now carrying the ball for Pall Mall: *This Week*, *American Weekly*, *Parade* and the New York *Sunday News*. Like magazines, the supplements must use "Pall Mall Red."

The dignified Pall Mall pack with its crest and motto, *In hoc signo vinces* ("With this sign we conquer") has a great appeal to women, it has been found. Pall Mall smokers are equally

A manufacturer reports: "Our sales more than doubled during a period in which we ran ads mentioning OPERATOR 25."

Western Union "OPERATOR 25" can give YOU more sales!



Advertisers who feature "Operator 25" in their sectional or national campaigns pave the way to higher consumer response. "Operator 25" service provides the missing link between advertiser and consumer...gives customers and prospects the names and addresses of local dealers, quickly and conveniently, just by calling Western Union. A new, effective selling aid that means more *sales*, lower selling *costs*.

Other Western Union Services

- **MARKET SURVEYS**—Fast, efficient way to check consumer attitudes and brand preferences.
- **DISTRIBUTION**—Fast distribution by reliable messenger service.
- **CIRCULATION VERIFICATION**—Checks titles, buying influence and addresses.
- **PUBLIC OPINION POLLS**—Spot checks on media coverage and consumer preferences.

For further information on any or all these special services, call your local office of WESTERN UNION

YOU MIGHT STRIKE OUT 20 BATTERS IN ONE GAME* —



BUT . . .

YOU NEED THE FETZER STATIONS TO WIN IN WESTERN MICHIGAN!

WKZO-TV in television, WKZO-WJEF in radio—that's the record-scoring line-up for winning the Western Michigan market.

TELEVISION: WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids—*America's 25th television market!* WKZO-TV's brilliant Channel 3 picture is received perfectly by more than *a quarter million* TV sets in 28 Western Michigan and Northern Indiana counties. And here's the payoff: The December 1952 Videodex Report shows that WKZO-TV gets a far greater share of audience than Western Michigan's other television station—86.9% more afternoon viewers, *129.3% more evening viewers!*

RADIO: WKZO, Kalamazoo, and WJEF, Grand Rapids, cost only 92.9% as much as the next-best two-station combination in these two cities, *yet deliver 62.6% more city listeners!* February-March, 1952 Hoopers credit WJEF with 15.4% more listeners than the next station, for Total Rated Time Periods. And the February, 1952 Pulse credits WKZO with as many or more listeners—morning, noon and night—*as all other stations combined!*

It will pay you to get all the Fetzer facts. Write direct or ask Avery-Knodel.

**Maury McDermott of the Louisville Colonels set this American Association record in a 1949 game with St. Paul.*

WJEF tops IN GRAND RAPIDS AND KENT COUNTY (CBS RADIO)

WKZO-TV tops IN WESTERN MICHIGAN AND NORTHERN INDIANA

WKZO tops IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS RADIO)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

divided between men and women while the over-all cigarette smoking ratio is two to one in favor of the male. American Cigarette and Cigar has had to turn down many fashionable stores seeking to promote a dress by tying in with "Pall Mall Red."

The present Pall Mall pack (and size) goes back to 1939, when Hill, Hahn and Albert Gregg, then president of American Cigarette and Cigar, brought out a king-size Pall Mall and designed the package. (Hahn became president of American Cigarette and Cigar three months after it was introduced, but he was closely involved in the early planning of the Pall Mall king.) But Pall Mall's history with American Tobacco started in 1907, when the company bought the brand from Butler-Butler. It was then a Turkish cigarette, sold in a red cardboard box, and bought by a quality clientele. (It is still being sold in that form as well.) The copy theme on Pall Mall's present pack—"wherever particular people congregate"—originated in those early days. There was brief flurry of interest in the cigarette by consumers after American Tobacco began pushing it but, after World War I, modern blends froze out the more exotic mixtures.

In 1936, Pall Mall was "leased" to American Cigarette and Cigar by the parent company. American Cigarette and Cigar immediately brought out a modern blend of Pall Mall. Nothing spectacular happened to sales, however.

Length emphasized

The decision to bring out a king-size Pall Mall was due to no sudden, mystical flash of insight. Hill and Hahn reasoned that a quality, king-size brand with national distribution and continuous advertising might really go places. Advertising began late in 1939 (via Young and Rubicam) combining the old prestige approach with the idea that "its additional length travels the smoke further, and gives you a noticeably cooler and smoother cigarette." This latter piece of copy is still being used in one way or another, another instance of Pall Mall's consistency in advertising.

If the king-size brands keep climbing at their present rate, they will begin outselling the 70 mm. brands in less than three years. As the box on page 29 indicates, this is a projection of a trend marked during the past four years. There is no assurance this will happen, of course. The steep climb of the kings may level off, percentage-wise. On the other hand, there is a good possibility that sales will rise even more sharply than indicated on the chart.

For one thing, the figures only show a six-month performance for Chesterfield king-size. Assuming that Chesterfield's estimated king sales of about eight billion cigarettes last year was more than just curiosity sampling and initial distribution (it takes about 6 billion cigarettes to get national distribution), the 1953 sales figures could well be anywhere between 15 and 25 billion.

For another thing, the new Philip Morris kings, introduced early this year, were not taken into account. And Philip Morris revived its Dunhill king with an air saturation drive last year that could boost the brand well above the 1952 figure of 500 million. (Dunhill was originally introduced shortly after the Pall Mall king.) Furthermore, Dunhill has just appeared with a cork tip and is expected to be nationally distributed very shortly.

And, for another bit of evidence, there's Brown and Williamson's filter-tip Viceroy, which recently went king size. It looks like a comer. Its sales of 2.7 billion last year represented a 50% jump from 1951.

All in all, things are really stirring in the cigarette business. Of the five top cigarette brands, three are either king-size or have king-size versions of a 70 mm. cigarette. Only the top two, Camel and Lucky Strike, have resisted the tide.

Camel is still going up and now leads with 105 billion cigarettes, although its share of the market has declined. Luckies dropped off about 4% in sales last year, a continuation of a sales slide that began in 1947. The year before, Luckies had hit a peak of 103.5 billion. Last year its domestic sales were only an estimated 73.5 billion. Rumors of a king-size Lucky Strike persistently crop up and are persistently denied.

American Tobacco is convinced that Luckies' recent performance is only temporary, and its decline is described as part of an up-and-down cycle that all cigarettes are heir to.

Fortunately for American Tobacco, Pall Mall and Herbert Tareyton have more than compensated for the slump

It's So Easy to Listen to WBNS

Central Ohioans set their dials at WBNS and relax. More Central Ohio people listen to WBNS than any other station. Popular staff personalities, plus top CBS programs add up to the *20 top-rated programs* and hour after hour of listening pleasure. Sponsors profit more when they reach this big audience of steady listeners.



CBS for CENTRAL OHIO

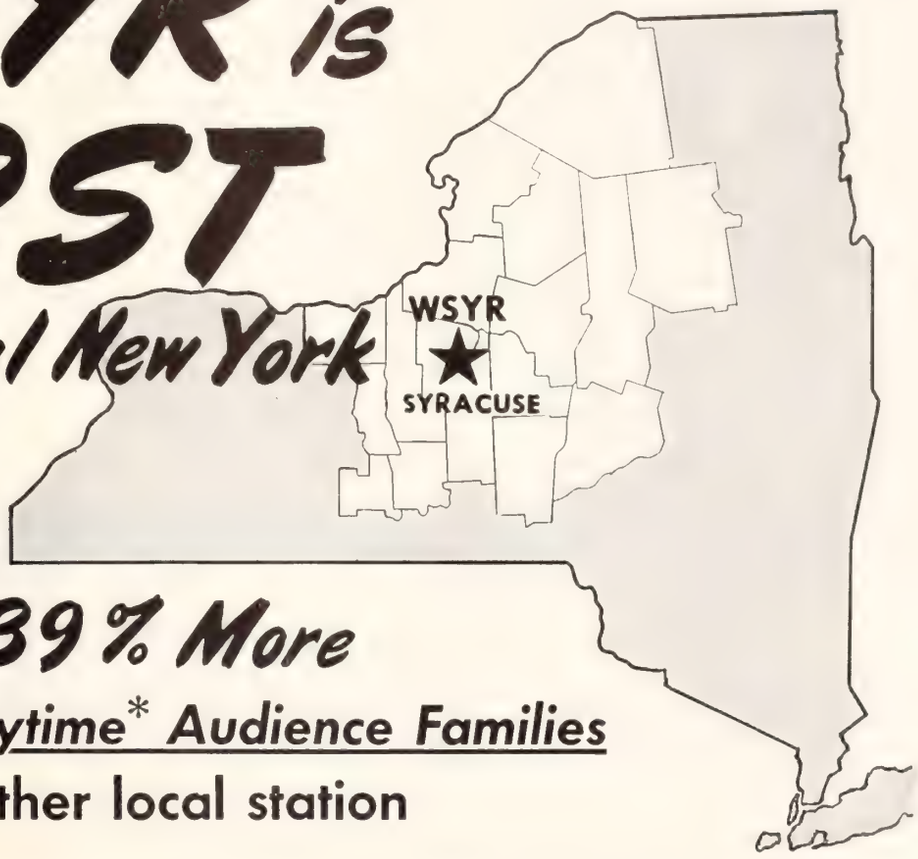
WBNS radio

ASK JOHN BLAIR

COLUMBUS, OHIO

Any way you look at it...

WSYR is FIRST in Central New York



Up to 239% More

Weekly Daytime* Audience Families

than any other local station

According to SAMS 1952	*According to Nielsen 1952*
29.8% more than Station A	47.0% more than Station A
72.7% more than Station B	55.0% more than Station B
194.4% more than Station C	157.5% more than Station C
239.1% more than Station D	212.2% more than Station D

There it is—the leadership revealed by BMB in 1947 still continues. WSYR is your advertising buy in rich Central New York.

**And the nighttime figures show approximately the same leadership*

Write, Wire, Phone or Ask Headley-Reed

WSYR SYRACUSE
570 KC

WSYR-AM-FM-TV—the Only Complete Broadcast Institution in Central New York. NBC Affiliate



means

See

FREE & PETERS

for availabilities

on

WESTINGHOUSE

Radio Stations

.. home of

advertising *values*

in six great market-areas!

WBZ	Boston
WBZA	Springfield
KYW	Philadelphia
KDKA	Pittsburgh
WOWO	Fort Wayne
KEX	Portland, Ore.
WBZ-TV	Boston

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

in Luckies. American Tobacco, leader of the industry, upped its share of the market last year with an over-all increase in cigarette sales of about 8%. The performance of American Tobacco's two kings is nothing less than astonishing considering that they are handled by Lucky Strike salesmen, who naturally push Luckies, and that sales promotion for the pair consists of nothing more than a single counter display which holds packs of both brands plus a Pall Mall poster.

Hahn and Garratt say the big explanation for their kings' success is really simple. It's nothing more or less than quality of product. "Word of mouth advertising is more powerful than you think," Garratt told SPONSOR.

Whatever the reasons for Pall Mall's rise, they must be potent. In 1949, sales were 17 billion; in 1950, 23.5 billion; in 1951, 32 billion; in 1952, 43 billion; in 1953—? ★ ★ ★

SUPERMARKET ON RADIO

(*Continued from page* 37)

view Gene Autry, Bob Hope, and other visiting celebrities top-rated by the junior set. The interviews were, of course, rebroadcast on the program.

Giveaways were linked to the program to build its pint-sized following. Among these were safety badges, certifying that the wearer is a member of the *Kiddieland Ballroom* safety club. To join the club, the child must come down to the Memorial Supermarket and recite three safety rules that he observes regularly.

Merchandising the program in the store from another angle, Cohen always wears a white coat with a mike emblem on it, and invariably keeps a supply of lollypops and other inexpensive favors handy. Before he hands out a gift to any youngster, the toddler must first report on "what he's done during the week to help Mommy or Daddy." A studio located in the store helps to merchandise the program.

As "Stan the Grocery-Man," Cohen gives friendly, informal advice to kiddie listeners. Here's a sample:

"Our food-for-thought today is directed mostly to the fellas—it concerns getting a hair cut! (I can hear the groans and oh's right through the radio.) More so, it concerns behavior *in* the barber shop. Let me tell you of one fellow who lives at 124 Eastern Avenue, in Springfield—his name, Ronnie Cormier. Ronnie needed a hair cut —so off to the barber shop he went—looking forward to sitting up high in the chair—pretending he was an engineer in the cab of a train. Honestly, fellas, I never saw a boy *enjoy* getting a hair cut as much as little Ronnie did. . . . The next time you have to go to the barber shop, or to the dentist—try pretending. Believe me, it's fun!"

Also along the lines of a public service, Memorial last Halloween tried out a kiddie party at the store. It was so successful that a repeat performance was held at Christmas.

Two days before the show, Memorial had given out 2,100 tickets. By actual count, 2,490 seats of the 2,600 capacity auditorium were filled.

Cohen sums up his philosophy: "Public service pays off! Whether you operate one store or many, I believe you can adopt this type of program to your organization. It pays to appeal to Mommy through her children." ★ ★ ★





CHARLES S. PATCH
Patch's Department Store, Inc.
Southern Pines, N. C.

"AP news has been the mainstay of our advertising for six years. To check on the results, we recently made a study of our bank clearances and charge accounts. It showed that occasional customers now travel 25 per cent further to trade with us—and become regular customers. With AP news over WEEB, we are consistently gaining new accounts that formerly went into other communities to trade."



JACK S. YOUNTS
President, WEEB
Southern Pines, N. C.

"With AP news you have a program for every level of advertiser —a serving for every taste. Our satisfied sponsors include such diverse businesses as auto dealers, a farm supply store, and an insurance agency."

or Sponsors...AP NEWS means RESULTS



VIRGIL ZIEBARTH
Ziebarth
Chevrolet-Cadillac Co.
St. James, Minnesota

"Our noon news broadcasts over KSUM bring immediate results. Many times we advertised a used car, truck or piece of farm machinery at noon—and sold it before 1 P.M. I hope sincerely we'll be sponsoring AP news for many years to come."



FRANK ENDERSBE
Manager, KSUM
Fairmont, Minnesota

"We ORIGINATE eleven daily newscasts—all sold. AP news means continued good will from sponsors."

For full information on how you can put Associated Press news to work for you and your sponsors, contact your AP Field Representative or write

RADIO DIVISION
THE ASSOCIATED PRESS
50 Rockefeller Plaza, New York 20, N.Y.

Hundreds of the country's finest stations announce with pride

"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."

Looking for a sure-fire children's show?

AMERICA'S ZANIEST FIREMAN

'SMOKEY STOVER'

Pre-sold to millions of Newspaper readers

NOW AVAILABLE in a hilarious

TV PUPPET ADAPTATION...



CALL..

WRITE..

WIRE..

TED ASHLEY ASSOCIATES

545 FIFTH AVE., NEW YORK

MURRAY HILL 7-0516

MEN, MONEY, MOTIVES

(*Continued from page 8*)

90% of his energies to long-pull creative proposals intended to pay off in spot campaigns far in the future. This is typical of the leading rep shops nowadays. They do not merely get, they plan business. They are generals maneuvering in rough country. Eugene Katz has been a media broker, boy and man, and is now paid the compliment of being dubbed by rival reps as "the professional's professional." The phrase is pat. But more. It hints at the quality of maturity in this highly competitive area. Note, too, that most reps have now been united for some five years in a spunky trade body of their own, the Station Representatives Association. In the old days, it could not have happened. All the reps, from Alaska Radio Sales through Weed, Walker and Adam Young, have greatly increased efforts over and beyond sheer selling until today the role of the rep embraces research, sales promotion, and sales planning.

* * *

Sharpened media departments at the ad agencies are much more demanding today. The man who goes forth to peddle spot must have his story down cold. He must be saturated with the market facts of spot and thoroughly posted on all the Pyramids, Tandems, etc., of the network. It is a truism that TV exacts grueling quotas of sheer service from the reps. Wells Barnett recalls the surprise of a Blairman who closed a $100,000 contract only a few years back with a cigarette company to sponsor the American Legion Arena wrestling bouts over the old KTSL, Los Angeles. The salesman had no idea of the new-type problems involved and his first intimation was a letter from the advertising agency asking 27 questions, none of which would have arisen in radio.

* * *

Radio or television, yesterday or today, one constant fact is this: Buying and administering a spot campaign entails work and anguish and a lazy advertiser or agency would often find it less arduous to buy network. In short, ever and always national reps are selling against human inertia, apart from any other obstacles.

* * *

On all counts, salesmanship has much more art and much more science nowadays. Again and again since the return of hard-sell psychology the station reps have taken the initiative. Petry researched remembrance of commercials. Katz probed into film spots. Blair wrote and distributed a book detailing how to program with news and music, infusing the quality of brightness characteristic of WNEW. More recently, Free & Peters produced an ingenious spot TV rate estimator.

* * *

It is in relation to the newcomers who secure TV station licenses that the national sales representative shows the full sweep of his knowhow. Quite literally many a sales rep has had to "baby" many a neophyte television operator. In this the rep has been much more than sales broker. He has been an industrial consultant, a management engineer. He has answered all sorts of questions—where to buy equipment—how to negotiate an affiliation contract with a network—how to work out a practical rate card—what to pay talent. ★ ★ ★

INTERNATIONAL RADIO

(*Continued from page 39*)

Estimates for January 1951 indicate about 105,000,000 radios in this country, including auto and portable sets. Most recent figures (given by *Tele-Tech*) are 114,500,000 radio sets, and 21-22 million television sets.

Any comparison of American and foreign receiver data is, however, misleading since most countries with an equal or larger population have long been in difficult economic straits. Even where many listeners could afford to buy expensive sets, local manufacture is limited, and the import of radio material in larger quantities is not permitted due to the dollar shortage.

There are many countries where radio sets and wired loudspeakers are counted by the millions.

In January 1952 Germany had about 14 million sets. Great Britain had 10,377,000 radio sets, 942,441 wired loudspeakers, and 1,181,126 combined radio-TV receivers. Japan followed with 9,474,668 sets, and France reported 7,397,144 registered and approximately two million undeclared sets. For some of the above countries, these figures represent an increase of several million receivers in the past two or three years. Two countries have nearly four million sets, four over two million, and 10 over one million sets.

Late figures for the U.S.S.R. are not available. However, at the end of 1950, there were reportedly three million radio sets and nine million loudspeakers. It is estimated that the number of radio sets has since risen to four million, and the number of wired loudspeakers to 12 million, or even more.

The increase in *number* of sets reflects the growth of the radio audience. The increase in the *density* (ra-



This is WHDH's Fred B. Cole!

Mon. thru Sat. 10:00 A.M. to 12:00 NOON

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

This is Mr. B. E. Claypool



This is what he says

"*The Merchants National Bank* (of which he is president) *is happy to renew, for the third year, sponsorship of the Fulton Lewis, Jr., program* (on WMON, Montgomery, W. Va.). *Fulton Lewis, Jr., is our number one salesman. As our only regular advertising medium, his program has brought us an increase of 50% in Christmas savings club accounts, plus many new depositors and customers for our bank.*"

This is Fulton Lewis, Jr.



whose 5-times-a-week program is available for sale to local advertisers at local time cost plus pro-rated talent cost. Currently sponsored on 364 Mutual stations by 752 advertisers (including 60 financial institutions), the program offers a tested means of reaching customers and prospects. Check your local Mutual outlet or the Cooperative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

tio of sets to population) emphasizes radio's role as a medium of communication. The analysis of prewar and postwar data reveals the progress achieved (see charts on pages 38-39).

There are today over 700 sets-per-1,000 inhabitants in the United States, but less than one set-per-1,000 in Ethiopia and a number of territories. In Sweden and Denmark, where the density exceeds 300 per 1,000, every family owns a radio set. In many other countries, however, a private receiver remains a luxury which only a very few rich people can afford.

Figures also indicate that some large countries with millions of sets are surpassed in density by many smaller countries with only a few thousand sets. To cite two examples: Brazil and Italy with 3,500,000 and 3,700,000 sets, respectively, have a density of only 70 and 80 per thousand. On the other hand, the density in two of the smallest countries, Luxembourg and Iceland, with only 65,000 and 36,000 sets, reaches 215 and 255 sets-per-thousand people.

We certainly do not have all the facts and details on distribution of radio sets; some data are missing, others incomplete or unreliable. But there is much more information available than is generally assumed — information which enables us to appraise radio's place and its potential audience in a particular region or market.

How many of these sets are within the range of commercial broadcasts? The answer may be surprising to many of you.

Even outside the United States, an appreciable proportion of the radio audience can be reached, and is indeed being reached by commercial stations, not only in Latin America,

★ ★ ★ ★ ★ ★ ★ ★

"The basic responsibility for maintaining the vitality of radio as a medium falls upon us—those who operate the various facets of the industry. Ours is the obligation to produce a programing product of quality. Ours, the duty to protect the medium against any misunderstanding about what it actually is and what it can do. Ours, the burden of trying to help the advertiser use it most effectively. And ours is the responsibility to sell it under standards of good sound business practice."

VICTOR A. SHOLIS
Vice President
WHAS-AM-TV

★ ★ ★ ★ ★ ★ ★ ★

but also in Europe, Africa, Asia and Oceania, despite the fact that advertising is not allowed in many countries. Powerful private stations, broadcasting with high power over short and medium waves, are heard throughout large areas. Too, quite a few official stations and networks also accept sponsored programs. Good entertainment, international information and cultural programs supplement the offerings of local stations, and are attracting large audiences.

Radio has achieved world-wide recognition but is still far from attaining its goal. More than two-thirds of the world's population does not possess radio sets. There are 20 countries with fewer than 100,000 sets and five with less than 10,000 receivers. Many of them need, and want, one million sets at the very least. Helping to achieve this goal is a challenge to American radio manufacturers. They certainly can make a substantial contribution to the progress of radio, and, in doing so, can benefit both in goodwill and earnings.

★ ★ ★ ★ ★ ★ ★ ★

"Millions are spent each year for advertising research, but the field lacks research standards and uniform methods which are needed in any field for scientific study. We have consumer surveys, copy testing, circulation audits, measurement of audiences, and readership studies. These need further study and improvement of methods, plus a willingness to pay for sound research. Waste through poor research and waste through improper use and interpretation of good research must be cut down."

EDGAR KOBAK
President
ARF

★ ★ ★ ★ ★ ★ ★ ★

Although the number and density of sets is still very low, one fact should be kept in mind: *the radio audience is growing, constantly and rapidly*. Present efforts for economic and social development and for the lowering of trade barriers will hasten the trend and facilitate the mass importation of radio receivers.

Already radio reaches 150 million homes, including more than 44 million in the United States. In addition, there are tens of thousands of collective listening centers: schools and libraries, clubs and auditoriums, factories, tractor stations and collective farms served either by community receivers or wired loudspeakers.

With an average of *two* persons per home receiver in the United States, *three* in countries with high density, *four* per set or loudspeaker in the majority of European countries, *five* in most countries of other continents and *seven to 10* in underdeveloped areas, and counting in collective reception, we can assume that the world radio audience totals over 600 million listeners.

What other medium commands such an audience? What other medium so easily and so effectively hurdles boundaries, oceans, and mountains? What other medium penetrates even those countries whose rulers prevent—by tariffs, censorship, and other barriers—books, newspapers, and magazines, films and recordings, from crossing the border and reaching the people?

Certainly radio is a most powerful medium, and it will remain so for a long time to come. Those who wish to reach 600 million people in need of goods and services of all kinds will take advantage of radio's coverage and impact. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 59)

lem has always been to make a *better* commercial at a *lower* cost, the new SAG contract can only serve to bring the problem into sharper and more immediate focus. Since attention is now directed at rising talent costs, the new contract can only act as a catalytic agent in forcing producers and agencies alike to make full use of the TV medium.

This may seem like a "silver lining" approach, but the fact is that television is still suffering from a radio hangover. Far too much reliance has been placed on the spoken word to a point where progress toward a more visual presentation meets all kinds of resistance from many sources.

Truly effective TV commercials *can* be built with a proper balance of picture, sound effects, and talent. Such commercials would be a challenge to both producer and agency to get attention by what is *seen* rather than what is said.

With this type of visual presentation the goal, talent costs can be held down and at the same time, the likelihood of producing more effective commercials will be increased.

No one has yet been able to improve on the Confucius platitude concerning a picture and a thousand words. Perhaps this new pressure from rising costs will force us to a keener understanding of the TV medium, and better, more creative effort in making commercials.

LEE R. BOBKER
Executive Producer
Dynamic Films, Inc.
New York



This is WHDH's Christine Evans!
Mon. thru Fri. 9:35-10 A.M. and 1:00 to 1:30 P.M.

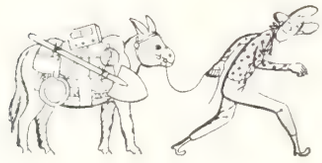
One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH
50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

How To Dig Up A Wealth of Experience in just 4 days!



Go to the Gold Rush of '53 Convention

NATIONAL ASSOCIATION OF RADIO AND TELEVISION BROADCASTERS
Hotel Biltmore Los Angeles April 28-May 1

Who's Going—

Radio Broadcasters
Telecasters
Agency Principals
Network Officials
Advertisers
TV Film Producers
Station Representatives
Account Executives
Transcription People
FCC Commissioners
Engineers
Trade Press Editors
News Specialists
NARTB Personnel
Equipment Manufacturers
Suppliers

and

Merchandising methods which pay off for radio and television advertisers and stations alike . . . giant exhibit of the best in TV films, records and transcriptions . . . new ways of widening the audience and pumping up its enthusiasm . . . tested principles for profitable station management . . . useful facts and figures on the size and pulling power of broadcasting . . . new discoveries in public and community relations . . . face-to-face contact between media men and sponsors . . . practical case histories and experience stories by the dozen. All these—and more—are yours at the "gold mine" NARTB is opening at the Biltmore Hotel in Los Angeles on April 28. Stake your "claim"—right now—by writing to 1771 N Street, N. W., Washington 6, D. C.

the magazine radio & TV advertisers use—

SPONSOR

—of course!

and Upcoming Television Stations (Continued from page 11)

*New stations on air**

ITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STATIONS ON AIR	SETS IN MARKET	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
illo, Tex.	KGNC-TV	4	18 Mar.	100	50	NBC, DuM	1	11,785 (6 Mar.)	Plains Radio Bdcstg. Co. (KGNC, KFYO)	Tom Kritser	O. L. Taylor
Bay, Wis.	WBAY-TV	2	17 Mar.	100	50	All four	1	33,000 (1 Apr.)	Norbertine Fathers (WBAY)	Hayden R. Evans	Weed TV
n, Okla.	KSWO-TV	7	8 Mar.	10	5	None yet	1	10,000	Oklahoma Quality Bdcstg. Co. (KSWO, KRHD)	Paul N. Cooke	Everett-McKinney
o, Colo.	KDZA-TV	3	14 Mar.	16.7	8.35	None yet	1	12,000	Pueblo Radio Co. (KDZA)	Dee B. Crouch	McGillvra
field, Mass.	WWLP	61	15 Mar.	150	75	ABC, NBC	1	33,000 VHF	Springfield TV Bdcstg. Corp. (WSPR)	Alan C. Tindal	Hollingbery; Boston: Bannan
field, Mo.	KTTS-TV	10	15 Mar.	12.5	6.4	CBS, DuM	1	29,000	Independent Bdcstg. Co. (KTTS)	Pearson Ward	Weed TV
stown, Ohio	WFMJ-TV	73	8 Mar.	175	89	NBC	2	20,000 UHF§	Vindicator Printing Co.	William F. Maag Jr.	Headley-Reed

Addenda to previous C.P. listings

These changes and additions may be filled in on original chart of post-freeze C.P.'s appearing in SPONSOR's *9 February issue, and in issues thereafter.*

illo, Texas, KFDA-TV, becomes ABC affil. 1 April
y Park, N. J., WRTV new call letters Ch. 58 (formerly WCEE)
ifield, Cal., KAFY-TV, gen. mgr., Naum Healy; stimated sets in mkt., 12,000
Rouge, La., WAFB-TV, new target last wk. Mar.; 20.8 kw visual, 12.5 aural; est. VHF sets, 8,000
Creek, Mich., WBKZ-TV, mgr. Harry E. Travis
ont, Tex., KBMT, new target date 1 Apr. '53; at'l rep, O. L. Taylor
Wis., WGEZ-TV, nat'l rep, George W. Clark
n Harbor, Mich., WHFB-TV new call Ch. 42; gr. J. P. Scherer
otte, N. C., WAYS-TV, Ch. 36, target date 15 ep. '53; on-air power 87 kw visual, 45 kw aural; at'l rep, Bolling; gen. mgr. Francis M. Fitzgerald bia, S. C., WIS-TV, target early fall '53; net ffil. NBC; nat'l rep, Free & Peters; gen. mgr. Charles A. Batson
, Minn., WFTV, new nat'l rep, Adam Young
Claire, Wis., WEAU-TV, target 1 Nov.; mgr. H. . Hyett; nat'l rep, Hollingbery; sets in mkt. 200 (RTMA)
. N. Y., C. P. Ch. 18, target Fall '53; nat'l rep, cKinney; mgr. Walter A. Valerius; est. sets 5,000 (distribs.)
len, Ala., WTVS, new target date 1 Aug. '53; at'l rep, Weed TV
ston, Tex., KGUL-TV, becomes ABC, CBS. DuM ffil. 15 Mar.; pres & gen. mgr., Paul Taft; nat'l spot rep, CBS TV Spot Sales
Greensboro, N. C., WCOG-TV, mgr., Virgil V. Evans
Hutchinson, Kans., KTVH, becomes CBS affil 1 Jul.; mgr. Howard Peterson
Idaho Falls, Ida., KID-TV new call Ch. 3; target date Sept.; mgr. C. N. Layne
Idaho Falls, Ida., KIFI-TV new call Ch. 8; to be ABC, MBS affil.; gen. mgr. J. M. Brady; stn. mgr. John Taylor
Jackson, Miss., WJTV, gen. mgr., John Rossiter
Johnson City, Tenn., WJHL-TV, est. sets as of 31 Jan., 7,192
Minot, N. D., KCJB-TV, target date 1 May '53; pres. & gen. mgr., John W. Boler
Monterey, Cal., KMBY-TV new call Ch. 8; target date 1 May; CBS, NBC affil.; mgr. Sil Aston; est. sets, 10,000
Montgomery, Ala., WCOV-TV, became DuM affil. 1 Mar. (in addit. to CBS)
Muncie, Ind., WLBC-TV, new reps: N.Y.: Walker; Chicago: Hal Holman
New Britain, Conn., WKNB-TV, est. UHF sets as of 25 Feb., 36,647
Oklahoma City, Okla., Ch. 25 C.P., target date Sept. '53; gen. mgr., Phil Jackson
Parkersburg, W. Va., WLKC new call letters, Ch. 13
Pittsburg, Kans., C.P. Ch. 7, target date 1 Oct.
Pittsburgh, Pa., WENS, ABC affil. 6 July; gen. mgr. Larry H. Israel
Pocatello, Idaho, KJRL-TV new call Ch. 6; target 1 Nov.
Pocatello, Idaho, KWIK-TV new call Ch. 10; mgr. Charles Crabtree
Portland, Me., WPMT new call letters Ch. 53; gen. mgr., Frank S. Hoy; nat'l reps: Kettell-Carter, Boston; Everett-McKinney, N. Y.
Raleigh, N. C., WETV, becomes CBS affil. 15 Mar.; gen. mgr., Charles Stone
Rome, Ga., WROM-TV, target date 15 July '53; gen. mgr., Ed McKay; nat'l rep, Weed TV
Roswell, N. M., KSWS-TV, target 15 May; gen. mgr. J. C. Porter
Santa Barbara, Cal., KEYT, mgr. Harry C. Butcher
Sioux City, Iowa, KVTV, becomes DuM affiil. 29 Mar. (in addit. to CBS)
Spokane, Wash., KHQ-TV, est. sets as of 28 Feb., 24,701
Springfield, Mo., KTTS-TV, became CBS affil. 1 Mar.
St. Louis, Mo., KSTL-TV (Ch. 36), target 1 Aug.; to be ABC, CBS affil., gen. mgr. William E. Ware
Tacoma, Wash., KTNT-TV, became CBS affil. 1 Mar.
Tucson, Ariz., KOPO-TV, now CBS & DuM affil.
Tulsa, Okla., KCEB-TV, target about 15 Aug
Tyler, Tex., KETX new call letters Ch. 19; target date 1 June '53
Valdosta, Ga., WGOV-TV, target early Fall '53; mgr. W. H. Keller, Jr.
Wichita Falls, Tex., KWFT-TV, now CBS affil.; nat'l rep, Blair TV; pres. & gen. mgr., Kenyon Brown
Winston-Salem, N. C., WTOB-TV, target summer '53; to be NBC, DuM affil.; mgr. John G. Johnson; est. sets, 15,000
York, Pa., WNOW-TV, new target date, mid-summer '53



This is WHDH's Bob Clayton!

Famous for his Nationally Known "Boston Ballroom"

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

SAG CONTRACT

(*Continued from page 27*)

At a 9 March forum for advertisers and agencies sponsored by the Film Producers Association of New York—a well-known soap commercial was shown to demonstrate the difference between "actors" and "extras." The copy theme of this commercial is "pick out the Ivory girl." The film shows a street scene with a number of people, until camera finally concentrates on a couple standing in front of a store window. The girl at the store window—the "Ivory girl," as the voice-over points out—is the only person in the sequence who is termed an "actress," since she is the only one directly identified with the product. The other people shown in the sequence are "extras," because they are not identified with the product, and do not speak any lines; they are, therefore, not subject to re-use payments.

What admen say

At the agencies, writers are under pressure to turn out scripts with the new talent cost factors in mind. Production departments are busy creating imaginative low-cost visual techniques and devices and sound effects to compensate for the bigger slice talent rates will take out of production budgets.

Conclusions about all effects of the SAG contract upon advertising budgets and strategy can't be made as yet. Admen feel that interpretation of the contract by SAG may be a mitigating factor for producers.

Here are comments by agency executives and admen in companies that are large TV users, representative of the varying points of view:

V.P. of an agency with $20,000,000 *in TV billings, mainly from drug and soap accounts*: "The days of many actors per film commercial are definitely over, but there won't be any fewer film commercials used.

"It may be more economical for an advertiser to use one personality with a big name for a testimonial rather than filming a dramatic sequence using some eight or nine unknown actors. The cost of one high-priced, but well-known, figure is now no higher than talent cost for seven or eight unknowns, particularly in Class A. And certainly the effectiveness of using a known name is greater than using an unknown actor or actress."

Commercial TV film director of an agency with $20,000,000 *in TV billings, prominent for its cigarette and soap accounts*: "One of the major effects this SAG contract will have on the big advertisers with network shows is a switch from film commercials to live ones. If the client uses his own show talent, the cost of live commercials will be less than film, with the sponsor getting more flexibility, more chance for up-to-date copy. Probably many of the major soap advertisers are revamping their strategy right now with an eye on live commercials.

"For spot campaigns, of course, they'll have to stick to film, but here, too, there'll be some changes made. Fewer people on camera will keep talent costs down. But we're already looking for imaginative, low-cost production techniques to compensate for fewer actors and to make lively commercials at the same time."

Commercial TV film director of one of the top three agencies: "We've had up to 1,000% increases in talent costs on some film commercials that were planned before the strike was called. But we hope to avoid this problem of top-heavy talent costs from now on. For one thing, writers will have to reslant scripts. They'll have to start thinking in terms of one or two actors instead of seven or eight.

Experimental techniques

"Other production techniques will start replacing the sheer numerical weight of actors. We'll probably experiment more with table-top photography, and product demonstration will replace dramatic scenes requiring a number of actors in many instances.

"This contract is forcing the industry to revise its thinking, but we feel that the result will be better commercials, more carefully thought out than ever before. After all, Hollywood learned that the most expensive production wasn't necessarily either the most commercially successful or the most artistic one.

"Agencies are feeling the impact of the contract with the dual problem of policing and bookkeeping that it imposes. Since the agency has to pay the producer or the actor directly within 10 days after re-use of a commercial, there'll be need for a staff of people to keep track of individual checks, the matter of withholding tax, and so forth.

"We've been holding meetings on the problem of keeping track of re-use on the dealer or local level. What hap-

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

WDBJ TOTAL WEEKLY AUDIENCE-SAMS 1952

Day 110,861 Night 92,186

and 3-or-more days and nights

Day 92,885 Night 67,743

WDBJ's weekly SAMS-1952 daytime audience is 124% greater than the second stations; and for 3-or-more days, 192% greater. WDBJ's night-time audience is 94% greater, and for 3-or-more nights weekly, 125% greater.

WDBJ's rates average less than 20% more than the second stations.

Compare . . . then call . . . Free & Peters, Inc.!

WDBJ

Established 1924 • CBS Since 1929

AM • 5000 WATTS • 960 KC

FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., *National Representatives*



RADIO AND TELEVISION

By JOHN CROSBY

Soft Vs. Hard Selling



John Crosby

...cola by the box car, all in a dulcet manner. ...don't have to shout at people.

...long ago, "Sponsor" magazine, which makes ... sense than any other trade magazine, declared: ...re is a growing number ...

..."SPONSOR" magazine, which makes more sense than any other trade magazine...

Nationally distributed through N. Y. Herald Tribune Syndicate (March 1, 1955)

With apologies to John Crosby

SPONSOR makes more cents for advertisers, too!

the magazine radio and TV advertisers use



CLEVELAND'S
Chief
STATION
WJW

5,000 WATTS—850 K.C.
BASIC ABC NETWORK
REPRESENTED
BY
H-R REPRESENTATIVES

pens when individual dealers tack on their own 15-second signatures to our 45-second film? We're still responsible for policing the number of uses of each commercial on the local level, unless each dealer had placed it through a separate agency.

"The small agency with a two- or three-man TV department will be hardest hit by the clerical details now involved in film commercial handling. This contract may be another factor making agency mergers attractive to some of the smaller agencies."

Commercial TV film director of an agency with $25,000,000 *in TV billings, prominent for its automotive and food accounts*: "Two trends that will emerge as a result of this contract seem pretty obvious right now: (1) There'll be more animation than ever before. (2) You'll see more big-name talent used rather than the unknowns.

"Of course, we'll continue to make a lot of dramatized commercials using quite a number of people, because extras aren't subject to re-use payments. And the present interpretation of an extra is sufficiently flexible to cover many of the people used on camera in dramatic sequences. We'll be able to produce some very lively commercials

★ ★ ★ ★ ★ ★ ★ ★

"When an agency saves money for a client, it is performing more than just a moral obligation. It is following a sound rule of business. For every penny saved . . . is either money in the bank or money that can be applied toward additional time periods for better coverage of the market."

ARTHUR BELLAIRE
Head of Radio-TV Commercials
BBDO

★ ★ ★ ★ ★ ★ ★ ★

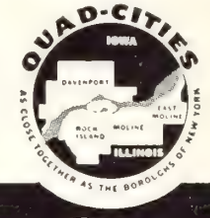
featuring perhaps one actor and three or four extras. Here's where ingenuity of storyboard and execution before cameras and microphone come into play.

"In fact, it's the writer who's under most pressure at the agency today. His script is under twice as careful scrutiny than ever before. He's expected to turn out dramatic sequences with less tools to aid him than he was able to use before the contract. The more experienced and ingenious his producer, the greater help he can be in supplying the writer with cost-cutting but effective devices and techniques.

"There isn't likely to be an overwhelming number of testimonial-type commercials because they alone can't

The
QUAD-CITIES
lead all
Iowa-Illinois*
Metropolitan Areas
in Effective Buying
Income†

*outside Chicago †11th Nationally



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

BMI

Program Aids to the Broadcaster

BMI service to the broadcaster takes many forms . . . from performance rights in an extensive and constantly growing catalog of music to a variety of helpful and practical programming aids.

PIN UP SHEET: Monthly guide to current song leaders of every type.

MEET THE ARTIST: Vital statistics on 144 of the nation's popular recording artists.

HOLIDAY MUSIC: Timely suggestions of appropriate music.

These are but a few of many specific program aids in daily use by BMI-licensed broadcasters.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

KWJJ Brings You a 1 1/2 Billion Dollar MARKET

The KWJJ market is booming! Latest figures show that population in the KWJJ listening area has increased to 1,287,700 and annual retail sales figures have risen to 1½ billion dollars. Spot your sales message to this growing area, on the station that is beamed to local interests and local demands.



KWJJ
Studios and Offices
1011 S.W. 6th Ave.
PORTLAND
OREGON

Nat'l Reps. — WEED & COMPANY

replace dramatic scenes. Testimonials, unaided by other production devices, generally get pretty dull if overused."

V.P. of an agency with $8,000,000 in billings, and several soap and food accounts: "This contract is going to drive a lot of good TV prospects we had in the shop out of the medium entirely. Costs are just too prohibitive now—this was the last straw on top of the hiked-up time costs, the top-scale production costs. It's just too much of a financial strain.

Switch to live

"We have a beer account in the Midwest that was planning on using 20-second film for a 13-week series on one station. Now we're going to do the job live. The same applies to a Philadelphia show we're handling. We'd planned to use film commercials five nights a week, but now we're doing them live.

"We're aware of the ways of trimming high production costs — using more voice-over and documentary-type film commercials, for example. But we'll still have a long way to go to keep most of the small clients in the medium. They were breaking their necks to cover TV costs even before this new burden was added."

Coordinator of advertising of a top drug advertiser: "This SAG contract represents a vast increase in cost of producing film commercials, but most large advertisers will probably stick to film rather than live because, on the whole, film is still more economical.

"We'll all be extra careful, however, before we launch a new spot campaign, and will use every survey and research method at our disposal to evaluate the value of such a campaign in relation to increased costs. We'll be careful, too, before putting some products with individually smaller ad budgets into TV.

"Our advertising department, like that of all large TV-users, is going to be handling a greater number of details. We're discussing right now the number of additional bookkeepers we may need to work with the agencies on policing re-use and checking costs."

Ad manager of a drug company spending $3.5 million in TV this year: "Like some other large advertisers, we tried to get under the wire with production of our film commercials, but there's one which we have scheduled for April, and it's causing us big headaches right now. We find that our talent costs on it have gone up some 900% over the estimated figure.

"We're seriously thinking of pairing down on use of these film commercials on our network show, and substituting live announcements using our own announcer. As for spot campaigns, we'll be pretty wary of extending campaigns into markets not covered by our network programing. Like all advertisers, we'll be giving each projected spot campaign a far more cautious appraisal before plunging in.

"Many of our commercials are animated cartoons with choral background. We have already cut down on the number of voices used.

"I feel the Guild made a serious mistake in taking advantage of advertisers with the three-month work stoppage and enforcing these conditions. On the whole, SAG may wind up getting less total revenue out of commercials, because there'll be fewer produced."

Advertising manager of one of the big three soap accounts: "Except on a local basis, there'll be no turning to live vs. film commercials. I feel the balance between them will maintain on network, since live is still more expensive—and risky—than film. Undoubtedly, we'll be cutting down not only on the number of actors used, but also on the number of commercials produced.

"Economies will be effected in all production methods to supplement savings made through use of fewer actors. But then, as Schwerin will be first to point out, it isn't the most elaborate commercial that is the most effective. We feel that excessive and complicated sets distract from the products. I expect we'll use more actual product demonstration and will do without fancy gimmicks and backdrops. This won't affect our advertising strategy at all—we've always felt that use of one or two actors with minimum sets had the most sales impact upon viewers.

Change to 16 mm. seen

"Smaller advertisers needn't be driven out of commercial films either. Perhaps they'll turn to making their film on 16 mm. rather than 35 mm. This in itself would cut down considerably on production costs."

Radio-TV director of a top tobacco company: "On the whole, we aren't going to turn to live for two reasons: (1) It's still costlier; (2) There are too many risks involved. Nor will we make fewer commercial films as a total. However, we'll use fewer actors, and

WANTED

A PARTICULAR KIND OF EMPLOYER

THIS man should be able to understand the importance of believing in his key executives. He must be willing to allocate certain definite authority to men in his confidence. He must be progressive, sincere, and determined to make his radio or television station the finest in its market. And, he must be willing to adequately compensate those who produce for him.

TO this kind of employer, there is available immediately a highly capable executive with a proven record of results and a long standing habit of success. He has had 16 years of down-to-earth experience in the broadcasting field handling administration, sales, programming, promotion, and public relations at a 50,000-watt N-B-C affiliate, a 5,000-watt Mutual affiliate, a 50,000-watt Independent, and, presently, at a 5,000-watt C-B-S outlet in highly competitive major Midwest markets. He is now, however, firm in his desire to locate permanently and to become an integral part of community activity.

DURING the past 5 years, he has been "number 2 man" in the operation advising on general and sales policy and providing the impetus for progressive thinking. He is now primarily interested in taking over complete management of a radio or television operation preferably in a secondary market area. However, he will also consider sales management in a primary market or a responsible position with a growing advertising agency.

HE will furnish the finest references in the business and will be willing to personally discuss details at the employers' convenience. He is 31 years old, married, and has two children. Address replies to Box 2620.

BOX 2620 SPONSOR



My, how you've grown

SCANDIA COSMETICS SALES BOOM!

WWDC in Washington makes businesses grow. Here's another factual story to prove that statement. Scandia Cosmetics reports more than $5,000 in sales for January alone—supposedly the slowest month in the year. All this with *only one* cosmetics outlet in town—Julius Garfinckel & Company. All this by using *only* WWDC to advertise its line of beauty aids.

Says KAROL LINDBERG, Vice-President in charge of sales for Scandia Corporation: "WWDC has done a phenomenal job for Scandia in the Washington market. From the first week of our operations in Washington, our sales have risen steadily. And the rate of increase is amazing. We are enthusiastic about the results WWDC has produced." WWDC can help *your* sales in the big Washington market, too. Let your John Blair man give you the story.

In Washington, D.C.—it's

WWDC

Represented Nationally by John Blair & Co.

we'll consult with the agency on other production economies.

"Our budget apportionment for TV is remaining unchanged for the moment, but we do consider this increased talent cost a serious problem, and are discussing its effects upon our future use of TV right now. Television is becoming a very expensive proposition for us, not only because of the hike in talent prices, but in network time costs, production costs, and in the matter of adding new stations to our schedule. Whether this final boost of TV cost may change the media breakdown of our budget, and to what extent, it is still too soon to predict.

"On the whole, we expect to see fewer dramatized commercials with large numbers of actors. We're going to try animation and table-top photography. There'll be a swing toward simplification from every production standpoint.

"Small advertisers, already using just one voice or actor, are really in a pinch now. A lot of these people will be forced out of the medium completely—there's no place left for them to cut down on costs, other than diminishing the frequency of their commercials. This, however, may prove to be a false economy in terms of impact and sales results, since a minimum frequency is needed for product identification."

★ ★ ★

510 MADISON

(*Continued from page* 13)

WABC-TV is also planning further improvements of TV technique for promoting movies, and as these plans are completed, I will keep you informed. Thanks again for your thorough and helpful comments.

EDWARD BLEIER
ABC, Inc.
New York

PITTSBURGH TV

In your "510 Madison" items (9 March issue) you were taken to task for a "Report to Sponsors" in your 26 January issue regarding WFBG-TV's television coverage in Pittsburgh. We are not contesting claims made by other TV stations who "service" the Pittsburgh area, but, in the interests of truthful reporting, we are prepared to furnish SPONSOR with certified proof for your statements on our station's



Radio Station

KFMB

is

now

CBS

RADIO NETWORK

in

San Diego, Calif.
(550 on Dial)

John A. Kennedy, Board Chairman
Howard L. Chernoff, Gen. Manager
Represented by THE BRANHAM CO.

FIRST
for...
3
1923 1953
WOW
YEARS
in the rich
Omaha (plus) Market
RADIO WOW OMAHA
A MEREDITH STATION
Represented by
JOHN BLAIR & CO.

coverage. This proof is in the form of telegrams, letters, post cards and telephone reports—each attesting to the fact that we are serving the Pittsburgh area, including Pittsburgh proper. We thought you might like to know this, so that you can discredit any reports to the contrary. I repeat, we are not interested in the "claimed" coverage of any TV station getting into Pittsburgh, but we *are* interested in the "certified" coverage of that market by our station, WFBG-TV, Altoona, Pa.

JACK SNYDER
Managing Director
WFBG AM & TV

RESEARCH ON COMMERCIALS

I have long been a fan of Bob Foreman's column in SPONSOR and when he writes such an excellent, penetrating article as he did in the February 23 issue (p. 50), I think it deserves special comment.

Foreman really puts the finger on the charlatans of research who get false conclusions with superficial thinking. There has been too much bad research on television commercials.

More power to Bob Foreman and to SPONSOR magazine.

HARRY W. McMAHAN
President
Five Star Productions
Hollywood, Cal.

FARM RADIO REPRINTS

Your 29 December 1952 edition carried a terrific impact on farm radio. . . .

It has occurred to us that sometimes you have printed an advertisement of the cost of providing your readers and advertisers with reprints of special features. What we had in mind was to ask if you have a price on such reprints covering especially pages 27, 35, and 38. . . . If so, would you let us know what the cost will be for 100, 250, and 500 reprints.

N. W. COOK
Sales and Promotion Manager
WIBX
Utica, N. Y.

● No reprints of the Farm Radio Section published 29 December are available. But copies of this issue can be bought in limited quantity. At a later date the full section will be reproduced, with other farm material, in SPONSOR's second Farm Facts Handbook.



PHOTOGRAPH BY SARRA

Mabel Jones' jellies always go first!

Her name on the label tells you these preserves were made with care and presented with pride!

You have to get to the bazaar early to get a jar of Mabel Jones' grape jelly—and her rose geranium is out of this world.

Her fame as a jelly-maker goes back many years, to the time she won first prize at the fair. It has been growing ever since.

Mabel says, "I know folks count on my things to be extra good, so I just take a little extra care before I put my name on a glass of jelly."

Isn't that how any reputation is built?

The maker takes a little extra care before he puts his name on his product, and people recognize the difference and tell their friends. Soon his brand name becomes known as the symbol of a product proudly made, a product you can have confidence in.

You'll see many such fine brands in the pages of this magazine. Think of them when you shop, and name your brand—to better your brand of living.

BRAND NAMES FOUNDATION
INCORPORATED
A Non-Profit Educational Foundation
37 West 57 Street, New York 19, N. Y.

WMRY Hostess

One of Twelve
M P* Plan
Merchandising
Services



Calling on homes! Sampling products, giving free cook books, novelties, etc. from our advertisers, the WMRY HOSTESS is creating goodwill for us and our clients.

She is also obtaining valuable information on products used and product preferences within the New Orleans Negro Market.

This is but one of a dozen merchandising services making up our MP* PLAN. It's a real plus on New Orleans only Negro Market Station.

*Market Penetration

600KC "THE SEPIA STATION"
WMRY
NEW ORLEANS, LA.
Gill-Perna, Inc.—Nat'l Rep.

Now comes April
with its Spring
Fashions
In Western Montana
it's fashionable
to use

The Art Mosby Stations



KGVO·KAIM
5000 Watts Night & Day MISSOULA
250 Watts Night & Day ANACONDA BUTTE

Know MONTANA
THE TREASURE STATE OF THE 48

Representatives:
Gill-Keefe & Perna, Inc.
N. Y., Chi., L.A., and S.F.

ROUND-UP

(Continued from page 63)

$11,000 in scholarships awarded by the Westinghouse Educational Foundation. Among the 40 competing in the finals (which took place in Washington, D. C. on 2 March) were two students from Georgia. WEAS, Decatur-Atlanta, honored the two finalists by interviewing them on a news program and presenting them with Westinghouse portable radios. In photo above, William H. Keller Jr., WEAS president, greets the scientifically-gifted students, Edward F. Menhinick Jr., and Nancy Eleanor Wright.

* * *

Outstanding advertising women in four fields—television, radio, copy and art—will again this year receive the Erma Proetz Awards, sponsored by the Women's Advertising Club of St. Louis. This year, David Ogilvy, president of Hewitt, Ogilvy, Benson & Mather, is chairman of the judging comittee. Other committee members are Ed (Shepherd) Mead, author of *How to Succeed in Business Without Really Trying* and TV director of Benton & Bowles, who will judge TV copy; Horace Schwerin, head of Schwerin Research Corp., who will select radio winners; Melcon Tashian, art director of Compton Advertising, who will judge art entries. The competition is open to any woman working in advertising in the U. S. or Canada. Deadline for entries was 15 March.

* * *

When WSDC, Marine City, Mich., opened auxiliary studios on the mezzanine of the Jewel Theatre in Mount Clemens, Mich., it made sure that everyone in the area knew about the event. Five weeks of intensive promotion built up to the grand opening ceremony: direct mailings, teaser cards, handbills, window cards, movie trailers, a theater lobby display and 2,000 radio announcements heralded the opening. Small wonder that on the big night (13 February), 1,500 paying customers packed the Jewel Theatre to the rafters for the special stage and screen show, and there was an overflow crowd of 1,000. Another theatre nearby had to be opened to handle the overflow. Giant searchlights on the marquee, big banners on the theatre front, orchids for the ladies and door prizes including TV sets and radios were all part of the hoopla.

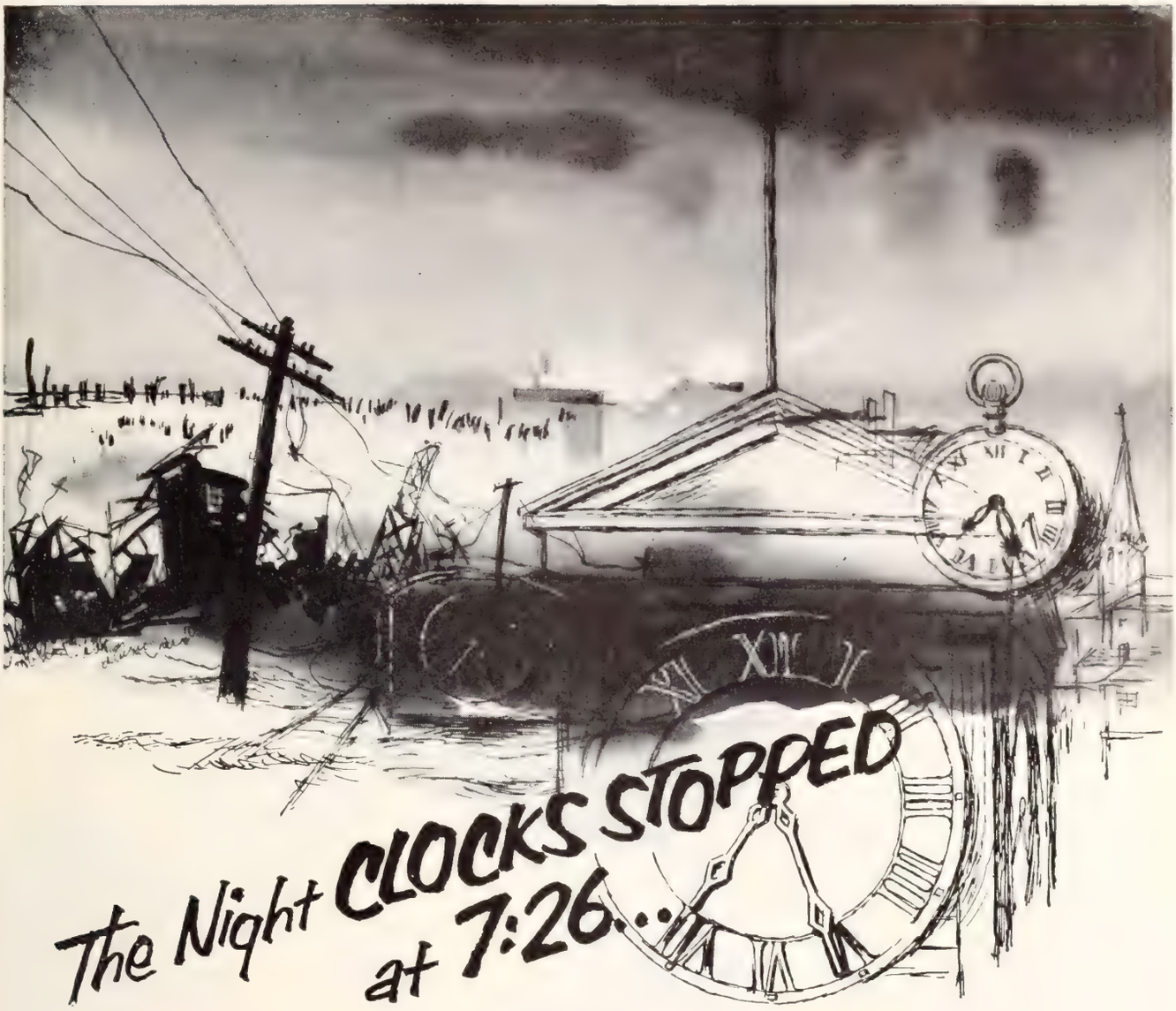
* * *

The Davis Travel Agency, St. Paul, Minn. recently began sponsorship of a public service program on WMIN from which it is "enjoying exceptional returns," according to the station. *Inside City Hall* is a civic panel program recorded weekly at actual city council sessions. The public is invited to write in questions on various civic issues for discussion by St. Paul Mayor John Daubney and some half-dozen city officials who comprise the panel. Moderator is Carl Langland, *St. Paul Dispatch-Pioneer Press* reporter. The show, aired Sundays, 1:05 to 1:30 p.m., is becoming talked about in the area for the scope of its discussions, says WMIN. One topic examined recently was the questionable morality of the play, *I Am A Camera*, which recently was shown in New York.

* * *

KNX, Los Angeles, has issued *A Study of the Los Angeles Market* which outlines the gradual decentralization of population and retail business from metropolitan Los Angeles to the suburbs around the city (less than 10% of retail trade in 1951 was in the downtown area; in 1940, this area accounted for almost 40%). The report cites several factors in the changed sales picture: the dependence of the L. A. people on their cars for commuting and shopping, a plus for auto radio listening; the springing up of many new self-service supermarkets (1,070 in the L.A. area) with a wide variety of merchandise; the longer shopping day, and Sunday buying. The report concludes with concrete results advertisers have achieved by using radio (KNX) to reach this sprawling market. ★ ★ ★

900,000
OF YOUR CUSTOMERS IN
ALABAMA • FLORIDA • GEORGIA
Hear WOOF's
5,000 Watts on 560!!



Some 9,500 people were in South Amboy, N. J., that drizzly evening in 1950. At the waterfront, longshoremen were transferring the last of 12 freight cars of ammunition to lighters that would carry it to a waiting vessel in Raritan Bay.

But the City Hall clock never got to 7:27—and the freighter's deadly cargo never got loaded. Explosions shattered windows over a radius of 12 miles; and hundreds of people looked at their arms and legs and saw that flying daggers of glass had stabbed them.

At dawn, 312 of the injured had been counted.

★ ★ ★

Such disasters have happened many times before in America. They could happen again. And *if* they do—and *when* they do—there must be blood plasma on hand to take care of the injured. For blood saves lives!

But blood cannot be mined or manufactured. It must come from the veins of healthy men and women. Men and women who feel concern for a suffering neighbor. So give blood—now!

Whether your blood goes for Civil Defense needs, to a combat area, or to a local hospital—this priceless, painless gift will some day save an American life!

A PUBLIC SERVICE PROJECT THE ADVERTISING COUNCIL

Give Blood Now

CALL YOUR RED CROSS TODAY!

National Blood Program

Business Executives!

✓Check These Questions!

If you can answer "yes" to most of them, you—and your company—are doing a needed job for the National Blood Program.

- ☐ Have you given your employees time off to make blood donations?
- ☐ Do you have a Blood Donor Honor Roll in your company?
- ☐ Have you set up a list of volunteers so that efficient plans can be made for scheduling donors?
- ☐ Have you arranged to have a Bloodmobile make regular visits?
- ☐ Has your management endorsed the local Blood Donor Program?
- ☐ Have you informed employees of your company's plan of co-operation?
- ☐ Was this information given through Plant Bulletin or House Magazine?
- ☐ Has your company given any recognition to donors?
- ☐ Have you conducted a Donor Pledge Campaign in your company?

Remember, as long as a *single* pint of blood may mean the difference between life and death for *any* American . . . the need for blood is *urgent!*

Cadillac
RIDES AGAIN!

KMPC

7TH STRAIGHT RENEWAL!
"CADILLAC NEWS" COVERS SOUTHERN CALIFORNIA

• You're in good company when you go with KMPC—to get *primary* coverage in 205 markets in Southern California. It's the *one-station network* that makes time-buying so *simple*...product-selling so *effective*. Like the facts?

KMPC

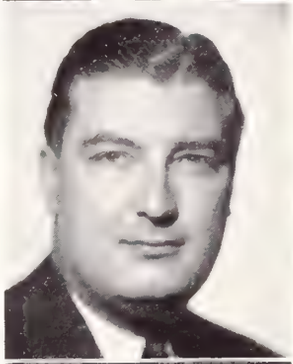
50,000 watts days, 10,000 watts nights.
Represented nationally by
H-R REPRESENTATIVES, INC.

RADIO IS AMERICA'S GREATEST ADVERTISING MEDIUM

Newsmakers in advertising



Seymour Mintz, *advertising v.p., Admiral Corp., attracted wide interest when he announced his firm was adding 560 MBS stations to sponsorship of Bishop Sheen's* Life Is Worth Living, *Thursdays 9:05-9:30 p.m. "We received thousands of letters, postcards, and telegrams from radio listeners in localities where TV is not available," Mintz explained. "All ask to hear these programs. Now Bishop Sheen's talks will be available all over the nation." Television version is on Du Mont network. Tuesdays, 8-8:30 p.m., through 12 May.*



James M. Gaines, *former NBC v.p. and director of NBC-owned radio and TV stations, assumed new post as v.p. and member of board of directors of General Teleradio on 16 March. Gaines will be top executive at WOR and WOR-TV, New York. In announcing selection of Gaines, Thomas F. O'Neil, president of General Teleradio, referred to Gaines' record in sales "leadership." With Gaines as head, NBC's O&O Division became largest revenue producing division of NBC and NBC-owned stations the most profitable group of stations in U.S.*



Val S. Bauman, *sales manager of National Food Stores, Chicago, says his firm's sponsorship of five Chicago TV programs a week, starting in March, makes National Food the largest retail broadcast sponsor in the U. S. The company's radio-TV budget for 1953 exceeds $600,000. "However," Bauman added, "we do not contemplate any reduction in newspaper space. We have been the largest food advertiser in Chicago newspapers; now we plan to be the largest TV advertisers as well!"*



S. James Andrews, *radio-TV director of Maxon, likes to set precedents in buying radio and TV time. His unique solution of the problem of two seasonal accounts—Peter Paul Candy and Armstrong Rubber Co.—is a case in point. "By having Armstrong take over the Peter Paul newscasts for the summer weeks, we satisfied two clients and resolved the difficulty of holding on to good news program availabilities," he explains. Armstrong picks up Peter Paul's radio spot campaign of 15 minutes newscasts.*

We're Just Showing Our "Openers"!



Nobody calls us on coverage out here. We've got it and we know it! WHIO-TV carries the first two —and five of the top seven— once-a-week shows* in this area. WHIO-AM covers 37.9%** of the total radio audience in Dayton— against three other stations competing for that same audience. That's coverage! That means you can *dominate* in Dayton with either WHIO-TV or WHIO-AM.

It means you can *saturate* by selling your product on *both!* And you'll like the way we back up our "openers": with an ace-high market where the average weekly pay check is one of the highest in the nation, a king-sized merchandising service *and* a king-sized promotion program. Let George P. Hollingbery, our National representative, tell you how to get in on this jackpot.

*January Pulse
**Hooper average for the past year

DOMINATE
with either

*WHIO-TV Coverage
1st in Dayton

**WHIO Coverage
1st in Dayton

SATURATE
with both

whio TV AM FM

DAYTON, OHIO

America's Most Powerful Channel 4 Station

★

Covers virtually all of Utah's population, plus Southern Idaho Eastern Nevada Western Wyoming

★

OVER A BILLION DOLLAR MARKET

KDYL-TV

CHANNEL 4 • NBC NETWORK

Salt Lake City, Utah

National Rep. Blair-TV, Inc.

Newsmakers in advertising *(Continued)*



Morton Edell, *president of Vitamin Corp. of America, is launching the firm's new Calometric Weight Control tablets via a four-week TV and newspaper test campaign in Los Angeles and San Diego through the Biow agency. "We're not aiming our sales message only at women," Edell explains. "Men are perfectly good diet prospects too." Consequently, Calometric's 60-second films are being placed in a variety of adjacencies ranging from sports and musical programs in the evening to soap operas in daytime listening hours.*



Gustav B. Margraf, *former NBC general attorney, was elected to the newly created position of v.p. in charge of talent and program administration at NBC on 5 March. Margraf will be responsible for all talent and package program negotiations, reporting to Charles C. Barry, v.p. in charge of the program department. Comments Frank White, president of NBC: "Under this strengthened form of program department organization, we are consolidating talent negotiation and busiess administration under an able executive."*



James M. Boerst *recently published the new edition of the semi-annual* Timebuyers Register, *a compilation of* 1,700 *timebuyers with a list of some* 5,000 *accounts that they handle. His firm, the Executives Radio-TV Service, covered* 900 *advertising agencies to gather material for this reference book. "In collecting our facts, we sent questionnaires to some* 5,000 *agencies throughout the country," reports Boerst. His other publications: the quarterly* Factuary *and the monthly* Spot Radio Report.



Ted Oberfelder, *v.p. in charge of ABC-owned radio stations, reports record sales totaling* $1,250,000 *for the 9 February through 9 March period in national and local spot business placed with ABC's five owned radio stations: WABC, New York; KECA, Los Angeles; KGO, San Francisco; WENR, Chicago; WXYZ, Detroit. "Companies in all types of business—food, drug, retail — have been rushing in since the merger," Oberfelder explains. "Total sales for radio and TV reached approximately* $4,500,000!"



Slocum Chapin, *v.p. in charge of ABC-owned TV stations and general manager of WABC-TV, says that the network's strengthened talent position resulting from the ABC-UPT merger has been the major factor in spot TV sales zooming to* $3,250,000 *for the 9 February to 9 March period. "New accounts are rushing in because of our invigorated programing," he explains. "Knickerbocker Beer is a good example. This client will sponsor a one-hour live variety show from* 11 *p.m. to midnight five nights a week.*

SPONSOR leads air media mags in Guzman survey

SPONSOR ranked first in usefulness for indicating trends in export advertising among 8 radio, TV, and theatrical publications in Melchor Guzman Co. survey of 451 export and domestic agencymen and export advertisers. Record is remarkable since SPONSOR is relative newcomer in export field: kicked off with "International Basics" in 14 July 1952 Fall Facts issue and "International Report" every issue starting 6 October 1952. (See article on world radio, p. 38.)

–IRS–

Canada lifts listener fee on radio, TV sets

Canada has lifted annual $2.50 listener fee previously imposed on all radio and TV set owners. To make up for revenue loss, Finance Minister Douglas Abbott announced CBC will be supported by 15% excise tax on all radio and TV sets and parts. With 25,272 TV sets sold in Canada in January alone, CBC expects $12 million in 1953 income from excise tax. Government grants will supplement CBC income.

–IRS–

$3 million Televicentro spurs Mexican TV

$3 million Televicentro, Mexico City, is planning to step up programing from 8 to 12 hours daily in spring 1953. With 20 studios, unit is ideal for live programing. Most popular show: nightly wrestling for which studio audience pays 22¢ admission. Big-scale TV operation in Mexico is hampered by set situation: so far, only 50,000 sets in Mexican Republic, with more than 80% in Federal district.

–IRS–

9 applications for Canadian TV stations filed

Seven out of 9 applications for new TV stations to be reviewed by CBC in Ottawa 27 March are from independent operators in Windsor, London, Sydney, Quebec, Hamilton, St. John's, Sudbury.

–IRS–

KGU, Hawaii, offers sponsors sports package

KGU, Hawaii, has been awarded exclusive rights for 1953 to broadcast sports events in Honolulu Stadium. Station is offering advertisers first Hawaiian cost-sharing, combination-coverage sports package, guaranteeing participation in 300 sports broadcasts, including coverage of Honolulu Stadium events. Katz Agency is KGU rep.

–IRS–

3 U. S. sponsors renew schedules over ZJV, Fiji

ZJV, Suva, Fiji, has signed renewals for 3 American sponsors for 1953. Renewals include Bristol-Myers spot schedule of 624 5-minute shows for Ipana, 416 50-word quickie announcements for Ingrams Shaving Cream. Hansen-Rubensohn is agency. Vacuum Oil Co. signed for half-hour weekly "Mobil Quest" for 52 weeks through agency, Patons.

–IRS–

WNEL, WAPA lead Puerto Rican audience survey

Latest Puerto Rican radio-audience survey rates San Juan stations as follows (daily ¼-hour average): WNEL, 13.5% of total radio homes; WAPA, 6.84%; WKAQ, 6.77%; WIAC, 5.79%; WKUM, 1.06%. Melchor Guzman Co.'s Al Martinez points out WAPA leads in 8 to 10 p.m. time slot.

–IRS–

Giese to head export advertisers

Most certain to head Export Advertising Assn. for new year starting with annual meeting in New York 22 April: George H. Giese of McCann-Erickson, who was nominated for job in February and needs only formality of mail ballot for confirmation.



Spot steps out

To those in the know there's nothing new about the remarkable opportunities available to advertisers via spot radio and spot TV. Those in the know keep growing, as witness the fact that spot radio will likely hit $150 million in 1953, and in the last two years has surpassed network radio in billings.

But for every advertiser who knows the selling potential of the spot media, there are 10 who don't. One reason: poor selling of its merits by the broadcasting industry. Even a charitable appraisal of past efforts to educate advertisers to spot can only be termed "microscopic."

Today the "old order changeth" and there is a new feeling about spot, and the importance of promoting it, within broadcaster ranks. As a result, in 1953 advertisers can expect to hear a great deal about spot, and get professional briefing on it, from the Broadcast Advertising Bureau; from such national reps as Christal, Blair, Free & Peters, CBS Spot, Katz, Petry and others who are devoting a major effort to selling spot to advertisers; from the Station Representatives Association itself.

Recently the Rep Association invited stations to contribute to a "sell spot radio" campaign designed especially to sell the medium via pinpointed approach at the advertiser level. Whether the drive succeeds is yet to be seen, but the following telegram is typical of the enthusiasm of many broadcasters for positive action.

"T. F. FLANAGAN
Station Representatives Assn.
101 *Park Ave.*
New York

THANKS A MILLION FOR SPEARHEADING A MOVEMENT THAT I HAD JUST FINISHED OUTLINING TO MY REP AS BEING INDEPENDENT RADIO'S GREATEST NEED. THOUGH IN THE NATION'S 540TH MARKET, WOOF SOLD $27,000 OF NATIONAL AND REGIONAL BUSINESS PAST YEAR, MAINLY BY AGGRESSIVE CONTACT WORK WHICH YOU NOW PROMISE US VIA QUOTE CRUSADE FOR SPOT RADIO UNQUOTE. A CHECK FOR 10 TIMES THE YEARLY AMOUNT REQUESTED IS BEING SENT. USE IT TO SPREAD THE GOSPEL TO OTHER INDEPENDENTS LIKE WOOF WHO STAND TO BENEFIT THE MOST. WE ARE NOT SALESMEN IF WE CONTINUE TO LET ADVERTISERS BUY DIRECT MAIL ADVERTISING AT THE RATE OF $400,000 PER RADIO STATION (DIVIDE ONE BILLION DOLLAR USE OF MAILS BY 2300 STATIONS FOR JUST AN INKLING OF AMOUNT GOING TO OTHER MEDIA BY OUR APATHY.)

N. A. DOWLING
Manager
WOOF
Dothan, Ala."

Gene Howe's prediction

Agency executives, advertisers, station reps, and heads of upcoming TV stations have yet to figure out any approximate relationship between anticipated "on-the-air" date and actual "on-the-air' dates. Nobody is to blame. It takes a top broadcast engineer, a management whiz, luck on equipment to make an "on-the-air" date stick.

Thus the feat of Gene Howe, famous and lately deceased newspaper editor of Amarillo, may go down in history. For Gene Howe had nothing to go on but a strong and well-developed sense of instinct. On 11 March 1952 he made this prediction in his "Old Tack" column in the *Amarillo Daily News and Globe Times*: "A year from today the flickers will be flickering in Amarillo."

On 11 March 1953 Amarillo's first TV station, KGNC-TV, was on the air with a test pattern. And seven days later regular programs were on the air.

Worth watching for

Never before has SPONSOR been at work on so many hot projects. Top priority is the *All-Media Evaluation Study*, which, to our knowledge, is the most ambitious advertising trade paper project ever undertaken. The Study will give advertisers and agencies a spotlight view of each ad medium, including ABCs, strengths and weaknesses, how advertisers and agencies placing $1 billion annually select and use. After eight months of intensive research, the first of the 14-article series, to run in consecutive issues of SPONSOR prior to publication in book form, will appear 20 April. An introductory article will be published 6 April.

Applause

The reader helps out

Among the several *use* features added to this publication's roster recently is the SPONSOR-TELEPULSE *Ratings of Top Spot Film Shows* (see page 46). This 20 market rating of the top 20 syndicated film shows has attracted great interest among advertisers and agencies who use it as a basic guide in buying and checking spot film programs.

SPONSOR is no worshiper of top 10s or top 20s, just as it is no worshiper of cost-per-thousand, and urges its readers to beware the pitfalls of such formula buying. We urge readers to use the SPONSOR-TELEPULSE *Ratings* wisely, with full appreciation of such factors as relative station popularity, and when on air in each market. Too, many a top show has proven a dud salesman because it wasn't right for the product it advertised.

But after this word of warning let us hasten to note that since the inception of the *Ratings* improvements have been added that make this feature exceptionally useful. From a well-known Cincinnati reader came the suggestion to include call letters and time-on-air in conjunction with each individual market rating. From a New York reader came the thought that we might separate programs sold in 10 or more of TelePulse's 20 selected markets from programs sold in only four to 10 markets. We hope that further suggestions will be forthcoming.

HEAR THE "BEAT"



OF THE

HEART OF AMERICA!

How would you like a locally produced noon-hour program with a stronger "Pulse"-beat than Arthur Godfrey? And that is no reflection on the Red Head. As a matter of fact, Godfrey's hour-and-a-half on KMBC is number six in popularity, according to Kansas City's First Pulse Survey (November-December 1952). *But,* the 12:00 to 12:15 time segment on KMBC, (News with John Farmer and Feed Lot Chats with Phil Evans) is in *THIRD* place among the daytime shows in Kansas City. What's more, the entire noon hour, twelve 'til one, is actually tied with Godfrey for sixth place in the Pulse Survey.

This unbelievable acceptance of KMBC local programming has great significance. It represents listener confidence in KMBC know-how and reliability--a thing that has been a-building in the Heart of America for thirty-one years.

Likewise the top ratings enjoyed hour-after-hour by The KMBC-KFRM Team, in rural as well as in metropolitan areas, is an indication of the success which lies in the combination of good local programming coupled with CBS Radio programming. The KMBC-KFRM Team has the formula that draws and holds listeners. The Team also has the formula for selling these loyal listeners the products and services of KMBC-KFRM advertisers. It's a fact! To sell the whole Heart of America, wholeheartedly, it's The KMBC-KFRM Team!



Write, wire or phone KMBC-KFRM, Kansas City, or your nearest Free & Peters office, for the "Pulse" story and for availabilities!



The **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

Do You Sell Dixie?





Do you sell Dixie?
We said *sell* Dixie,
Where the eyes of business focus today?
We're glad to meet you,
We'd like to treat you
To the sales you're longing to see.
Do you sell Georgia, Tennessee or Caroline,
Building fast below the Mason-Dixon line?
Do you sell Dixie?
We said sell Dixie;
'CAUSE *WE* SELL DIXIE, TOO!





More than 5 million loyal Southern listeners hear
"Dee" Rivers' "Family Stations";—And they Buy what these stations Sell!!

WGOV	KWEM	WJIV	WEAS
Atlanta, Ga	West Memphis Ark. Memphis, Tenn.	Savannah, Ga.	Atlanta - Decatur, Ga
5000 WATTS	1000 WATTS	1000 WATTS	10,000 WATTS

CALL STARS, INC.
CANDLER BUILDING
ATLANTA, GEORGIA

SP 10-SO 12479
WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

use magazine for Radio and TV advertisers

SPONSOR

6 APRIL 1953

50c per copy • $8 per year

THE THREE MUSKETEERS WERE A PERFECT TEAM



SO IS

WICU TV, THE ERIE DISPATCH, WIKK AM

WHEN IT COMES TO SELLING ONE ERIE, PA. MARKET

SERVED AND SOLD by EDWARD LAMB ENTERPRISES

ERIE, PA.—WICU-TV
Headley-Reed Co.

ERIE, PA.—WIKK AM
H-R Co.

ERIE, PA.—THE ERIE DISPATCH
Reynolds-Fitzgerald, Inc.

MASSILLON, OHIO—WMAC-TV
Now under construction

TOLEDO, OHIO—WTOD AM
Headley-Reed Co.

ORLANDO, FLA.—WHOO AM-FM
Avery-Knodel, Inc.

In olden days the three Musketeers were a perfect team—In modern times the Erie Dispatch—Erie's oldest and first Newspaper—WIKK a 5000 Watts, top-rated radio station and WICU-TV—Erie's great VHF station with the best from all 4 networks are the perfect team when it comes to selling Pennsylvania's Third City and adjacent areas.



* RADIO
* TV
* NEWSPAPER

EDWARD LAMB Enterprises INC.

New York Office, Hotel Barclay—Home Office, 500 Security Bldg., Toledo, Ohio

NCS OR SAM—OR BOTH?
page 27

8 tips on making top-notch animated film commercials
page 30

What's behind the upcoming all-media study by SPONSOR
page 32

SUMMER SELLING SECTION
starts page 57

Highlights of 1952 summer air advertising developments
page 58

Report on network radio and TV for summer 1953
page 62

Research facts on summer radio and TV
page 65

The Swing is to WHB in Kansas City

WHEN the newsie at the corner puts up the flaps of his cap . . . when crocuses push up through a patch of late winter snow . . . when you look with new and impersonal passion at someone who isn't your wife or your true-love . . . and at last forsythia butters the Plaza . . . then, brother, watch out! *It's spring!* You open a book and the print starts up like starlings out of the grass. You reach for a pencil and find you've a radish and four sprigs of wild verbena for a hand. When you put on your shoe, a wing gets in the way.

HAPPILY, along streets crowded with noon, you wander lonely and ecstatic, hearing over the dissonance of traffic the willow buds open. Your soul takes off its long underwear and catches cold and you sneeze and the miracle happens! Any old miracle! Your own private miracle!

BUT here in Kansas City there's another sure sign of spring: the arrival of the *Blues* baseball players, home from spring training in Florida. And suddenly it's April 15, Baseball Opening Day at Blues Stadium, home of the *N. Y. Yankees'* No. 1 farm team. Larry Ray of WHB is on the spot to do the play-by-play broadcast, as he'll do for 153 consecutive games thereafter . . . through the pleasant summer days and nights right up to Labor Day! With baseball, our new spring schedules start on WHB—fascinating Radio programs for which we've been planning all winter.

There are some highly-productive programs available for sponsorship . . . and a few desirable program adjacencies available for spots, next to baseball and elsewhere on WHB's fine schedules. Ask your John Blair man!

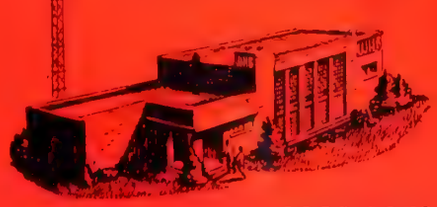
We hope you'll be with us this spring—as an advertiser alert to the best way of reaching the most people in The WHB*ig* Market at the least cost.

Via WHB, of course, of course!



Spring has Zing on WHB

WHB • KANSAS CITY'S OLDEST CALL LETTERS



1922-1953

WHB 10,000 WATTS IN KANSAS CITY

DON DAVIS, PRESIDENT

JOHN T. SCHILLING, GENERAL MANAGER

Represented by JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

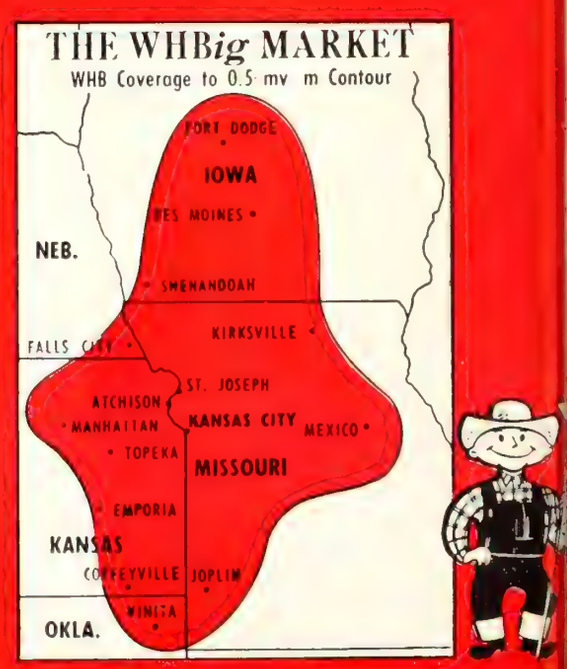
FREE!

To advertisers and agency executives



DO YOU READ IT?

Swing, the 100-page pocket-size magazine published by WHB six times a year. Articles on marketing, advertising and research . . . excerpts from John Crosby's Radio and Television Column . . . pictures, jokes, quizzes and cartoons. Sent free to time buyers, advertisers, agencies, advertising and sales executives. Ask for a copy on your letterhead.



REPORT TO SPONSORS
6 APRIL 1953

ANA, 4-A's continue to leave radio off agenda

Nothing was said about radio at ANA Hot Springs convention 18-20 March except in passing. TV, lambasted in private by some advertisers during week, had one afternoon session but most of it was closed to press. Now along comes 4-A's with nothing exclusively devoted to air media at its scheduled 23-25 April meeting in White Sulphur Springs, W. Va. Question of "Why is radio the agenda stepchild?" was first raised in SPONSOR article 17 November 1952.

-SR-

One advertiser's views: "TV's going up, but what isn't?"

Some trade papers—and others—headlined ANA confab: "Advertisers revolting against high TV costs." Truth is probably closer to what one advertiser told SPONSOR when asked whether he foresaw wholesale exodus from TV: "Of course not. Did we quit mags and papers when they jumped rates on us? Everything's going up, except maybe nighttime radio. In TV we're getting better coverage than last year at a lower cost-per-thousand sets. The SAG strike settlement is going to hurt. Program costs have got to settle down. But we're making money in TV. If we weren't, we'd get out of it."

-SR-

Dichter links insecurity with buyers' formulas

Dr. Ernest Dichter, president of Institute for Research in Mass Motivations, was hit of ANA convention. He told SPONSOR: "Only the insecure have and believe in hard and fast formulas, especially space-buyers and, presumably timebuyers. Those who are secure in their jobs are not so sure of the answers." (See "Why SPONSOR spent 8 months evaluating all ad media," on page 34.)

-SR-

Toni spending $75,000 on media study by Green

Pillsbury Mills talks to 15,000 women once a year to, among other reasons, measure impact of its $9 million-plus advertising campaign. While at Pillsbury, Jack Green did a media study that was so successful he's now doing similar job costing around $75,000 for Toni (where he's media director). All 3 Toni agencies—Tatham-Laird, Leo Burnett, and Weiss & Geller—are participating.

-SR-

Eastman Kodak planning to get in TV—someday

Eastman Kodak (most of whose $2.5 million budget's going into magazines at present) is planning to break into TV, maybe next year. It's now experimenting with program formats. Firm prefers color, will film its shows in color but print black-and-white for TV while TV color system is getting installed. Long a radio holdout, Kodak feels it needs visual media. It's now supplying one-minute and 20-second film commercials free to Kodak dealers who want to use spot TV. Dealer's name, shot of store are cut in.

-SR-

CBS reports $6.4 million 1952 earnings

CBS' annual report showed $6.4 million net profit from $251 million gross revenue in 1952, against $5.4 million net year before. Highlights: 100 million radio sets have been bought since 1946; CBS Radio sponsors increased from 81 to 90; 102 sponsors used CBS TV in 1952, including 40 newcomers. All but one remained on air through summer.

SPONSOR, Volume 7, No. 7, 6 April 1953. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. post office under Act 3 March 1879.

REPORT TO SPONSORS for 6 April 1953

AB-PT plans new shows for stars being signed; profits listed

Requiem: Leonard H. Goldenson's final annual report on UPT showed net profit for 1952 of $6.9 million, down from $10.7 million year before. ABC's last annual statement revealed net loss of $141,725 on gross income of $56.8 million. Newly merged American Broadcasting-Paramount Theatres starts with total assets of $141.1 million, a $42.8 million long-term debt. Goldenson reported ABC plans new radio & TV properties for Danny Thomas, Ray Bolger, George Jessel, Martin Block, other stars, hopes to find sponsors by fall. ABC is going places, he said, but "we don't expect to accomplish miracles overnight."

–SR–

Out-of-home registers 19% summer plus

Effect of out of home audience in adding to summertime radio listening is shown in this figure from Pulse: 19% is added to in-home sets-in-use by out-of-home listening. Out-of-home studies in 15 markets during July 1952 are basis. For other data on out-of-home listening in summer, see page 72 of Summer Selling Section.

–SR–

Farm machinery maker to try spot radio

New Holland Machine Co., a $1 million advertiser, mostly farm papers, may try some spot radio again this year. Would like to go on TV with some of its own film but is afraid unions would squawk.

–SR–

Mennen devotes 1/3 of budget to air media

Mennen Co., whose shaving and baby products lead field, will devote nearly one-third of multi-million dollar advertising budget to air media this year. Spot radio will get biggest chunk. Firm just moved from Newark to Morristown, N. J. Agencies are K&E, Grey, Cecil & Presbrey, Irwin Vladimir.

–SR–

Soluble coffee seen replacing regular kind

Two Folger coffee companies (Kansas City and San Francisco) have shot to top using different air techniques. K.C. firm under President R. E. Atha uses extensive radio announcements through Grant (Chicago). Frisco firm under J. A. Folger uses newscasts and announcements through Raymond R. Morgan Co. (Hollywood). Advertising Manager Linton Bagley of Kansas City Folgers predicted to SPONSOR: "Instant coffee will drive the regular kind out in five to 10 years." Why hasn't Folger come out with one? "We will when we can make it taste as good!"

–SR–

2 breaks speed color TV, but not this year

National Production Authority okay on resuming color TV set manufacture plus CBS' decision not to push its own incompatible color system should speed day when nation can enjoy color TV. But don't expect mass production of sets before late 1954 or 1955. Cost: Probably from $500 for 17" set.

–SR–

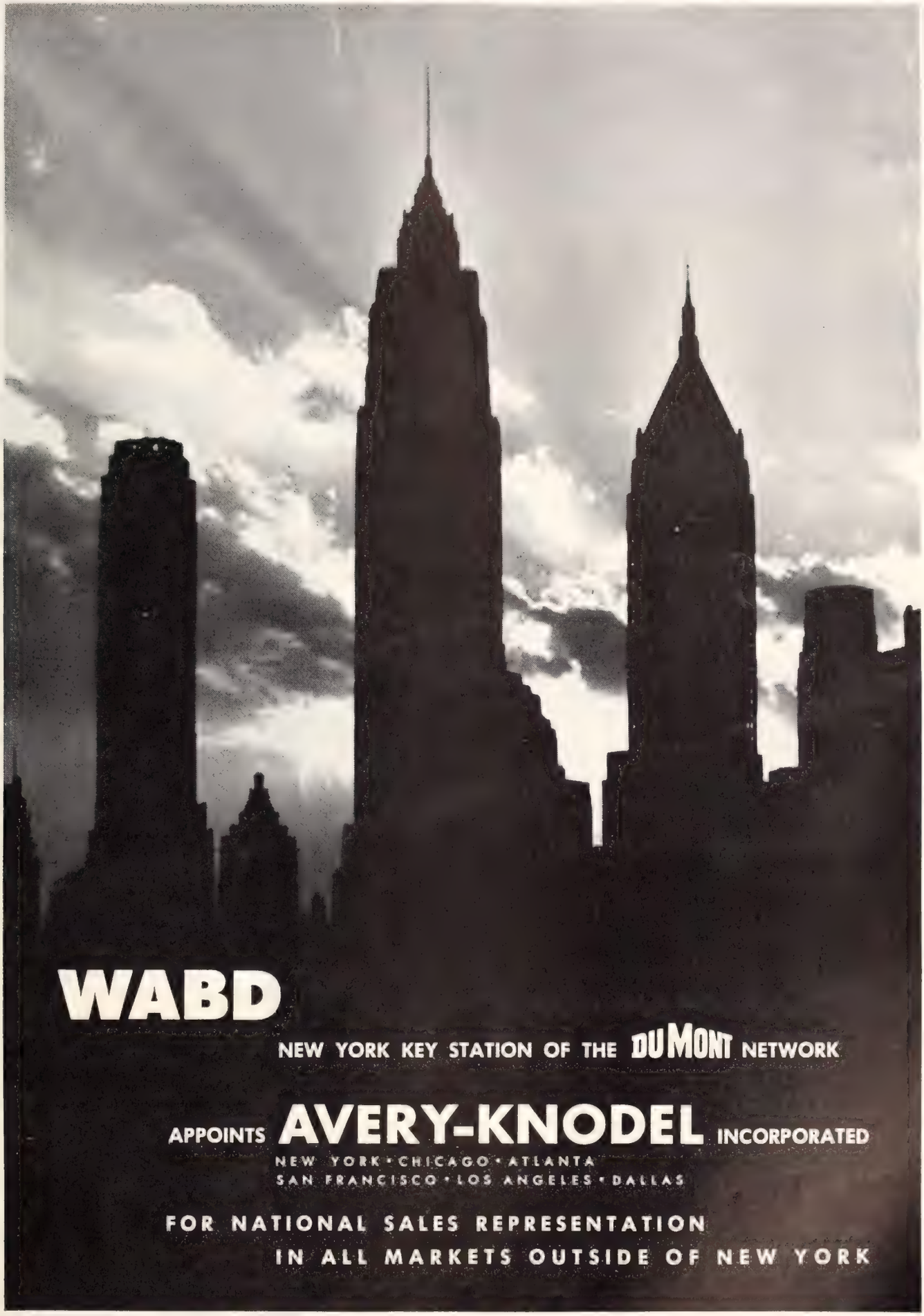
Du Mont back in black after 1951 losses

Allen B. Du Mont Labs. made $1.4 million on $76.3 million gross last year after losing $583,000 year before, according to annual report. TV net billings were up 29% to over $10 million; sponsors, up 8 to 43.

–SR–

FM can transmit 2 programs at same time now

FM revival? Six-week NARTB-RTMA campaign to promote audience and sales for FM radio begins today (6 April) throughout South Carolina. It's 8th such drive. In New York, Columbia University's Dr. Edwin H. Armstrong announced perfection of system of multiplex radio transmission for FM. It will enable FM stations to transmit 2 or more programs simultaneously, for example, news or advertising on one channel, music on 2nd. Says Armstrong: "FM will prevail as final aural system."


WABD
NEW YORK KEY STATION OF THE DUMONT NETWORK
APPOINTS AVERY-KNODEL INCORPORATED
NEW YORK • CHICAGO • ATLANTA
SAN FRANCISCO • LOS ANGELES • DALLAS
FOR NATIONAL SALES REPRESENTATION
IN ALL MARKETS OUTSIDE OF NEW YORK

the magazine Radio and TV advertisers use

SPONSOR

6 April 1953
Volume 7 Numbe

ARTICLES

Will NCS and SAM both be used by buyers?

Coverage controversy is pointed up by the fact that most ad agencies have lined up one way or another on using Standard Audit & Measurement Services or Nielsen Coverage Service. Latest details of the situation are outlined **27**

8 tips on making top-notch animated commercials

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Why SPONSOR spent 8 months evaluating media

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1952 summer air advertising highlights

Analysis of 1952 summer air season provides lessons for 1953 advertisers. Cheaper replacement shows and film reruns helped stretch budgets **58**

Network radio: 1953 summer report

With less uncertainty about rates, networks are facing the summer with more confidence. Interest is centered on new 52-week discount plans **62**

Network TV: 1953 summer report

Though network clients are worried about over-all TV costs, most of them seem committed to a no-siesta policy. Cost-cutting devices are discussed **63**

Research facts on summer radio and TV

Seven pages of charts and analysis, broken down into single-page units, make it easy for agencies and advertisers to gain perspective on topic **65**

COMING

Why evaluate media

First of 14 articles of SPONSOR's all-media evaluation study. Includes tips for advertisers, agencies, broadcasters based on eight-month probe

20 April

What's happening to your air advertising

A recorded SPONSOR panel discussion with nine advertisers who spend a total of $50 million a year. Inside data on their worries, plans, beliefs

20 April

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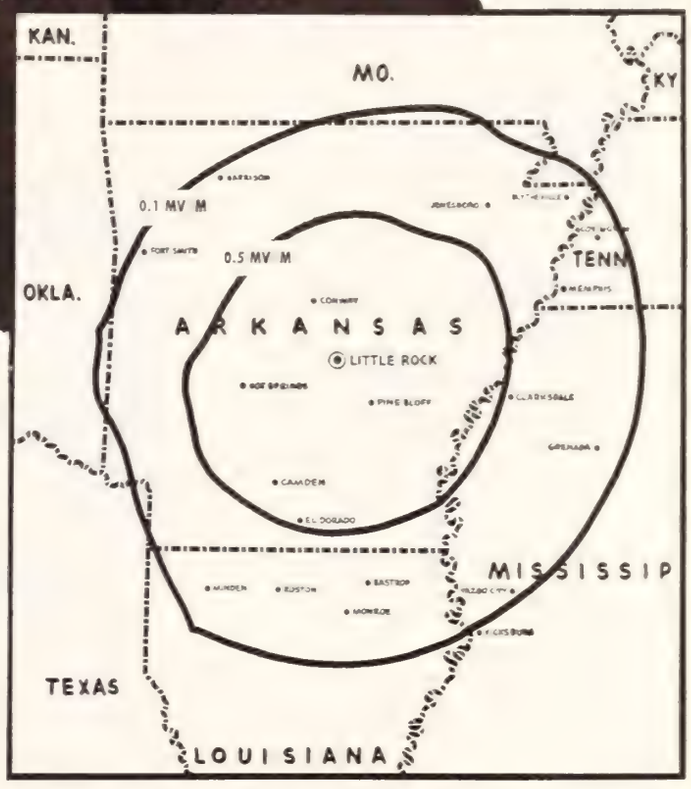
NOW!—THE NEW 50,000-WATT

KTHS

BROADCASTING FROM LITTLE ROCK

GIVES YOU ALMOST ALL OF

ARKANSAS!



After operating for 27 years from Hot Springs, Arkansas, with 10,000 watts on 1090 K C, Radio Station KTHS now moves 40 miles eastward to Little Rock, broadcasting on the same frequency with power increased to 50,000 watts. The only Class 1-B clear channel station in Arkansas, it now also becomes the only 50,000-watt station in the state.

With an established listening audience of 72,840 *families* (BMB Study No. 2) who still hear the station at their accustomed dial setting, KTHS expands its *primary* coverage to 1,002,758 people — covers an *additional* 2,369,000 people in its *secondary* area.

Under the same ownership as KWKH at Shreveport, KTHS is operated under the same proven policies which have made KWKH the dominant station in its area and one of the great stations in the South.

ALSO — ON JUNE 15, KTHS JOINS THE CBS RADIO NETWORK.

Your Branham Man will gladly tell you the full details of the matchless new technical equipment, the tremendous new programming with which KTHS now becomes by far the most important radio station in Arkansas. *Ask him* — or write us direct.

DAYTIME PRIMARY (0.5 MV/M) COVERAGE INCLUDES:

	ARKANSAS	MISSISSIPPI	TOTAL
Population	946,575	56,183	1,002,758
Radio Homes	237,954	12,740	250,694
Farm Population	341,434	32,350	373,784
Farm Radio Homes	71,594	6,830	78,424

Over 10% of our total primary coverage (more than 100,000 people) do not receive primary daytime service from any other radio station!

THE NEW 50,000-WATT (CBS SOON!)

KTHS

Represented by The Branham Co.
Henry B. Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

BROADCASTING FROM LITTLE ROCK, ARKANSAS

KBIF
900
CENTER OF THE DIAL
CENTER OF SAN JOAQUIN VALLEY

MUSIC
SALES MESSAGE
NEWS
SALES MESSAGE
WEATHER

SPOT-SELL

America's Richest Agricultural Valley with K B I F

This station, now under the management of John Poole Broadcasting Co., was formerly KSJV-Sanger, California. New offices have been opened in Fresno with studios in Sanger and Madera.

Programming and audience promotion are scheduled similar to KBIG—which sky-rocketed it to spectacular success in the Los Angeles market.

K B I F's .5 MV/M signal covers FRESNO, KINGS, MADERA, MERCED and TULARE Counties. Their ten year population rate shows an increase of 55% and 400% increase in value of agricultural production.

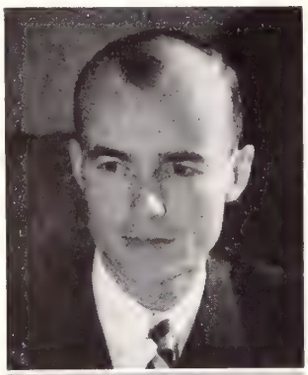
Write for coverage map and statistics and combination rates on both stations.

900 KC
1000 WATTS
KBIF
CENTER OF THE DIAL
CENTER OF SAN JOAQUIN VALLEY

1412 Fulton Street, Fresno 1, Calif.

John Poole Broadcasting Co.
KBIF • KBIG • KPIK
6540 Sunset Blvd., Hollywood 28, Calif.
Nat. Rep. Robert Meeker & Assos. Inc.

Timebuyers at work



J. D. Knap Jr., *The Wesley Associates, is placing 60-second radio announcements on 127 stations in 70 markets for Shulton's new Old Spice Stick Deodorant for men. After a 13-week campaign, the radio copy will be switched to Old Spice Shave Cream and Lotion, without loss of choice availabilities. "We're buying early morning time when possible," Knap explains, "because we want to reach men at a time when shaving is on their minds." The campaign will be supported by newspaper ads.*



Alice Ross, *Kastor, Farrell, Chesley & Clifford, says: "In buying time for a drug product, we feel it's just as important to consider local distributors as to aim at the right audience. After all, the dealer is the local salesman." Her two recent buys for Rybutol:* Arthur Godfrey, *CBS Radio, Sundays, 4:30-5:00 p.m.;* Paul Dixon Show, *Du Mont, Wednesdays, 3:30-3:50 p.m. Both provide the type of merchandising potential that satisfies Rybutol dealers. Agency is now product testing for her Stoppers account.*



John McCorkle, *SSCB, is buying time for Pall Mall's biggest spot radio campaign since World War II. The long-term push, which started 1 April, covers 45 big-city markets across the country. "We're placing these 60-second announcements in early-morning time," says John. He explains that local news adjacencies between 6:30 and 8:00 a.m. will bring the Pall Mall message to the mixed adult audience the cigarette sponsor wants to reach. Major problem: clearing time far away from competitors.*



Gerald Gibson, *Doherty, Clifford, Steers & Shenfield, buys a heavy radio schedule for his Pharmaco account. Already in over 200 markets with 60-second announcements for Feen-A-Mint laxative chewing gum and Choos Antacid chewing gum, Pharmaco added two twice-weekly ABC radio programs this month:* When a Girl Marries *and* News With Don Gardiner. *"This network and spot combination gives us both the coverage and frequency of impact we need," explains Gibson. Copy clearances are no problem, Gibson finds.*



Western Music Lassoes Western Customers!

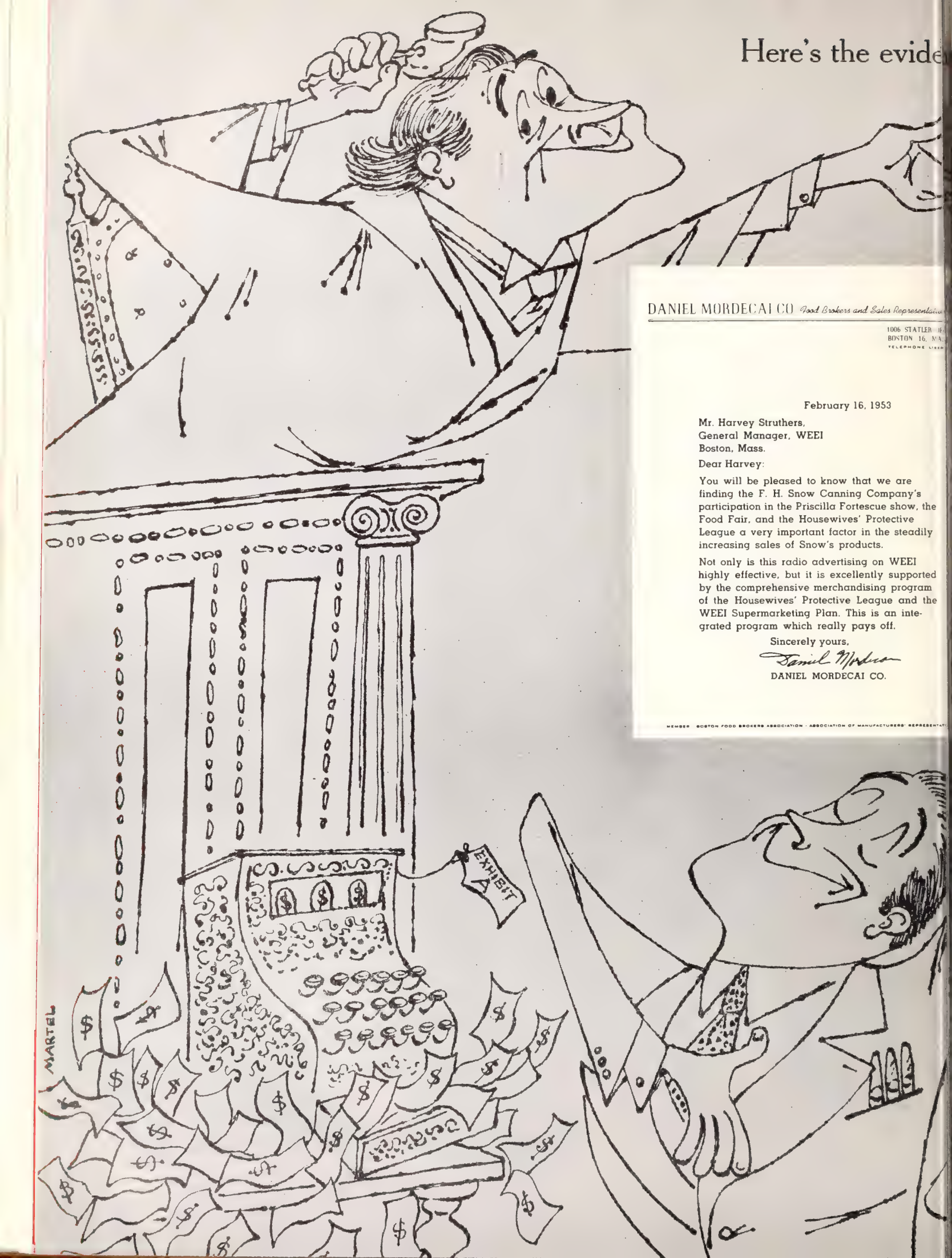
Tex Williams and his famous orchestra are now for sale—and in the best Saturday night radio time slot!*

On Saturday night more people listen to NBC Western Network than to any other network on the Pacific Coast. Add the personal popularity of Tex Williams, Terrea Lea, Smokey Rogers... the demonstrated preference of Western listeners for Western music... and the fact that Tex's show is on from 7:00 to 7:30 P.M.— right next to NBC's Grand Ole Opry, highest rated Saturday night show. The answer is clear: the Tex Williams radio show is your best bet to corral new profits in the West. And it can be bought in 10, 15, or 30 minute segments at a price that will please your advertising budget... if you act now!
For details phone Wallace Hutchinson in Hollywood, HOllywood 9-6161, or Walter Tolleson in San Francisco, GReystone 4-8700.

All-Western night on NBC, a perfect night of block programming.

WESTERN NETWORK
NATIONAL BROADCASTING COMPANY
A Division of Radio Corporation of America
HOLLYWOOD • SAN FRANCISCO • CHICAGO • NEW YORK

Here's the evide



DANIEL MORDECAI CO *Food Brokers and Sales Representati*

1006 STATLER BU
BOSTON 16, MASS.
TELEPHONE LIBER

February 16, 1953

Mr. Harvey Struthers,
General Manager, WEEI
Boston, Mass.

Dear Harvey:

You will be pleased to know that we are finding the F. H. Snow Canning Company's participation in the Priscilla Fortescue show, the Food Fair, and the Housewives' Protective League a very important factor in the steadily increasing sales of Snow's products.

Not only is this radio advertising on WEEI highly effective, but it is excellently supported by the comprehensive merchandising program of the Housewives' Protective League and the WEEI Supermarketing Plan. This is an integrated program which really pays off.

Sincerely yours,

Daniel Mordecai

DANIEL MORDECAI CO.

MEMBER BOSTON FOOD BROKERS ASSOCIATION · ASSOCIATION OF MANUFACTURERS' REPRESENTATI

in Boston, the station is WEEI!

udge for yourself!

The F·H·SNOW Canning Company Inc
PACKERS OF "SNOW'S BRAND" CANNED FOODS
TELEPHONES SCARBORO 284-285
PINE POINT, MAINE

February 1, 1953

Factories
PINE POINT, MAINE
SOUTH GOULDSBORO, MAINE

Mr. Harvey Struthers
General Manager, WEEI
Boston, Mass.

Dear Harvey:

We have been participants in the Housewives' Protective League on WEEI for well over a year now, and have been greatly pleased with the results. These results have brought you, as you know, several renewals on this program.

I want also to tell you that we are well satisfied with the effectiveness of the Supermarketing operation. The displays in a large number of A&P and Stop and Shop stores have been very helpful in moving an increasing volume of Snow's products, particularly when they are backed up by our expanded schedule of air time. This combination of good air time plus good point-of-sale promotion ranks high as a producer of rapid turnover.

Very truly yours,
THE F. H. SNOW CANNING CO., INC.
Fred H. Snow, President

FHS/f

CLAM CHOWDER • FISH CHOWDER • CLAM CAKES • CLAMS • MINCED CLAMS • FIVES HERRING
ATLANTIC SHAD • FISH FLAKES • POLLOCK • MACKEREL • MUSSELS • INDIAN PUDDING • WELSH RAREBIT

DANIEL F. SULLIVAN CO.
Advertising
616 TREMONT STREET BOSTON 16
TELEPHONE HANCOCK 6-7065

Mr. Harvey Struthers
General Manager, WEEI
Boston, Massachusetts

Dear Harvey:

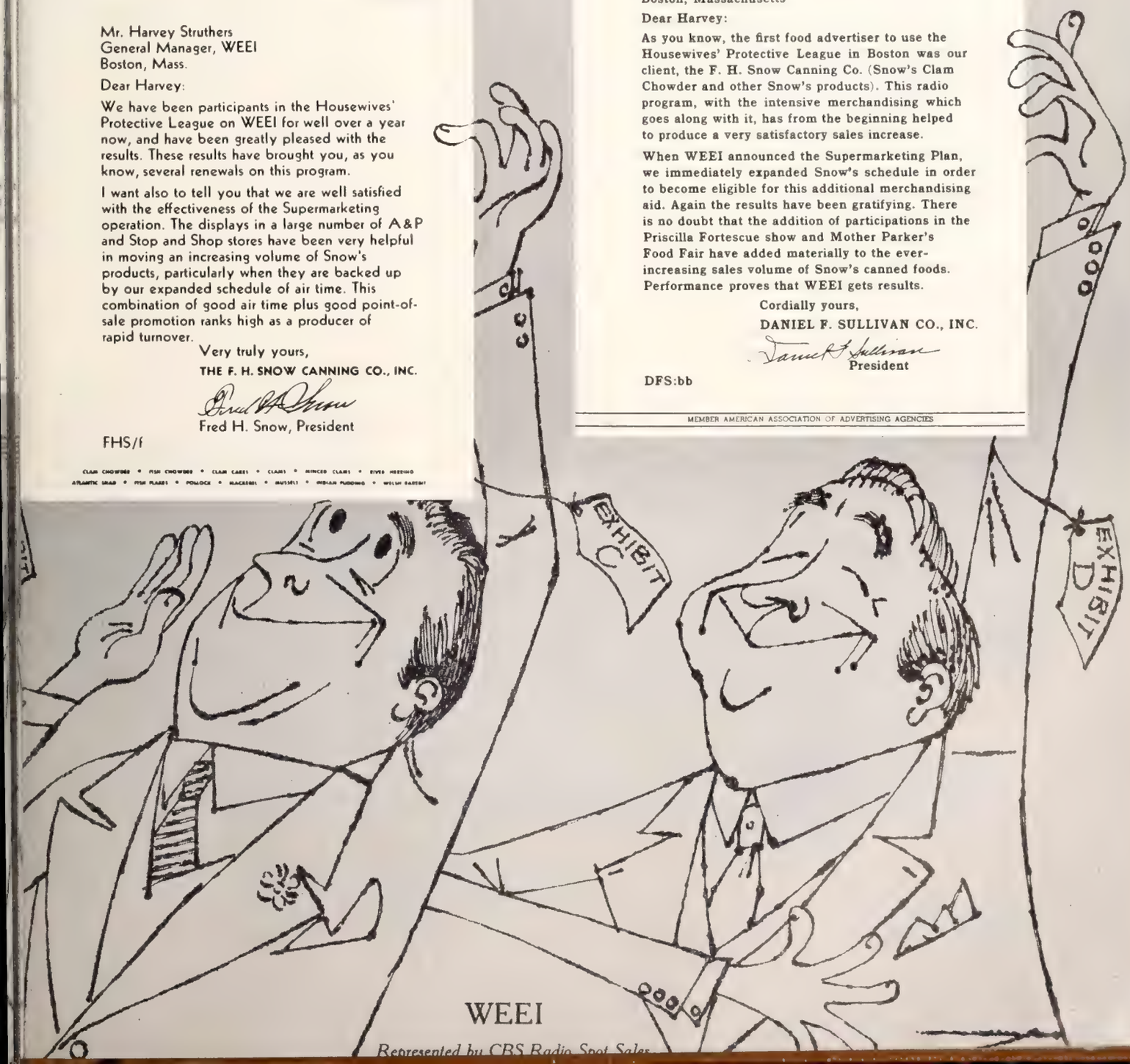
As you know, the first food advertiser to use the Housewives' Protective League in Boston was our client, the F. H. Snow Canning Co. (Snow's Clam Chowder and other Snow's products). This radio program, with the intensive merchandising which goes along with it, has from the beginning helped to produce a very satisfactory sales increase.

When WEEI announced the Supermarketing Plan, we immediately expanded Snow's schedule in order to become eligible for this additional merchandising aid. Again the results have been gratifying. There is no doubt that the addition of participations in the Priscilla Fortescue show and Mother Parker's Food Fair have added materially to the ever-increasing sales volume of Snow's canned foods. Performance proves that WEEI gets results.

Cordially yours,
DANIEL F. SULLIVAN CO., INC.
Daniel F. Sullivan
President

DFS:bb

MEMBER AMERICAN ASSOCIATION OF ADVERTISING AGENCIES



WEEI

Represented by CBS Radio Spot Sales



THAR'S GOLD IN THEM THAR HILLS

and on the Western Plains, too!

There is more gold today in the area covered by KOA than there was in 1859 when the first gold strikes were made in the Rocky Mountain Region. Today's gold is from livestock, farming, mining.

No other medium reaches as many people in as extensive a Western Area as KOA.

You can turn some of this gold into sales for your products...HIT PAY-DIRT WITH KOA!

KOA reaches *and sells* 2,197,556 people in 12 states...301 counties!*

Remember: This lush market is BEYOND TV HORIZONS. Your most positive and economical way for reaching millions of buyers with billions of dollars to spend *continues to be* KOA.

Write for *The Western Market* and KOA's new rate book for details you should know.

*Nielsen Coverage Service

National Sales Representative: Edward Petry & Company
Offices in: New York, Chicago, Detroit, San Francisco, Los Angeles, St. Louis and Dallas

KOA
DENVER

1625 California Street
Denver, Colo.

850 Kilocycles 50,000 Watts

Men, Money and Motives

by Robert J. Landry

New breed, new profession

In connection with NBC's recently announced television Rate Manual No. 2, the spotlight has fallen upon a number of young financial liaison officers of that network. Every network knows this new breed, and increasingly relies upon their vigilance. The group at NBC to which we now allude is interesting because it has been given the considerable chore of visiting all the leading advertising agencies—something of a novelty in itself—and explaining not just the arithmetic of "staging services," but what lies behind the arithmetic, and what it means to the advertiser.

* * *

The captain of the team is Edward Stegeman. He bears the title: "Programing and Production Financial Manager." He and his colleagues in this sort of work must possess a perfectly enormous fund of current information on union contracts, hourly wage scales, in-studio minima. But much more. They must also be privy to every company policy, pricing strategy and industry pitfall. Finally, and not least, they must be equipped in intellect and personality terms to successfully cope with advertising agencies and sponsors, some of whom are either dubious or downright hostile.

* * *

It is entirely plausible to suggest that Stegeman & pals (they report to Controller Bill Sargeant) and their like numbers at CBS, Du Mont, and ABC constitute a "new profession" within broadcasting. Not that there haven't always been controllers and contract officers. Their numbers were visibly swelling in radio even before television, once the full impact of the Wagner Act had been felt and radio networks at national headquarters found themselves doing business with some 50-odd different unions. The point is that television, which is "complexity" in contrast to radio, which is "simplicity," has compounded the hazards, costs and booby-traps of planning, buying, scheduling, administering, and budgeting studio facilities and studio manpower.

* * *

"Staging services" represent 30%, on the average, of total network television program costs. These are the "below-the-line" charges which appear on the advertiser's statements. They include both items like camera usage, extra equipment, film and telop studios and so on, which are commissionable to the advertising agencies, and the even longer list—scenery, stagehands, props, hairstyling, storage, rehearsal halls, etc.—which are billed net to the advertising agency. These are items which might be labeled TV's mechanics.

* * *

Merely to make a quick run-down of all the variegated services is to acquire a considerable respect for the young financial liaison officers. Now throw in mix-up, human confusion, a certain amount

(*Please turn to page* 110)







Warm breezes blow a big bonus your way



It's Summer. Morning, noon and night the highways are thronged with WCAU listeners headed for convenient seashore, lake and mountain resorts—all located within WCAU's 53 BMB counties in five states.

Through long habit, listeners in their automobiles and with their portables just naturally turn to Philadelphia's most powerful voice. This adds up to a *big bonus* on top of regular in-home listenership.

WCAU Radio delivers more families each week over a wider area than any other unit of circulation in Philadelphia. To go with the customers in America's 3rd greatest market—to and from work, shopping, play—experienced advertisers know that . . .

It's the time to buy... **WCAU** ***radio***

The Philadelphia Bulletin Station • CBS Affiliate • Represented Nationally by CBS Radio Spot Sales



competition got you hot under the COLLAR?



Relax . . . use CKAC, Montreal

1. Huge coverage—2 out of 3 French radio homes in Quebec.
2. Hundreds of thousands of faithful listeners day and night, as reported by B.B.M.
3. Selling power second to none — over 7,500,000 box tops in 1952.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial • 10 kilowatts

Representatives:
Adam J. Young Jr. - New York, Chicago
Omer Renaud & Co.—Toronto

510 Madison

FREELANCE RADIO/TV DEPT.

While I enjoyed your article, "Can your agency use a freelance radio/TV dept.?" in the March 9 issue, I felt that it illustrated the picture only as reflected by the largest agencies.

Actually, it is the small agencies operating with small-budgeted local accounts that need production firms to help in their television problems. These agencies are far less likely to have experienced people around; what's more, their accounts are much more inclined toward a "saturation of one toe" philosophy, and since the accounts are generally too small to split with another agency, there can be a lost account because of lack of trained television people.

Our organization—and there are others like us—has as its principal clients smaller agencies (although we never turn down a big one, I'll admit). We identify ourselves completely with the agency concerned in any single show or spot, using our own name only for package shows we produce for syndication. Let me emphasize that we never have made a hard pitch for any of our own shows to an agency or an agency's client, and to insure our own fairness, we use an outside distributor for our own shows.

It is our contention that what agencies want, and what the industry needs, is a professional approach that will enable local advertisers to compete with the big-budget boys without moving their business to another agency—or to another medium.

HERSCHELL G. LEWIS
President
Lewis & Clark, Inc.
Chicago, Ill.

• The freelance radio/TV department has been successfully employed by regional and local agencies for a variety of jobs. Such firms as Lewis & Clark render a vital assist to agencies on the production front.

UHF STATIONS

In your February 9 issue, you have a story on "Key facts on 209 new and upcoming TV stations" (p. 42). The accompanying table shows there are two UHF stations to be built in Louisville. True. You also state there are 178,000 sets in the market now. You do *not* state that these sets cannot receive either of the two new stations. These are all VHF-only sets so, in so far as the two UHF stations are concerned, there are only *six* sets in this market that can receive them.

The fact is that these two newcomers have the same pioneer job to do that WAVE-TV started November 24, 1948. We were the first television station in Kentucky.

Incidentally, your figure of 178,000 sets is wrong. There are 226,915 sets served by WAVE-TV. This figure is based on a survey conducted by Dr. Raymond Kemper.

Presumably your table shows that in other markets, UHF stations have thousands of sets in the market that they will be able to serve, but here again, I believe you will find that these sets are not now capable of receiving UHF.

Incidentally, *Television Digest* reports that in Atlantic City it costs an average of $75 a set to adapt it to receive UHF signals.

NATHAN LORD
Manager
WAVE, Inc.
Louisville, Ky.

• SPONSOR in its "sets in market" listing on the chart referred to VHF set figures furnished by NBC Research. SPONSOR will furnish UHF-set figures as they become available, in future charts.

CROSBY COLUMN

Probably you've already read John Crosby's column of March 8 in the New York *Herald Tribune*, in which he wrote:

"Not long ago SPONSOR magazine, which *makes more sense than any other trade magazine. . . .*"

He followed this with three paragraphs of quotes (from SPONSOR) on raucous commercials.

Mighty fine tribute, I'd say. I, also, agree with his article and add my congratulations.

CLEMENT B. HAINES
Lamport, Fox, Prell & Dolk, Inc.
South Bend, Ind.

TV PIONEERS

Just for the record, and to prove the first man never has a chance, your article about TV pioneers, "Who are TV's pioneers?" January 13, 1953 (p. 84), told about KSD-TV and Balaban and Katz having a license as far back as 1940. Purely for the record, Sid Q. Noel, of Kansas City, was on the air with television in Kansas City, Au-

at home in new haven

New Haven residents are justly proud of their industries. They make New Haven a good place in which to live! That's good for *you*—because a secure, working community is a *buying community*.

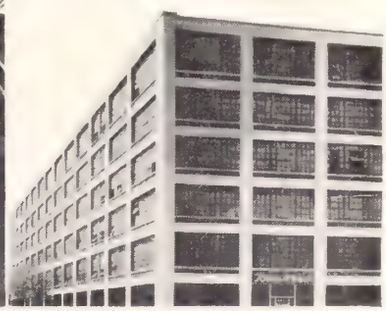
Best place to sell the people of New Haven on buying your products is *at home*, through WNHC. They stay tuned to their "community center" for entertainment and local news. And they *respond* to *sales messages* as surely as a SoundScriber does to a voice.



In 1940 The SoundScriber Corporation introduced a new concept in dictating instruments. It recorded on a wafer-thin, inexpensive, practically indestructible plastic disc, employing the latest developments in electronic amplification. Other leading manufacturers of dictating equipment soon imitated the SoundScriber principles.

SoundScriber outgrew its first plant by 1946. Its employee roll has grown from 25 to over 300. Today SoundScriber machines are sold and serviced in the U.S., Canada, and 17 foreign countries.





WNHC AM FM TV

new haven **New England's first complete broadcasting service**

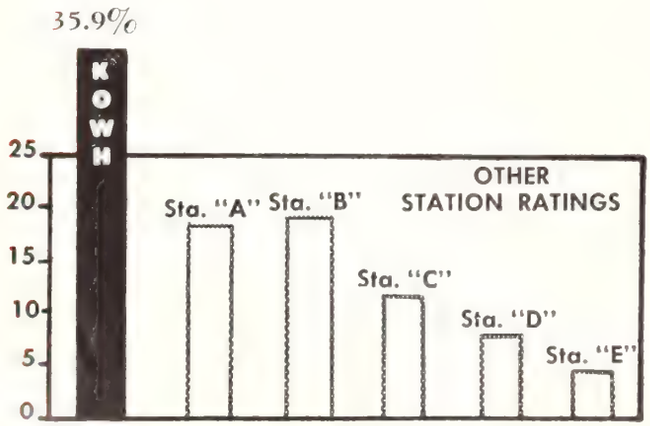
Represented nationally by the Katz Agency

All It Took was a Repeater...



. . . Just issued to frontier troops, to foil an Indian massacre. One column, threatened with annihilation and outnumbered four to one by savage Sioux, took a stand on a sandbar behind a dead-horse barricade. New repeater rifles provided the firepower to repulse the attackers until relief arrived three days later.

KOWH features a repeater action too—the kind that uses your sales-ammunition to the best advantage in the Omaha, Council Bluffs area. Draw a bead on the below Hooper, averaged for the 15 month period from October, 1951, thru January, 1953. *15 consecutive reports have shown KOWH in first place!*



- *Largest total audience* of any Omaha station, 8 A.M. to 6 P.M. Monday thru Saturday! (Hooper, Oct., 1951, thru Jan., 1953)
- *Largest share of audience,* in any individual time period, of any independent station in all America! (Hooper, Jan., 1953)

Kowh

OMAHA

AIMS — Association of Independent Metropolitan Stations

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

gust 22, 1931, station W9XAL. Artists like Buddy Rogers, Roscoe Ates, Ted Malone, and even stage plays were televised in '31. Sid Q. Noel is still in television. He is training, and has trained, thousands of television technicians in his Universal Television School here in Kansas City.

I know it is hard to believe that anything happens west of the Hudson. I read your story in the March 9 issue, "Can your agency use a freelance radio/TV dept.?" (p. 30). We have operated with a West Coast setup for the past year and a half. We have a pilot film produced by our West Coast organization on the famous *Air Adventures of Jimmie Allen* series. If you would like to see it, we would be glad to show it to you.

I read your magazine from cover to cover each issue. It is always full of new and interesting information.

GARDNER REAMES
Comer & Reames, Inc.
Kansas City, Mo.

SPOT REACTION

The March 9 issue of SPONSOR is one of the most informative I have seen. You certainly train your writers in thoroughness.

All the spot material, incidentally, doesn't make me feel bad.

THOMAS F. FLANAGAN
Managing Director
Station Representatives Ass'n.
New York

REVIEW ERRED

In the "Commercial Reviews" column of the March 9 issue of SPONSOR (p. 54), this agency and its client, Vim Stores, were criticized for producing a television commercial which your columnist considered "an unhappy and sloppy job."

Upon inquiry to your office, we have learned that the commercial referred to was on WABD in the evening, and was reviewed during the month of February. This particular spot must have been of a Du Mont television receiver featured at the Vim Stores.

This "dealer tie-in" commercial series on WABD, in the first place, was not contracted for through William Warren, Jackson & Delaney, and second, it was not produced by this agency. Presumably, it was done by the receiver division of Du Mont laboratories, or their advertising agency.

When a publication chooses to condemn an advertiser and its agency for certain advertisements, we believe it should get all the facts. Needless to say, we were not pleased with the highly unfavorable criticism of our client created by this adverse publicity.

STEVENS P. JACKSON
Director of Television
William Warren, Jackson & Delaney
New York

• SPONSOR apologizes for attributing the production of this commercial to Vim Stores and its agency.

COST-CUTTING GADGETS

We feel that a letter is due SPONSOR on the enthusiastic response we received from being written up in your magazine. ("TV's cost-cutting gadgets," 22 September 1952, p. 36.)

We were particularly interested to find that you are so widely read in many different sections of the States.

TOM HOWELL
Howell-Rogin Studio
New York

TV STUDY

In the first report of its kind, so far as I know, C. E. Hooper has conducted a special television study for Atlantic City, February 1953.

I believe this is the first time any station has stood the test of actual survey of sets and conversion. We hope you will use it to the benefit of a station that was willing to pay for fact-gathering figures. Of 1,500 completed calls, 68.5% had a TV set; 11% are now available to receive Channel 46; 6.2% had installed a UHF antenna; and 3.8% had placed orders for a convertor not installed. When installed, this would bring conversion to 14.8%.

Here are Hooper's conclusions:

Atlantic, 48,755 homes; Cape May, 31,327 homes; total: 80,082 homes. Of these, 68.5% are TV equipped homes, totaling 54,850 TV homes in the two counties alone.

Now multiply by 11%: those equipped to receive Channel 46. You reach a converted set figure of 6,035 in the two counties alone. When Hooper estimated orders are filled, there will be 8,228 UHF-converted sets in Atlantic and Cape May counties alone.

FRED WEBER
President
WFPG, Inc., Atlantic City

(*Please turn to page* 108)



EVER
Psychoanalyze
A CITY?



WEMP DID!
and found
Milwaukeeans
prefer

NEWS

Thirty times daily, prepared by Milwaukee's largest independent radio news department. clubs and cars—day and night.

MUSIC

Another reason for the year 'round popularity WEMP enjoys in homes, stores, offices,

SPORTS

More sports broadcasts than any other Milwaukee station. Earl Gillespie, Wisconsin's favorite, does three sportscasts daily and all play-by-play reports.

They add up to consistently high ratings all year long. Remember, for $100 to $300 per week, or more, a WEMP spot campaign delivers 2 to 2½ times more audience per dollar than any network station in town.* Call Headley-Reed!

*Based on latest available Hooper Comprehensive and SR & DS rates.

WEMP WEMP-FM
MILWAUKEE
24 HOURS OF MUSIC, NEWS, SPORTS
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Nat'l Rep.



Mr. Sponsor

Henry L. Webster

V.P., secretary and ad manager*
William Wrigley Jr. Co., Chicago

Don't try to get an appointment with Henry L. Webster. It can't be done. Fact of the matter is that you don't need one to see the advertising manager of William Wrigley Jr. Co. Just announce yourself to his secretary and if Webster is available you'll get to talk to him.

He has some other ideas on efficiency, too. Like going to lunch daily at exactly 12 noon and refusing to discuss business during his lunch hour; and quitting work promptly at 5:00 p.m.

But during the normal working hours Webster is kept busy overseeing the expenditure of Wrigley's $8,700,000 advertising budget, of which network radio gets $2,000,000 and net TV $800,000. Working closely with company President Philip K. Wrigley, Webster has kept abreast of modern advertising techniques. In fact, Wrigley was the first firm to sponsor a transcontinental network radio program. That was in 1927. Since then, Webster has rode rein on over $35 million in radio advertising and a $1.5 million TV outlay.

Results of Wrigley's advertising techniques are impressive: Sales moved up from $20-25 million in 1927 to $73.5 million in 1951.

You get a clue to Webster's background as soon as you start talking to him. Courteous, helpful, and with figures at his fingertips, he hesitates ever so slightly before answering as he selects the *mot juste*. That's your tipoff to his legal training.

He became interested in law while working as secretary to the law department v.p. of New York Central Railroad in Chicago. After three years of night school, he received his law degree. Up to this point Webster answered to the name of "Les" (for Leslie, his middle name). A two-year hitch in the army during World War I changed that. The authorities insisted on calling him Henry. Now he compromises: Business people call him Henry, his friends say Les.

As Les, his favorite topic of conversation is his four daughters and 10 grandchildren (three sets of twins.) As Henry, his prime objective is to sell chewing gum—Wrigley's of course. To do so he has replaced car cards with network radio as the top item in the advertising budget. And although the company has sponsored a total of 47 programs in the past 26 years, many were used for long periods (*Myrt & Marge*, five years; *Scattergood Baines*, five years; *Gene Autry*, shown above with Webster, 13 years and still going strong). Henry's latest buy: *Yours Truly, Johnny Dollar* on CBS Radio. ★★★

*Webster was elected v.p. and secretary in March.

Enjoy a Slice of Speedy's Birthday Cake



Wednesday, April 15, 1953, is a very important date in Speedy's life—his

32nd BIRTHDAY

Since 1921 WSPD has pioneered in Northwestern Ohio and observed with interest the rapid development of the rich Toledo Market. Speedy has thoroughly enjoyed entertaining his many friends, and his advice to them on the acceptance of new products has resulted in better living conditions for every home.

Speedy has kept his youthful vitality and progressive attitude. These qualities, coupled with 32 years of 'know-how', have delivered proof-of-performance results to WSPD clients. This month, these advertisers (through their sales results in the Toledo Market) are enjoying a delicious slice of Speedy's birthday cake.

WSPD

5000 WATTS
TOLEDO, OHIO

Storer Broadcasting Company

TOM HARKER. NAT. SALES MGR.. 488 MADISON AVE.. NEW YORK

Represented Nationally by KATZ

CALIFORNIA'S KEY-TELEVISION STATION

CHANNEL 3 KEY-T

KEY-Television NEWS

PUBLISHED BY SANTA BARBARA BROADCASTING AND TELEVISION CORPORATION

KEY CALIFORNIA STATION FILLS GAP

Links Northern and Southern Calif. Distribution

Northern and Southern California distribution meets at the San Luis Obispo County line, with *each market larger than most of the forty-eight states* in population, buying power or any other gauge of value. KEY-T links these two great markets which are by far the fastest growing areas in America.

WHEN

KEY-T goes on the air officially this midsummer (on or about July 1, 1953), supplying television coverage which has been needed for years in the huge coastal area of California.

HOW

Because of strong power (50,100 watts), and extreme height of transmitter (4200 feet), KEY-T will be dominant in it's steady flow of signal. It was the need for this type of television coverage in Coastal California which moved the Santa Barbara Broadcasting and Television Corporation to plan and build a powerful regional station for Channel 3.

WHO

KEY-T is owned and operated by the Santa Barbara Broadcasting and Television Corp., with Harry C. Butcher, owner of Radio KIST, Chairman of the Board. Colin M. Selph is President and General Manager, Cecil I. Smith, vice-president and treasurer, Alvin C. Weingand, secretary. Others associated with the corporation are Ronald Colman, Charles H. Jackson, Jr., and Arthur F. Marquette.

COST

KEY-T "down-to-earth" rates are based upon two primary factors: 1—An NBC estimated "to start with" 43,500 sets *unduplicated* by NBC (Channel 4) and CBS (Channel 2) in Los Angeles in the south portion of the KEY-T A and B coverage area. 2—KEY-T regional rates are not only competitive with other media, but the cost per thousand is surprisingly low.

Yours for the Asking!

Wire, write or phone KEY-T, or your nearest Hollingbery office, for "*The Selling Key-To Coastal California*" in handy file folder size. It's loaded with factual information on one of America's most responsive markets . . . served by California's KEY-Television station . . . KEY-T. Phone Santa Barbara 3981 or George P. Hollingbery Company.



Pereira and Luckman Design First Hexagonal Studio With Central Control

The beautiful new KEY-T studio atop Mesa Hill, overlooking the City of Santa Barbara, embodies the ultimate in functional design. Most unusual feature is 52 foot hexagonal-shaped studio, creating six stage areas. Outdoor studios adjacent to the hexagonal will be used for interviews, scenic events and automobile, appliance and similar shows.

"TENT COVERAGE"

Engineering Surveys Forecast Coastal Coverage "Like A Tent" to Nearly Two Million People

The new KEY-T transmitter, like a tent-pole high on TV Peak, 4200 feet above sea level in the Santa Ynez coastal mountain range, will "tent-cover" the entire coastal area. Coverage indicated by tests and reliable authorities will be remarkably free from "dead spots" because of the unusual height from which signal starts. Signal will reach through Santa Barbara, Ventura and San Luis Obispo counties, into Kern County and a large portion of Los Angeles . . . a total coverage area potential of 1,922,502 people, owning 402,692 TV sets, according to conservatively estimated figures as of July 1, 1953. In addition, KEY-T will have an impressive, unduplicated set coverage within the above area.

50,000 WATT KEY-T DEBUTS WITH 4 NETS

NBC, CBS, ABC, Dumont Recognize Station Value

With the signing of affiliation contracts with all four networks, KEY-T assures viewers the finest schedule obtainable from network programming. In addition to the top network programs, KEY-T will provide special features such as local, regional and national news, California Kitchen, Fiesta Hour. Feature Films, current subject forums, farm and ranch roundtables, sports news, public service informational programs, special events, educational and religious programs.

The KEY-T basic policy is to present the best possible programming to the greatest number of homes in the huge area which will be covered. KEY-T thanks Dumont, ABC, CBS and NBC for unusual recognition.

CALLED 'SELLING KEY TO COASTAL CALIF.'

To achieve full coverage necessary for vital coastal areas of California, agencies and timebuyers recognize that the word "key" in KEY-T means the station which cannot be overlooked to reach a great market in the Northern and Southern California distribution link.

Station is called "The Selling Key To Coastal California" for a very important reason . . . over 400 miles of California coast between Los Angeles and San Francisco . . . the area served by KEY-T is strategically located in this rich market. Signals from outside television stations are either weak or nonexistant in a large portion of this area.

A glance at the map of California will show the need for using KEY-T to sell this rich market, where two automobiles per family, a modern home and good living is the standard.

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp	Erwin, Wasey & Co	MBS 530	Life Is Worth Living; Th 9:05-9:30 pm; 12 Mar; 13 wks
American Home Products Corp	SSCB	MBS 526	Gabriel Heatter—News; M, W 7:30-7:45 pm; 2 Mar; 13 wks
Chevrolet Div of General Motors Corp	Campbell-Ewald Co	NBC 197	Dinah Shore; M, F 10-10:15 pm; 23 Mar; 30 wks
General Mills	Knox Reeves Adv	MBS 550	Wheaties' Scoreboard; 5 min following Game of the Day Sun; 5 Apr; indef period
Pacific Mills	J. Walter Thompson	MBS 550	Queen for a Day; M, F 11:30-11:45 am; 27 Apr; 4 brdcsts
Scholl Manufacturing Co	Donahue & Coe	MBS 530	Dr. Scholl's News; Sun 4:55-5 pm; 29 Mar; 13 wks
Toni	Leo Burnett, Chi	ABC 345	Friend in Need; T, Th, F 11:30-11:45 am; 23 Mar; 52 wks
J. R. Wood & Sons	BBDO	MBS 554	The Lanny Ross Show; Sun 1:15-1:30 pm; 1 Mar; 13 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
The Bell Telephone System	N. W. Ayer	NBC 195	The Telephone Hour; M 9-9:30 pm; 13 Apr; 52 wks
Beltone Hearing Aid Co	Olian & Bronner, Chi	ABC 190	Life Begins at 80; W 8:30-9 pm; alt wk 25 Mar; (indef period)
Miles Laboratories	Geoffrey Wade Adv	NBC 173	News of the World; M-F 7:30-7:45 pm; 30 Mar; 52 wks
Miles Laboratories	Geoffrey Wade Adv	NBC 175	One Man's Family; M-F 7:45-8 pm; 30 Mar; 52 wks
Pharmaco	Doherty, Clifford, Steers & Shenfield	ABC 192	News with Don Gardiner; T, Th 12-12:10 pm; 10 Mar; 52 wks
Pharmaco	Doherty, Clifford, Steers & Shenfield	ABC 192	When a Girl Marries; T, Th 10:45-11 am; 10 Mar; 52 wks
P & G	Benton & Bowles	CBS 170	Perry Mason; M-F 2:15-2:30 pm; 30 Mar; 52 wks
Whitehall Pharmacal Co	John F. Murray Adv	NBC 150	Just Plain Bill; M, W, F alt wks, T, Th alt wks 5-5:15 pm; 30 Mar; 52 wks
Whitehall Pharmacal Co	John F. Murray Adv	NBC 139	Front Page Farrell; M, W, F alt wks, T, Th alt wks 5:15-5:30 pm; 30 Mar; 52 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Berghoff Brewing Corp, Fort Wayne, Ind	Berghoff Dark Beer	George H. Hartman Co, Chi	25 Midwest stns	Annct campaign; 5,861 anncts; st 2 Mar; 13 wks
The Best Foods, NY	Hellmann's Mayonnaise	Benton & Bowles, NY	90 selected mkts	Participating, chainbreaks; st 4 May; 17 to 20 wks
General Foods Corp, NY	Maxwell House regular coffee	Benton & Bowles, NY	SF, St. Louis	20- and 60-sec anncts; st 1 Apr, mid-Apr; 52 wks
Lever Bros, NY	Lux Liquid Detergent	J. Walter Thompson, NY	Balti, Phila, Wash	60-sec annct campaign; st 1 Apr; 13 wks
Pure Food Co, NY	Herbox Bouillon Cubes	J. M. Mathes, NY	NY, New England	Participation campaign; st Jan; 52 wks

4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
George B. Adkisson	Henry I. Christal Co, Chi, sls	Free & Peters, NY, acct exec
William R. Arnold	WOR-TV, NY, TV acct exec	WABC-TV, NY, acct exec
Caley E. Augustine	WSYR, WSYR-TV, Syracuse, prom dir	WJAS, Pittsburgh, dir of publ rel
Ralf Brent	WIP, Phila, dir of sls	Same, vp and dir of sls
Jack Creamer	William Morris Agency, LA, in chg of talent and prog packaging	ABC, TV sls dept, acct exec
Jack Duffield	KTTV, LA, asst sls service mgr	Same, merch mgr
Charles A. Dunbar	Avery-Knodel, NY, staff	WOR, NY, acct exec
Julius Edelman	Peter Elgar Productions, NY, asst film ed	Same, vp in chg of prod
Thomas E. Ervin	NBC, asst gen attorney	Same, gen attorney
Charles C. Farrar	WJLD, WJLN-TV, Birmingham, Ala, sls mgr	KSTL, KSTM-TV, St. Louis, exec asst to pres











Numbers after names refer to New and Renew category

Robert Sarnoff (1)
Robert Sullivan (4)
Julius Edelman (4)
John Geddes (4)
R. K. Maneval (4)

In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

4. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Arnold B. Fort	WOOK, Wash., DC, stn and comml mgr	WMAL-TV, Wash., DC, sls staff
George W. Fuerst	ABC, TV sls	NBC TV, SF, spot sls rep
John Geddes	CBS Radio Spot Sales, NY, acct exec	Edward Petry Co, acct exec
Harold Hand	WKRC-FM, Cinci, acct exec	Same, sls mgr
Larry Hasbrouck	ABC Spot Sales, sls staff	H-R Representatives, NY, sls
William T. Heaton	Pasadena Star-News, Pasadena, merch field rep	KTTV, LA, merch field rep
David H. Hedley	Cosmopolitan mag, adv prom mgr	NBC, adv, prom dept, mgr of sls presentations
Sam Henry Jr	Robert W. Orr Assoc, NY, vp	ABC, TV sls dept, acct exec
Edward C. Hughes Jr	RCA, NY, asst to vp in chg of technical prod of RCA Victor Div	Same, asst to exec vp
Frank R. Hussey	Chicago Tribune, adv dept	O. L. Taylor Co, Chi, acct exec
William B. Johnson Jr	Muller & Phipps Ltd, Philippine Is., adv and sls prom mgr	WAVZ, New Haven, acct exec
Dick Jolliffe	KNX-CPRN, acct exec	CPRN, sls service mgr
Wayne Kearl	Hawaiian Bdcstg System, gen sls mgr	Same, asst gen mgr in chg of sls
Don L. Kearney	ABC-owned TV stns, natl sls mgr	ABC, asst natl TV sls mgr
Robert J. Kingsley	PSI-TV, prod superv	Prockter Television Enterprises, superv of film prd
Harold Kirsch	Harold Kirsch Co, hd	WTVI, St. Louis, Mo, local sls mgr
Malcolm Laing	ABC, TV stn clearance, mgr	ABC TV sls dept, bus mgr
N. R. Madonna	Avery Knodel, NY, sls staff	WABC, NY, acct exec
Raymond K. Maneval	Schwerin Research Corp, vp	Same, vp in chg of test planning, methodolog superv of budg, personnel
Gene Mann	Greek Theatre prods, Hywd, hd	Filmcraft Prods, LA, vp in chg of creative prd and sls
William M. Materne	ABC-owned radio stns, natl spot sls mgr	ABC-owned radio, TV stns, natl sls mgr
George Moore	WLTV, Atlanta, gen sls mgr	WLW-A, Atlanta, in chg of natl sls office
Gordon Morehouse	KOIL, Omaha, acct exec	Same, sls mgr
Jack Neff	WMAL, Wash, D.C., sls staff	WRC, Wash., D.C., sls rep
Nevin Paskow	Paramount Television Productions, NY, TV film service dept mgr	Same, sls acct exec
Bill Rea	CKNW, New Westminster, Can, owner-mgr	British Columbia Assn of Broadcasters, pres
Jeanne Remusat	BBDO, asst to mgr of film dept	Peter Elgar Productions, NY, corporate secy i chg of casting and scripts
Erwin Rosner	WPEN, WPEN-FM, Phila, staff	Same, local sls mgr
Frank Salzarulo	Indianapolis News, Indianapolis, farm ed	WIRE, Indianapolis, farm dir
Robert W. Sarnoff	NBC, vp in chg of film div	Same, vp in chg of film div and film and kine scope opers
Morton Sidley	Lincoln Dellar, Sacramento, Cal, exec	KFWB, LA, dir of opers
George Smith	ABC, TV Co-op sls dept, mgr	ABC, TV stn clearance, mgr
Stanley Smith	ABC TV, acct exec	ABC TV, Eastern sls mgr
John Soell	Du Mont, TV sls	H-R Representatives, NY, sls
Carl M. Stanton	NBC, mgr of network TV progs	Same, dir of film div
Robert L. Stone	ABC net TV sls dept, bus mgr	ABC, TV service dept, bus mgr
J. Robert Sullivan	Golf pro, South	Dora-Clayton Agency, Atlanta, acct exec
Arden E. Swisher	KOIL, Omaha, gen mgr	May Broadcasting Co, Omaha, gen sls mgr
James T. Victory	20th Century-Fox Film Corp, sls	CBS Television Film Sales, staff
Stuart Weissman	WOR, NY, acct exec	WABC, NY, acct exec
Richard B. Wheeler	WTOP, Wash, sls	Same, gen sls mgr
J. Carl Willems	WJTN, WJTN-FM, Jamestown, sls staff	Same, sls mgr











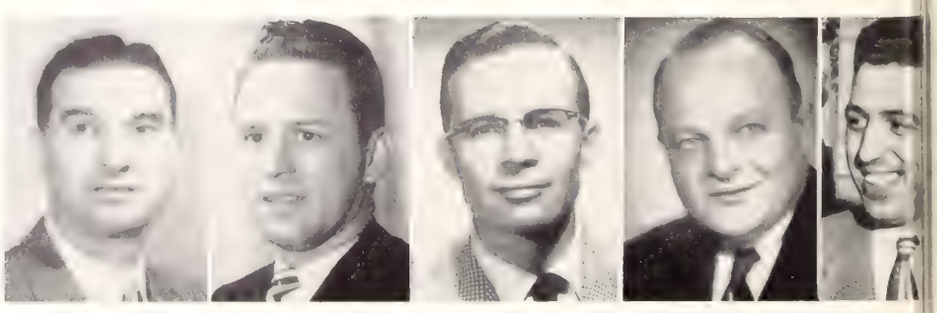
5. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Bowie Pies, LA	All products	Yambert-Prochnow, LA
Burkhardt Brewing Co, Akron	Burkhardt's Beer and Mug Ale	Rollman & Peck, Cinci
Columbia Tobacco Co	Du Maurier cigarettes	Doyle Dane Bernbach, NY
General Cigar Co, NY	Robert Burns Cigars, Robert Burns Cigarillos	Young & Rubicam, NY
General Electric Supply Co, LA	All services	Yambert-Prochnow, LA
A. C. Gilbert Co, New Haven	Toys	Erwin, Wasey & Co
Globe Brewing Co, Baltimore	Hals Beer, Arrow Beer	VanSant, Dugdale & Co, Baltimore
Katz Drug Co, St Louis	Retail store chain	Peter T. Scott Assoc, Kansas City
Personalized Foods, LA	Twang, the all-purpose cheese spread	Irvin Rose Agency, LA
Snader Television Corp, NY	Projector units for large screen television	Gibraltar Adv, NY
The Strietmann Biscuit Co, Cinci	All products	The Ralph H. Jones Co, Cinci and NY

Numbers after names refer to New and Renew category

Carl Stanton (1)
Jeanne Remusat (4)
Arden Swisher (1)
Ralf Brent (1)
Charles Farrar (1)

Harold Kirsch (1)
Jack Neff (1)
Wayne Kearl (1)
G. Morehouse (1)
Caley Augustine (1)





"I like Ford Hopkins Rexall Drug Stores rat poison because..."

We discarded the idea for a complete-this-sentence-in-twenty-five-words-or-less contest almost before we thought of it. The rat poison market defies analysis; and even though Iowa *has* the highest literacy rate in the nation, rats in some of the outer reaches of WMTland might have had difficulty gnawing into Ford Hopkins drug stores for entry blanks.

Well, we were resigned to the fact that rats would be reticent about expressing a preference for any particular brand of poison. Nevertheless, we went ahead with a two week campaign (eight announcements) on behalf of Ford Hopkins' tidbits. The demand was not only tremendous—we even received 157 orders at the station.

It's true that most of the customers were people, but you can't have everything.

Moral: Building mouse traps isn't the only way to get paths beat.

CEDAR RAPIDS

WMT

600 kc • 5,000 watts • Basic CBS Network • Represented nationally by the Katz Agency



New developments on SPONSOR stories

P.S.

See: "Rose king blossoms with spot radio"

Issue: 2 June 1952, p. 28

Subject: Happy with 1952 radio-TV push, former print advertiser plunges into 100 radio, TV markets

Until 1950, Jackson & Perkins Co., New York, was a convinced print-media-only advertiser. But so successful was the quality flower company's 1951 experiment with mail-order, radio and TV, that they're repeating their mail-order effort with an expanded budget this spring. Maxwell Sackheim, the nursery's agency, is launching the combined announcement and program campaign in 100 markets starting 19 April, the flower company recently announced.

In most of its markets, Jackson & Perkins will air a taped version of *The Jack Berch Show*, a 15-minute home gardening program, now heard on WOR, New York.

"In markets that have established local personalities, for our type of program, however, we may use local talent, though in a show with the same gardening format," says Lester Wunderman, a/e for Jackson & Perkins.

To supplement the spot radio drive, Jackson & Perkins is sponsoring *Galen Drake*, 1:00-1:15 p.m. Sundays on CBS Radio.

For TV, Maxwell Sackheim made a series of films featuring Norman Brokenshire and Jon Nagy in both five- and 15-minute shows. Format of the films: helpful hints for gardeners.

The agency is buying radio time mainly on power stations. "We're building a prestige show," adds Wunderman, "and we want the cream stations."

The agency's effort to identify the Jackson & Perkins name with a prestige program is in line with the high-quality product the nursery sells. Their rose bushes, for example, cost from $3.75 to $7.20—a price range considered high for mail-order sale of flowers.

But, from the first tests in spring 1950, both TV and radio proved to be efficient salesmen of Jackson & Perkins' flower line. Average cost of TV sales was 17c per dollar of sale in the 1950 test run. Radio, tested several months later, brought in orders at a cost of 15c per dollar of sale.

"Both media have proved themselves," adds Wunderman. "The main problem now is to place our programs not only in good time slots, but on stations with the proper facilities for handling mail-order business."

P.S.

See: "Foreign-language radio: 1953"

Issue: 26 January 1953, p. 38

Subject: Vigorous Spanish-language programming draws national sponsors to KWBU

On 1 March KWBU, the 50 kw. Corpus Christi, Tex., station, stepped up its Spanish-language programing to some 37 hours weekly. Situated in this rich oil, cattle, and farming market of the Southwest, station airs Latin American programs during daytime hours. (KWBU's target: the four out of 10 people in the Corpus Christi area who speak Spanish.)

Among top national sponsors who participate in KWBU's daily two-and-a-half-hour *Mexican Fiesta* are Camel cigarettes, Colgate's Fab, Anacin, Lucky Strikes, P&G's Fluffo. Advertisers who want to reach the growing Southwestern Spanish-language population are also offered Mexican soap operas which the station brings in from Monterey, Mexico. For its "news-on-the-hour" schedule, KWBU maintains a staff of translators who rewrite AP dispatches into Spanish newscasts. ★★★

RADIOS IN CARS SELL IOWA MEN!



63.7% LISTENED TO THEIR CAR RADIOS TODAY!

"I heard about it in the car, this morning". That's a familiar phrase, anywhere in America — and *more* than familiar in Iowa.

Out here, automobiles are used more than you probably realize. There are no subways or commuter trains in Iowa. More than 58% of all Iowa families own radio-equipped cars. The 1952 Iowa Radio-Television Audience Survey shows that 63.7% of the men stated that they "used the car radio today". Twice as many men "listen most" to Station WHO, than to the next Station.

This is a plus-audience that radio, *and radio alone*, gives you in Iowa. It is an especially *good* audience because a large part of it hears your message while traveling to the store where your merchandise is sold.

If you have not yet received your copy of the 1952 Survey, write us or ask Free & Peters. Hundreds of advertising men call it *the most valuable book in their data files.*

WHO

+ *for* Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives



ACTION HERE

There's DOUBLE Drama in the way TV's "FAMOUS

You DON'T have to be an oil company to sponsor these great TV films. Lots of other successful advertisers, both small and large, have discovered how drama on the screen brings drama at the cash register. Here are only a few of those who have sponsored "Famous Playhouse" films . . .

Armour & Company
Alka-Seltzer (Miles Laboratories)
American Broadcasting Company
Bankers Trust Company
Blatz Brewing Company
Campbell Soup Company
Canadian Broadcasting Corporation
Chrysler Dealers
Colonial Coffee
Cott Beverage Corporation
Crosley Broadcasting Corporation
Ethyl Corporation
The Gruen Watch Company
General Electric Dealers
Theodore Hamm Brewing Company
Griesedieck Brothers Brewing Company
Kaiser Frazer Dealers
Nash Dealers
Ohio Oil Company
Pepsi-Cola Company
Pontiac Dealers
Procter & Gamble Company
Rainier Brewing Company
Sears, Roebuck & Company
The F & M Schaeffer Brewing Company
Sinclair Refining Company
Snowcrop Marketers, Inc.
Sun Drug Company

Other MCA-TV Advertising Showcases, made expressly for television, include: "The Abbott & Costello Show," George Raft in "I'm th



...RINGS ACTION HERE...

...LAYHOUSE" attracts audiences—and builds sales!

The dramatic appeal of these MCA-TV half-hour films—already sponsored regionally for 91 consecutive weeks by Standard Oil of California as "Chevron Theatre"—continues to create dramatic sales results for this satisfied user of television's most effective Advertising Showcases.

This versatile series, made *expressly for television* in Hollywood with Hollywood name talent, has won many customers for many types of sponsors in many markets. "Famous Playhouse" is flexible to your needs (and budget) . . . as first runs or subsequent runs . . . as a 26- or 52-week feature or a powerful summer replacement . . . as your own-name "Playhouse" in your market—but always as dramatic, forceful entertainment with a family appeal that results in impressive ratings.

For a TV Advertising Showcase that produces *sales action*, investigate these outstanding films. Availability, cost, and audition screenings can be arranged immediately through any MCA-TV office—

...ner advertising SHOWCASE from MCA TV Ltd.

NEW YORK: *598 Madison Avenue—PLaza 9-7500*
CHICAGO: *430 North Michigan Avenue—DElaware 7-1100*
BEVERLY HILLS: *9370 Santa Monica Blvd.—CRestview 6-2001*
SAN FRANCISCO: *105 Montgomery Street—EXbrook 2-8922*
CLEVELAND: *Union Commerce Bldg.—CHerry 1-6010*
DALLAS: *2102 North Akard Street—PROspect 7536*
DETROIT: *1612 Book Tower—WOodward 2-2604*
BOSTON: *45 Newbury Street—COpley 7-5830*
MINNEAPOLIS: *Northwestern Bank Bldg.—LINcoln 7863*

...w in Production) "City Detective," starring Rod Cameron

CHARLOTTE'S big 2

WBT

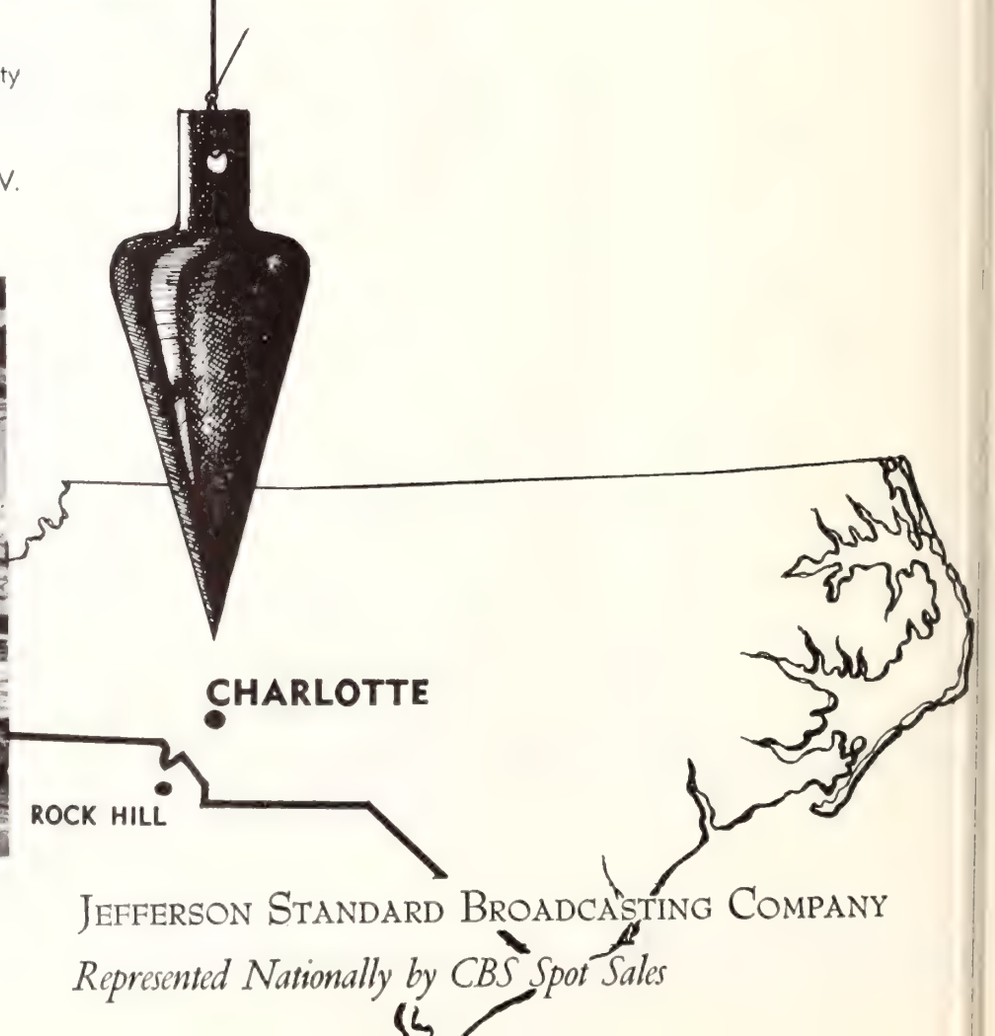
WBTV are .....

lumb in the middle of a fabulous marke

arlotte's "perfect circle" of satellite cities makes the 71st city the "17th market" (report of a major New York agency to a top national client). Typical satellite—Rock Hill, South Carolina, as close Charlotte as Bronxville to New York, home of a mighty textile industry including the famous Celriver plant of the Celanese Corporation of America. For coverage to match the Charlotte market, e the Jefferson Standard stations, WBT and WBTV.



Celanese Corporation of America Celriver Plant, Rock Hill, S. C.



JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by CBS Spot Sales



Nielsen Coverage Service

Major agencies generally give nod to interview technique of NCS

New, albeit expensive, method of coverage checking was evolved by NCS to give radio-TV data. At least 90% of survey was done by interview in 100,000-home probability sample of U. S.; findings were checked against Audimeter homes as "quality control"



Standard Audit and Measurement

Small agencies, many broadcasters are allied with BMB-type data of SAM

Technique of 1949 BMB was used by SAM. About 600,000 mail ballots were mailed; about half returned. No quality control was used. Supported primarily by stations and networks, SAM is much cheaper than NCS data from standpoint of ad agencies

Will NCS and SAM both be used by buyers?

Agencies say "No" on day-to-day use. But some regular NCS users employ SAM data too

For a year between the demise of BMB in 1950 and birth of SAM in 1951, there was no service in existence to measure coverage of radio and TV stations. Then, in 1952, with the entry of A. C. Nielsen into coverage measurement via its NCS, radio and television had two services measuring coverage of stations and networks.

It was a situation akin to the printed-media field having two privately operated Audit Bureaus of Circulation.

What would happen with two private services measuring coverage where there had been only one industry-run service before? Would confusion be the ultimate research result? Would both services be used simultaneously by air media buyers?

These were some of the questions advertising men asked last spring and summer as both NCS and SAM rushed to complete their coverage research. Now, with SAM data completely published and in the hands of agencies, and with the last of the NCS data just reaching agency subscribers, many of the answers are emerging. You will find them carefully delineated in the facts-and-figures SPONSOR *article below.*

* * *

The end of the "wait-and-see" period in the radio-TV coverage controversy is very nearly in sight. Ad agencies have begun to use the data—and choose which of the two services will become the basic yardstick for '53-'54 time buying. This is how the pattern has been shaping up among agencies who place the majority of the nation's broadcast advertising dollars:

SPONSOR articles on the air coverage question

"How to get most out of SAM"
26 *January* 1953, *p.* 34

"Average AM station circulation up despite TV: Nielsen"
15 *December* 1952, *p.* 25

"Two new coverage tools: SAM and NCS"
22 *September* 1952, *p.* 34

"Coverage controversy: Is BMB method obsolete?"
16 *June* 1952, *p.* 32

"Facts on the 1952 BMB Standard Report"
25 *February* 1952, *p.* 27

"Bigger and better BMB-type study on way"
3 *December* 1951, *p.* 39

"How obsolete is BMB?"
18 *June* 1951, *p.* 36

Article in next issue will cover ways to use SAM and NCS data

• *SAM data*: Standard Audit & Measurement's BMB-type station reports, plus SAM's "to-order" area reports, will be used in day-in, day-out time buying by more agencies than Nielsen Coverage Service. However, the agencies which state they will be using SAM as their primary coverage yardstick are mostly medium-sized, regional, or small organizations. Together, they handle perhaps 40% of the annual U.S. spot billings, and about 10% of network business. A few large agencies are using SAM widely, several are making frequent use of specialized SAM area and station coverage data.

• *NCS data*: Fewer U. S. agencies state they will make primary use of NCS data as their coverage yardstick. But these agencies include some of the largest in the business. The 10 leading agencies in 1952 all-media spending and the top 10 in 1952 AM-TV billings are all NCS subscribers, as well as most other agencies traditionally associated with big spending in spot or network media. Together, the NCS-using agencies—those who stated to SPONSOR that they had made a firm or nearly firm decision to stick with NCS data—place an estimated 60% of all U. S. spot business and perhaps 85% of total network billings.

• *Both services*: Generally agencies will use one service or the other. No agency surveyed by SPONSOR stated that it planned a simultaneous, side-by-side use of both. However, while none of the agencies primarily using SAM planned a partial use of NCS, several of the largest NCS users plan (or are already involved with) partial usage of SAM data. This odd situation will be explained more fully later in this report.

That, briefly, is an advertiser's eye-view of the present coverage situation. In many ways, however, this resume is an oversimplification.

NCS' apparent dominance of the major agency field is balanced off by its high cost. The Nielsen Coverage Service's *Complete Circulation Reports* cost the large agency some $5,000 in 1953. (NCS is proportionately less expensive for smaller agencies.) Like the price of Cadillacs, NCS costs set a certain limiting factor on the total market. The fact that big agencies are largely committed to NCS doesn't mean that all agencies will ultimately use it. Small ones, for the most part, just can't afford NCS.

NCS' popularity with large agencies is due partially to the fact that several of the biggest air clients—notably Procter & Gamble and Colgate-Palmolive-Peet—feel that NCS is exactly what they want. Two factors caused this feeling among advertisers:

1. Since it is compiled on a related basis to the Nielsen Food and Drug indices, the NCS data can be used more easily with the all-important Nielsen Food and Drug figures than can SAM. Since both NCS and the NFI-NDI are done by the same firm, users of both get an over-all discount. Checking brand standing of products against coverage, or spotting weak areas which need radio-TV bolstering, is thus made possible.

2. NCS data was designed to be more comprehensive than SAM's coverage reports. Radio and TV are measured at the same time, and NCS furnishes more data, including figures on auto radio listening, breakdowns of audience by income levels, etc.

From the agency standpoint, the decision to use only one or the other of the coverage services in buying time is mostly a matter of necessity. As a research executive of Young & Rubicam told SPONSOR: "There's no 'constant error' between NCS and SAM. You can't use a formula to adjust the two the way you can adjust inches and centimeters. Sometimes, NCS gives a station more audience. Sometimes, SAM does. We reasoned it would be confusing if our timebuyers tried to use both at once. So we made a clear-cut decision to use one—in our case, NCS—and we plan to stick to it."

Similar comments were made to SPONSOR by many other NCS-using

Two sets of radio-TV coverage data have created this situation:

1. *Agencies, the day-to-day buyers of radio-TV time, have lined up on different sides of the coverage fence. In lesser numbers, advertisers have also been divided.*

2. *NCS is favored by the largest ad agencies. Of the top 20 in 1952 AM-TV billings, only three agencies state that they will use SAM as primary coverage tool.*

3. *SAM, whose station reports are free to agencies and whose area reports cost less than the NCS, has a long list of adherents among medium-sized, regional firms.*

4. *There are many interesting exceptions, however. Some of the biggest NCS users are ordering special SAM data, because of lower costs and speed of SAM.*

5. *A lot of confusion exists among broadcasters, more of whom subscribe to SAM than to NCS. Many will be making pitches using SAM to agencies using NCS.*

6. *Compromises will be difficult, as all concerned are learning. Data from the two services are not comparable. Several industry groups plan series of investigations.*



NCS: "Acceptance understandable" *Stated A. C. Nielsen to* SPONSOR: *"The broad acceptance of Nielsen Coverage Service by agencies and advertisers is quite understandable. NCS was designed to meet industry demand for up-to-date coverage data—coverage data more accurate and more comprehensive than in the past. Buyers of radio-TV time have learned that NCS:*

1. Used a meticulously accurate technique, designed to correct the well-known faults of mail ballots, based on a representative sample, personal interviews and Audimeter data for radio and TV.

2. Measures radio and TV on the same base, fairly and completely. Neither was favored or distorted in NCS data.

3. Is set up as a continuing service—not a one-shot deal. Recently, 90% of our station subscribers ordered NCS #2.

4. Provides agencies and advertisers with both quantitative and qualitative data on station coverage that are broad and flexible. In short, NCS is geared to the needs of buyers and sellers."



SAM: "Accomplished objective" *Stated Dr. Ken Baker of Standard Audit & Measurement: "We are very much encouraged by the reception given our study by both buyers and sellers of broadcast advertising. SAM reports have been bought by 412 radio and TV stations, and each week adds more to this list.*

Thousands of extra copies of the reports have been ordered and distributed. In addition, our data are in the hands of 138 top regional and national advertisers and agencies who, by their daily queries and requests for special tabulations, indicate that our reports are in constant use.

We have accomplished our original objective, that of continuing the BMB effort to produce a uniform and acceptable measurement of radio and TV circulation. This has been done at less than half the cost of BMB, yet with profit to ourselves. We will continue our work in this direction and are already deep in plans to produce another study at even less cost."

agencies. These agencies included the real bellwethers of the industry, such as: BBDO, Benton & Bowles, Biow, Esty, JWT, D-F-S, McCann-Erickson, FC&B, Leo Burnett, Lennen & Newell, Grant, Ayer, Ted Bates, SSCB, Cunningham & Walsh, and Compton. Actually, of the top 20 agencies in 1952 AM-TV billings, only Kenyon & Eckhardt, Maxon, Needham, Louis & Brorby, and Cecil & Presbrey were SAM-only users as SPONSOR went to press.

The decision of the majority of the largest U. S. ad agencies to go along with NCS, rather than SAM, as their basic coverage tool has created no small amount of confusion.

NBC salesmen, for example, plan to make their pitches for fall radio and TV on the basis of NCS data (among other factors). CBS Radio, an SAM user, will be making similar pitches, but theirs will be based on Standard's data. Many station reps are worried over the effect of the coverage controversy on rep pitches in spot broadcasting. Confusion may arise from the fact that many leading stations will be furnishing reps with SAM data to use in selling, while many timebuyers will do most buying via NCS data.

Stations have their problems, too. The general pattern of both services is this: Radio, in big TV areas, is below the levels of the old, 1949 BMB. Since the two services don't show the same degree of drop, this has confused many stations when it comes to making re-evaluations of radio rates.

At the network level, the differences that occur in coverage figures because of the two services hasn't really made itself felt—yet—among ad agencies.

problem

NBC, a Nielsen Coverage subscriber, is understandably happy that the small group of large agencies who control most of the network radio and TV business are committed to NCS.

CBS Radio, an SAM subscriber, isn't at all happy over the fact that there are two coverage services and that the big agencies will be using NCS. But, CBS isn't particularly discouraged either, and plans no shift into the NCS camp, as SPONSOR went to press.

In fact, a high-ranking CBS research official told SPONSOR:

"We're supplying many of our biggest advertisers and agencies—some of whom are NCS users—with CBS maps and breakdowns based on SAM data. In every case, they are glad to get the reports, and have indicated that they will use them."

The CBS official also highlighted an

(*Please turn to page* 104)



8 tips on makin

Expert George C. Waiss says: T



Ever since the SAG settlement brought sharp hikes in the cost of talent for film commercials, advertisers have been looking for ways to economize. One solution is the use of animated cartoons. In the article below, George C. Waiss, chief animator for the Alexander Film Co., Colorado Springs, Colo., gives valuable pointers on the cartoon technique. Waiss was formerly with the Disney Studios, and has 26 years' experience in the cartoon medium. He now heads the animation department at Alexander, "the world's largest producer, processor and distributor of television and theatre film commercials," according to the company. Waiss joined Alexander in 1948. He supervises the production of 1,500 film commercials annually for some 30 major national manufacturers, and for Alexander Syndicated Productions which are used primarily by local sponsors on TV.

Anything *can* happen in cartoons . . . but usually doesn't! That, in capsule form, is the chief reason why many of today's cartoon commercials are weak in the impact department.

The fact is that cartoons are fundamentally different from live action, and a highly skilled and trained writer of live-action scenarios may have much to learn before he can proceed effectively in writing cartoon scripts. Lesson one is to recognize the basic difference between live action and cartoon commercials: Live action is *real*, while cartoon animations are *totally imaginative*.

This latter factor is actually the key to the effectiveness of cartoons. Whatever the gamut of human imagination can develop, the pen of the cartoon animator can portray! The implications of this, while not profound, are too often overlooked by the average writer. And, as a result, many of the commercial cartoons today, for all practical purposes, are merely live-action scenarios . . . except for the fact that they have been produced with drawings instead of people!

It follows, therefore, that the golden rule for cartoon scenarios is: *Compromise with the conventional only when absolutely necessary!*

Mechanically speaking, there are many limitations that have a direct effect on the style and content of cartoon scenarios. For the most part, these are not iron-clad restrictions, but many of the limitations are included in the following paragraphs as a general guide to the advertiser or agency planning a cartoon campaign.

Since the average cartoon commercial appears on the

If cartoon tells story without sound, you're on right track, Waiss says. Sample from animated cartoon (left) about shipwrecked boy who prefers a radio to a woman, abides by this rule. In addition its action is simple; minimum scenes are used; props, characters are limited

p-notch animated commercials

s points across via animation, give imagination full play, but keep it simple

screen only a minute or less, it is ordinarily true that the number of scenes should be kept to a minimum; six scenes are generally plenty for a one-minute commercial. Further, a cartoon is most effective if it fully develops one outstanding point rather than casually covers half a dozen points in a cursory way.

Actually, this merely echoes a fundamental rule of public speaking. No speaker would attempt to put across a number of major points in 20 seconds. It is an impossibility to do so effectively! Yet, in a 20-second cartoon commercial, many sponsors attempt to include enough material to fill a 20-minute production. The result is a hodgepodge that confuses all the issues and leaves the viewer's mind as tepid as a cup of day-old tea.

Just as the number of scenes and approaches employed should be limited, so the action within a single scene should be kept comparatively simple. It is seldom that a mob scene should be used, and generally it is true that if a cartoon commercial employs only two or three good characters, the results are better than if a greater number is used. In fact, the human mind just is not capable of identifying and registering the antics of a half dozen or so random characters in 20 seconds.

To coin a term, therefore, the essence is *imaginative simplicity*. The viewer's mind should not be cluttered up with extraneous matter or even with an overdose of pertinent material. To build an effective, memory-compelling situation, the stage must be set, the situation developed clearly and concisely, and the climax should punch home one dramatic fact. Other films in the series can be employed to develop other approaches desired by the sponsor.

In the case of film commercials employing live action, much has been said on both sides about which should be written first: the action or the voice copy of the scenario. In cartoon film commercials, however, it is a paramount rule that the *action be written first.*

The voice of the cartoon definitely plays a supplemental role. In fact, at the Alexander Film Co., cartoon commercials are tested without the sound track. If the cartoon fails to tell a good story without any sound at all, its next stop is usually the rewrite department!

After the action is written the voice can be developed. In this, a regular storyboard presentation is highly recommendable, with key drawings for all the scenes laid out in rough form. It is now apparent that more limitations have been placed on the voice than would have been the case if the voice had been written first.

With storyboard sketches, it is much easier to visualize approximately how much time will be required for the cartoon animator to complete each scene. The length of the copy can, and must, then be adjusted to fit the action in the scene. If the voice is written first, it usually follows that some lengthy scenes result in which the animator must pad his actions so that the characters are making some sort of motion to while away the time. And, in other scenes, the animator closes one eye and frantically rushes his characters at double time through a sequence which would have been far better if more time had been permitted for the action.

Generally, in dealing with the voice copy, a fundamental (which is often violated) is to avoid "tight" copy. Remember that cartoon animators, as a class of people, are creative artists with plenty of experience. If the copy has been written so that time is allowed for some pauses for sound effects, the animator has the prerogative and can generally spot in instructions for a sound effect or two that will add greatly to the effectiveness of the finished work. This does not imply that all cartoon voice copy must be leisurely. Fast copy is fine, but garnish each script with a pause or two if it is at all possible for best results.

(*Please turn to page* 107)

Check this list of tips before you plan an animated commercial

1. Imagination is key to cartooning. *This is basic difference between live action and animation. Live action is real; cartoon animations are totally imaginative.*

2. Keep number of scenes to minimum. *Since average commercial is only on screen for minute or less, six scenes should be enough for commercial; should be able to tell the whole story to the television viewer.*

3. Focus on one outstanding point. *Don't cover 20 points briefly—you'll just confuse the audience. Keep action simple; limit characters to achieve greatest possible effectiveness and high audience remembrance.*

4. Write action first, then voice copy. *At Alexander Film Co., cartoon commercials are tested by screening them without sound track. Cartoon must tell story without sound to be approved by the company's officials.*

5. Don't cram words into brief time span. *Adjust copy to fit action in each scene, allowing time for some pauses and sound effects. Don't ever "rush" characters.*

6. Avoid lip-sync if possible. *To draw talking characters, animator must know exact number of frames required for each word, and exact length of time for each vowel and consonant. This is a difficult and costly procedure to undertake, should be used rarely.*

7. Stick to closeups. *Limit number of props, characters. Focal point of interest should be near center.*

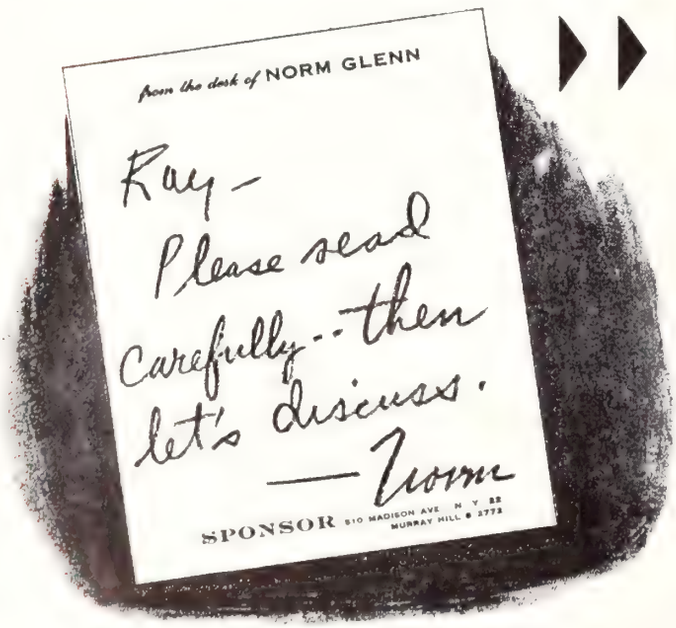
8. Be careful when animating products. *Don't attempt animation of product as human cartoon character unless product lends itself reasonably well to such animation. Otherwise, attempt will be unconvincing.*



Getting media facts: SPONSOR's Ray Lapica (2nd r.) interviews (l. to r.) Wildroot Ad Dir. J. Ward Maurer, ANA Pres. Paul West, GE Ad & Sales Prom. Mgr. J. Stanford Smith (Apparatus), John Dowd, Dowd, Redfield & Johnstone; Ad Mgr. George Abrams, Block Drug*

Why SPONSOR spent 8 months evaluating all ad media

Biggest trade-paper project of its kind is designed to stimulate more scientific selection of media. Publisher's memo explains study



MEMO 2 *August* 1952
to Ray Lapica from Norm Glenn

The problem: In the past several decades advertising volume has shot upward at breakneck speed—keeping pace with the growth of our national economy. Today there are advertising agencies like J. Walter Thompson, Young & Rubicam, and BBDO whose annual advertising billings exceed $100 million by a considerable margin. Ten years ago a tremendous advertising agency billing was $30 or $40 million. Single advertisers like P&G, Colgate-Palmolive-Peet, General Motors, and General Foods are today running their annual ad bills into the spiraling millions.

But here's the rub. Twenty or 30 years ago the big problem facing advertisers was whether to go into newspapers, magazines, outdoor, or direct mail. Air media were little or no problem. Today the problem is more complex than it has been in past years.

*At ANA convention, Hot Springs, Va., in March.

As it grows more complex, especially with the emergence of radio and TV, thinkers in the business field are disturbed about the inadequacy of methods to help advertisers decide in which media to invest their annual $50,000 or $5 million advertising appropriation—and what proportion of the total each medium should get. In the past year, the woeful lack of scientific evaluation of advertising media has been made the subject of important talks by advertising experts of the Graduate Business Administration School at Harvard, by Victor Ratner, then vice president in charge of advertising of Macy's and formerly CBS vice president in charge of promotion, and by other experts in related fields.

The sorry fact is that advertising media determination is still very much a hit-and-miss proposition. And the advertiser who uses more than one medium rarely is able to isolate the effectiveness or results of one medium vs. another in his sales results.

Advertising agencies, to whom the advertisers generally look for counsel and guidance, are considerably worried over the game of "blind man's buff" that they are forced to play with their clients' money. But only a very few will admit it.

In my opinion, advertising is now in a mushroom-growth era in which more often than not *the lion's share of the ad budget goes to the most persuasive media salesmen and media traditional to the company—not to the most potentially effective medium* on today's scene. Thus, Corporation X may be putting newspapers first, national magazines second, and air media third, not because this is its best road to maximum advertising results but because the newspaper reps have done a standout job of selling newspapers and because it's easier to understand what you're getting in newspapers than, for instance, in radio. Thus, *Life*, with its over 5,000,000 circulation, is the Number One single advertising medium in the U.S. in billings—ahead of CBS Radio (the top radio biller), which reaches over 33 million homes weekly.

Too often, as in the case of department stores, advertising is done in the traditional way despite changing conditions. We now hear that department stores are slowly changing their ad thinking because of sheer necessity. Yet in all lines of business, advertising is affected by several generations of advertising men who grew up learning and mastering the black-and-white media. It isn't easy for them to project their thinking—particularly when they lack valid scientific yardsticks with which to help their adjustment. In the past year or two, the Advertising Research Bureau, Inc., Seattle, has been measuring radio vs. newspapers, and in a few cases radio vs. TV and TV vs. newspapers, on a scientific basis at point-of-sale. ARBI, however, is still pioneering in scientific evaluation.

Often, the sales trend of the company is the key index toward determining what proportion of the ad budget each medium should get. For example, if X Food Company splits its 1952 ad budget 50% radio, 30% newspapers, and 20% magazines, then finds its sales curve dropping during the year, you can usually look for an adjustment the next year with another medium on top. Yet the sales setup may have been at fault, or the product may have been wanting, or the campaign may have lacked "sell." Often the president of the firm or influential board members call the turn in the decision on which media will dominate. Not infrequently this is done on the basis of

SPONSOR'S STUDY WILL CONTAIN THESE 14 ARTICLES

Study was prepared with cooperation of and based on material submitted by advertisers and agencies who will spend nearly $1 billion on advertising this year. Articles will run in consecutive issues starting 20 April 1953.

1. ***Why evaluate media***—*a quick survey with tips for advertisers, agencies, and station owners based on what* SPONSOR *has uncovered in eight months of investigation in half-dozen ad centers.*

2. ***Media basics***—*the facts about each of the major media. Tips on how best to use; advantages and disadvantages; coverage; costs; penetration; chief users; case histories. These will be presented objectively and in detail in order to help advertisers select media.*

3. ***What experts say about media evaluation***—*based on* SPONSOR's *interviews with* 158 *experts, representing all media, in many ad centers.*

4. ***Beware of these pitfalls in evaluating media***—*advice by outstanding authorities on how to assess research facts.*

5. ***How top advertisers, agencies evaluate media***—*based on* SPONSOR's *survey of* 500 *advertisers and* 500 *agency sources.*

6. ***How a leading agency evaluates media***—*based on detailed material prepared for* SPONSOR *by president of* $100 *million agency.*

7. ***The client who bets $1 million on media testing***—*details of one tested method which you might be able to apply.*

8. ***How a small agency tests media weekly***—*and keeps its products on top against stiff competition.*

9. ***How to set up a "fool-proof" media sales test***—*survey of some successful methods, with explanation of difficulties, results.*

10. ***Psychological aspects of media evaluation***—*latest evidence on which media hit the average consumer the hardest and why.*

11. ***Sales impact of radio and TV***—*millions are spent annually on testing and measuring these media. Here are some results.*

12. ***These 100 corporations don't use radio or TV***—*here's why.*

13. ***New media evaluation and research developments***—*including an analysis of rating services (air and print), audience panels, etc.*

14. ***SPONSOR's conclusions***—*what we've learned. We're putting this last because we hope to learn as much after writing and publishing this project as we have in gathering material for it.*

HE FACTS ABOUT SPONSOR'S STUDY

uration	***8 months***
umber articles	***14***
ities visited	***7***
gencies cooperating	***over 100***
illings	***$850 million***
dvertisers cooperating	***over 100***
d budgets	***$150 million***
xperts interviewed	***158***
eries to start	***20 April 1953***

knowing the publisher of a magazine, or feeling "it would be nice to be on television."

Advertising deserves a more modern approach to media selection. And, it is interesting to note that such top advertising agencies as McCann-Erickson, Benton & Bowles, and Y&R are shifting their media department setups to keep pace with the change in the media picture. Y&R is most radical of all; it is converting all spacebuyers into timebuyers (they'll handle radio and TV too) and all its timebuyers into mediabuyers (they'll handle print too). Y&R contends that in this way each mediabuyer can learn the whole panoramic media scene and do the fullest job for the clients he handles.

In summary, the advertising industry sorely needs help in media selection, media comprehension, and analysis of media effectiveness. During the next several years various plans will come forth to help fill the void. Most of these will be based on impractical thinking (this seems always the case). But some will be simple, sensible, and sound. It is my hope that SPONSOR can lead the way to clear media thinking, by advertisers and agencies.

* * *

What can SPONSOR *do?* Any study that SPONSOR undertakes is *not* intended to be a cure-all. I believe that the road to truly scientific media evaluation will evolve slowly over a period of years. The air media have moved in so rapidly, advertising has been expanding with such momentum that media thinking is naturally muddled. And the confusion compounded by radio itself (via competitive ratings, failure to measure audience adequately, poor selling, lack of programing creativeness) hasn't helped.

The big need, as I see it, is for a simple, unbiased, understandable, down-to-earth, properly researched *medium-by-medium* analysis which will serve as a *use-guide for national advertisers.* It can accomplish the following:

1. Serve as a basis for understanding all advertising media—practically an ABC for advertisers, explaining why each medium came into being and marshaling basics.

(*Please turn to page* 100)

SPONSOR's *all-media advisory board

George J. Abrams, ad mgr., Block Drug, Jersey City
A. E. Cole, president, Mac Wilkins, Cole & Weber, Portland
Dr. Ernest Dichter, president, Institute for Research in Mass Motivations, Inc., Montrose, N. Y.
W. Stephens Dietz, account supervisor, Ted Bates, N. Y.
Ben R. Donaldson, ad & sales prom. dir., Ford, Dearborn
Marion Harper Jr., president, McCann-Erickson, N. Y.
Ralph H. Harrington, ad mgr., Gen. Tire & Rubber, Akron
Morris Hite, president, Tracy-Locke Co., Dallas
J. Ward Maurer, ad director, Wildroot, Buffalo
Raymond Morgan, president, Raymond Morgan Co., H'ywd.
Henry Schachte, director of advertising, Borden Co., N. Y.

*These experts will validate the study

DIMENSIONS OF ALL MAJOR AD MEDIA

Question: Is media choice based on fact or habit? SPONSOR study will offer some answers

Medium	Number	Circulation or homes	% of pop. reached	Cost rise 1942-52	1952 est. ad volume[a]
1. Newspapers (dailies)	1,786[b] (1-1-53)	53,960,615 (ABC circ.)	85%	29.8% (milline rate)	$2,458,500,000
2. Direct mail					$1,011,400,000
3. Radio stations	2,400 (3-4-53)	44,756,000 homes[c]	98.1%	—23.3%[h]	$722,700,000 (time and talent)
4. Magazines (gen. & farm)	250 (ABC only) (1-1-53)	158,842,000 (ABC circ.)	82.5% families 68.9% persons 15 and over	18.5%[d]	$614,100,000
5. TV stations	148 (3-2-53)	21,234,100 homes (NBC est.)	47% (CBS est.)	—61.8%[e]	$580,100,000 (time and talent)
6. Business papers	1,829 (1-1-53)	28,295,268 (total distrib.)		40%[f]	$335,600,000
7. Outdoor (panels)	300,000 (1-1-53)	16,000 towns	Unknown	22%[g]	$161,600,000

[a]McCann-Erickson Central Research Dept. estimate prepared for "Printers' Ink." [b]Editor and Publisher Intl. Yearbook. [c]Nielsen Coverage Service estimate for June 1952 projected to Nov. Management estimate of claimed audience made per Hungate, Pres. Note: There are approximately 105 million radio sets in U. S. [d]Magazine Advertising Bureau data for 11 mags. 1947 mkt. 1952, combined basic and regn. and color. CBS estimates. Late October page rate 11%, ft. cost from $2.79 to $3.20 per 1,000 circulation in past 4 years. [e]CBS estimate based on cost per 1,000 TV homes 1 Jan. 1949 against 1 Jan. 1953: a drop from $3.93 per 1,000 sets to $1.60. On 30-min. Class A time basis, CBS TV Network time costs rose 850% (from $3,950 to $33,775); TV homes rose 2,100% (from 1,000,000 to 21,111,0000 in same 4 year period. [f]1940-1952 period on cost per 1,000 circulation basis, estimate by Angelo R. Venezian of McGraw-Hill Pub. Co. [g]Since 1939, ANA estimate. [h]Cost per 1,000 homes 1 Jan. 1943-1 Jan. 1953 from original BAB study prepared for SPONSOR.

Now 10 times more powerful...

WKRC-TV

CINCINNATI'S MOST POWERFUL TELEVISION STATION



CINCINNATI'S BEST BUY!

CHANNEL 12

250,000 WATTS RADIATED POWER
WITH OVER 200,000 ADDITIONAL PERSONS COVERED

10 TIMES THE POWER OF STATION B!
5 TIMES THE POWER OF STATION C!

SOON 316,000 WATTS

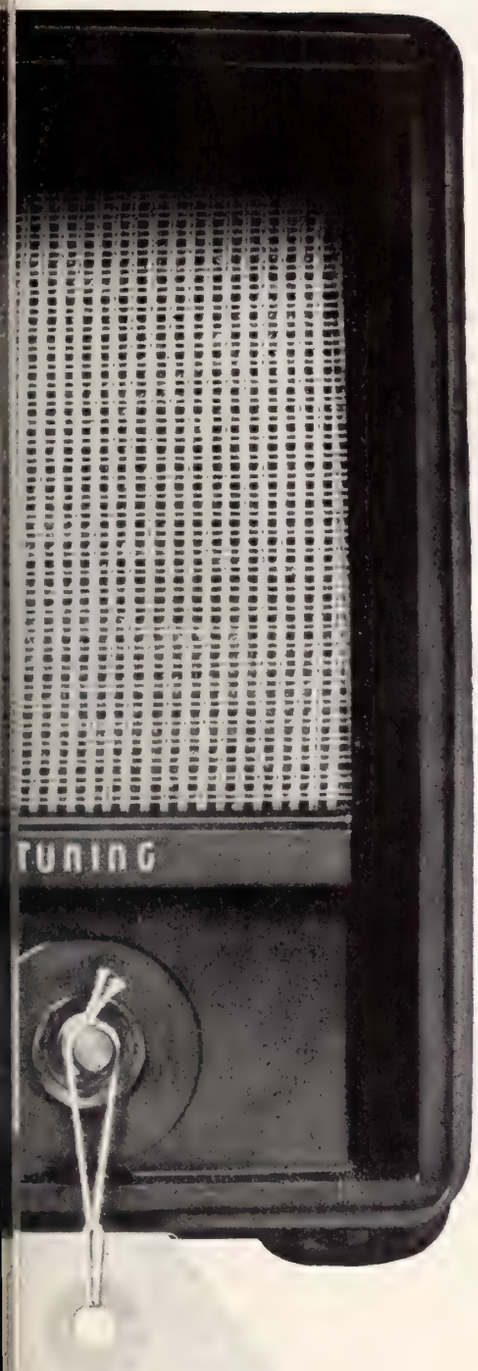
RADIO CINCINNATI NOW OWNS AND OPERATES WTVN, COLUMBUS, OHIO

Kenneth W. Church, National Sales Manager Radio Cincinnati

CBS TELEVISION NETWORK
REPRESENTED BY THE KATZ AGENCY



The day they threw th



This is the first time Americans have selected their most popular radio programs without once turning the dial—day or night.*

And no wonder it took them so long to agree.

For they're the biggest, most varied audience ever served by one medium: 45 million families, who depend so much on radio that in the last seven years alone, they've bought 100 million new sets (with knobs).

When such an audience can agree so completely on 20 favorite shows, 20 sponsors are naturally elated. As are 70 other advertisers on the CBS Radio Network, who are quick to see the value of listening habits that are fast becoming dial fixations. *(CBS Radio stations get more hours of attention than any other network—in both television and non-television areas.)*

All CBS Radio clients are netting a double profit. A marketing advantage from the reach and penetration and low, low cost of radio itself. And an advertising advantage from the clear-cut audience leadership which only the programming imagination of CBS Radio can offer. (Perhaps that's why *the number of advertisers on the CBS Radio Network has grown over 45% in the last five years.)*

When you're using network radio—and it's the only way to combine frequency and impact, coverage and economy—it's pretty clear that there's just one place to be:

THE CBS RADIO NETWORK

Where America Listens Most

'ause all ten
'e most popular
ighttime shows—
'nd all ten
e most popular
ytime shows—
are now
one network!

knob away

★ [illegible] and Top 10 most weekly daytime programs.



Mr. Sponsor asks...

What would you say to a client contemplating a radio or TV hiatus during the summer?

Philip Liebmann

President
Liebmann Breweries, Inc.
(Rheingold Beer)
New York

The picked panel answers Mr. Liebmann



Mr. Lancton

This, of course, is the perennial question which has plagued agency, radio—and now, television—people for many years. There is no blanket answer, because each advertiser has his own particular problem on the air.

But there has been too much acceptance, both by agencies and advertisers, of the bland assumption that "people just don't listen to radio (or watch TV) in the summer." People will listen, or watch, if good shows are available!

For too many years, network radio showed big drops in summer ratings. Of course it did. What was on? Benny was off—Hope was off—practically every top show was off. In their place were "summer replacements"—with microscopic budgets, talent often little better than amateur, and writing and directing on a similar par. But good local shows maintained, and even increased, their ratings during the summer months—and they, and the good network shows which remained on the air, racked up extremely satisfactory sales results.

Important to sales is the tremendous increase during those months of out-of-home listening—in cars, on portables, and in vacation establishments—a factor long overlooked. In the case of television, ARB reports that 11 shows which stayed on during the summer of 1951 reached almost 9% more viewers than during the winter season. In 1952, 14 shows which remained on network TV reached some 11% more viewers in the summer than they did during the rest of the year!

If the advertiser has a product which is salable the year 'round—and only comparatively few are not—he certainly should not consider curtailment during the summer months. If he has a good network or local show, the only recommendation to give him is to stay with it in summertime.

If he is a spot advertiser, he should also maintain a strong schedule, with the agency carefully checking all schedules and adjacencies, with this objective: to maintain over-all ratings and cost-per-1,000 figures, and to produce the maximum in sales results. In many cases, an additional important factor is the protection of valuable time franchises in, or adjacent to, top-rated shows.

WALLACE H. LANCTON
Director of radio & TV
Dowd, Redfield & Johnstone
New York



Miss Quigley

To me, the question of a hiatus is greatly overrated. Definite repetition is one of the keys to successful advertising and a drop of eight weeks will certainly cause a substantial break in the effectiveness of an air campaign.

In television, a hiatus may be a serious mistake. Because of the large number of single-station and two-station markets, and the large number of local and national advertisers who want to get into these markets, good TV time is at a premium.

Of course, a sponsor with a 52-week contract always gets the preference. But a program which is being carried by a great number of spot stations, or by a network in "station" time, may very easily lose its time by taking a hiatus—time which has often been obtained through considerable effort and after long delays. In a case of this type, I think it is definitely worth the investment just to protect time availability for the sponsor.

All surveys of radio-TV summer audiences seem to establish that there is not nearly as much a drop in audiences as we have believed. Pabst, in spite of putting on cheaper bouts during its summer schedule, had just as high ratings then as it did during the winter. And even half a glance at what has happened to *Mr. Peepers* and *My Little Margie*, which started out as summer replacements, proves a good show will always have an audience.

With regard to summer vacationing, it's been found that rarely more than 20% of the audience is away at one time—and even while away, people still watch TV—(where available) and take their portable radios along. In a study made last summer, it was found that among vacationers in Atlantic City, viewing TV was one of the favorite evening pastimes.

I'd advise, "Don't take that hiatus."

DONNA S. QUIGLEY
Assistant TV director
Cayton, Inc.
New York



Mr. Smith

I think a great deal depends on whether a client is an East Coast advertiser or a West Coast advertiser.

In the West, the climate is fairly regular; therefore, there is no need to take a hiatus since living habits remain about the same all year 'round. In the East, however, the summer brings a definite change in living habits, with increased vacationing, week-ending and daytime and evening activity directed toward keeping cool. With the exodus from homes—and TV sets—to the great outdoors, a TV advertiser in the East is apt to find his viewing public far less in the summer.

However, he has an opportunity for experimentation in the summer. If he is not quite satisfied with his present program, or perhaps has an urge to pioneer a new show idea, this is the time to do it. He won't be bucking the very expensive "luxury" programs which usually take a summer holiday; also, since there is a smaller field of shows from which to choose, his program has a chance to capture a greater share of the viewing public.

The summer presents no problem for the smaller advertiser who participates on programs rather than sponsoring them wholly. If his product is seasonal—such as blueberries, bathing suits, air conditioners—he can reach the public when it's most in the mood to buy. The flexibility of his mode of advertising lets him increase or decrease its intensity to meet seasonal demands.

Radio presents less of a problem in the summertime than does television. Radio is portable. It can go with you anywhere—to the beach, to the mountains, on a cross-county trip. Most people who enjoy radio refuse to surrender it for the summer months—therefore why should the sponsor?

WILLIAM P. SMITH
Director of radio & TV
Charles W. Hoyt Co.
New York

Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by address of asker.



• Follow the signs this summer . . . and choose the road that leads directly to greater sales in this expanding Southern market. That road—of course—is WDSU's persuasive radio voice that influences the buying habits of over 700,000 in the New Orleans market.

As a special aid for producing even *greater* sales, WDSU offers its 'round the clock, 'round the year merchandising program.

WHEN TELEVISION



gives complete coverage

BECAUSE

ITS POWER IS NOW A FULL 190,000 WATTS

NOW THE MOST POWERFUL TV STATION IN NEW YORK STATE

HIGHEST TOWER IN CENTRAL NEW YORK STATE

REACHES 26 COUNTIES IN THE HEART OF NEW YORK STATE

SEE YOUR NEAREST KATZ AGENCY

WHEN TELEVISION SYRACUSE

CBS • ABC • DUMONT
A MEREDITH STATION



agency profile

Fred H. Fidler

V.P. and Pacific Coast Mgr.
J. Walter Thompson, San Francisco

When Fred Fidler walked into JWT's New York headquarters in late 1929, he couldn't have picked a worse time. The stock market had just gone *kaput*, and clients were chipping advertising to the bone. But ex-newspaperman Fidler, who had once cajoled an interview out of Al Capone, talked JWT into hiring him, landed as head of the press bureau in the agency's new San Francisco branch. Then, Fred added a new chore: work as a one-man radio department.

As radio grew rapidly, he grew with it, producing and directing shows for JWT clients like Shell, Swift, and Kraft. He flew big-name movie stars up to San Francisco for guest appearances on his shows, was the first to present them in dramatic sketches instead of cornball "hellos." He spotted new talent, gave early radio support to Al Pearce and Horace Heidt. Tired of working in small studios, he moved radio variety shows into a theatre before live audiences.

After five years of this, he became Shell's account man, later moved, in 1938, to JWT's New York shop to head up the commercial film department. Again, a new element had entered his life: television. He produced over a million-and-a-half dollars worth of film commercials for theatre release in two years, but soon was doing them with the sight-and-sound possibilities of TV in mind.

Predicted Fidler, with great foresight, in the late 1930's:

"Commercial television's effect on advertising will be as far-reaching and revolutionary as its influence on entertainment and education. Televised demonstrations of products and services should surpass most current appeals, combining the persuasiveness of the voice with the conviction of sight. Projection of the comic-strip advertisement . . . introduction and demonstration of models and goods . . . a rejuvenation of testimonial advertising . . . all these and more possibilities intrigue the advertising mind."

In 1948, JWT offered him an assignment in San Francisco—again. And, again he jumped at the chance. In nine days, he had moved his family from New York to the Bay area; a year later he became Pacific Coast manager.

Today, he's boss of a 100-man agency staff, supervises agency operations for the 35 JWT national and regional accounts in the San Francisco and Los Angeles offices, carefully integrates Coast activities with other JWT offices and with clients' national campaigns. Personal interests: his family (four), poker (good), golf (bad). ★★★

Built by Experience . . . Backed by Power★

KPRC-TV is BIGGER and BETTER!



Only *ONE* can be *FIRST* and in Houston it's *KPRC-TV*. . .

first in time . . . first in know-how . . . first in facilities . . . first in the homes of Houstonians! And now, KPRC-TV is first to combine with AM and FM to give Houston a complete, new Radio-Television Center, one of the finest, most modern in the nation.

★KPRC-TV will telecast with 65,000 watts of power with a new amplifier until June, when it will increase its power again to maximum power of 100,000 watts on Channel 2.

40,000 square feet of completely air-conditioned floor space

3 LARGE TV STUDIOS:

A garden studio for outside shows
An audience-participation studio seating 200 people
4 radio studios
Doorways in all Television studios, large enough to admit automobiles
3 rear screen projectors — one for each studio
12 microphones in each studio
3 film previewing studios
Viewing booths over each studio
Complete audition facilities
Separate controls for directors and engineers
Three "memory booths" for announcers and actors
4,000 square feet of prop room space

KPRC-TV

CHANNEL 2 • HOUSTON

NBC • CBS • ABC • DUMONT

JACK HARRIS, Vice President and General Manager
Nationally Represented by **EDWARD PETRY AND CO.**

New and upcoming television stations

I. *New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REPRESENTATIVE
Austin, Minn.	KAUS-TV	6	26 Mar.		18.7	9.35	0	Unknown	Minnesota-Iowa Television Co.	405-A N. Main St.	
Boston, Mass.		50	26 Mar.		257	129	2	1,015,000 VHF§	E. Anthony & Sons, Inc.	555 Pleasant St., New Bedford, Mass.	
Chicago, Ill.	WIND-TV	20	18 Mar.		1,000	500	4	1,410,000 VHF§	Johnson-Kennedy Radio Corp. (WIND)	400 N. Michigan Ave. Ralph L. Atlass	
Des Moines, Iowa		17	26 Mar.		181.2	97.7	0	Unknown	Rib Mountain Radio, Inc.	1125 Tower Ave., Superior, Wis.	
Grand Junction, Colo.	KFXJ-TV	5	26 Mar.		1.43	.715	0	Unknown	Western Slope Bdcstg. Co., Inc.	Box 30	
Indianapolis, Ind.	WBAT-TV	26	26 Mar.		95.1	51.4	1	321,000 VHF§	Marion Radio Corp. (WBAT)	303½ S. Adams St., Marion, Ind.	
Indianapolis, Ind.		67	26 Mar.		124.75	67.13	1	321,000 VHF§	Empire Coil Co.	85 Beechwood Ave., New Rochelle, N. Y.	
Knoxville, Tenn.		26	26 Mar.		21.09	10.54	0	Unknown	Television Services of Knoxville, Inc.	Knoxville	
Las Vegas, Nev.	KLAS-TV	8	18 Mar.		31	16.5	0	Unknown	Las Vegas Television, Inc. (KLAS)	Box 1510 Fred Stoye	Weed TV
Salt Lake City, Utah	KUTA-TV	2	26 Mar.	Fall '53	27.6	13.8	2	82,000§	Utah Bdcstg. & Television Corp. (KUTA)	29 S. State	Hollingbe
San Antonio, Tex.		35	26 Mar.		234	123	2	124,000 VHF§	Alamo Television Co.	Kirby Bldg.	
San Diego, Cal.	KFSD-TV	10	18 Mar.		316	180	1	136,000 VHF§	Airfan Radio Corp., Ltd. (KFSD)	326 Broadway Tom Sharp	Raymer
Twin Falls, Idaho	KLIX-TV	11	18 Mar.	Spring '54	25.0	12.5	0	150 (dealers)	Southern Idaho Bdcstg. & TV Co. (KLIX)	Elizabeth Blvd. & Eastland Drive Frank C. McIntyre	
Victoria, Tex.	KNAL-TV	19	26 Mar.		20	10	0	Unknown	KNAL Television Co.	Victoria Bank & Trust Bldg.	
Yuma, Ariz.		11	26 Mar.		29	14	0	Unknown	Valley Telecasting Co.	c/o Park Dunford, 4134 Bandini Rd., Los Angeles	

II. *New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
Amarillo, Tex.	KFDA-TV	10	1 Apr.	56	30	ABC, CBS	2	13,126 (13 Mar.)	Amarillo Bdcstg. Corp. (KFDA)	John Hopkins	Branham
Ann Arbor, Mich.	WPAG-TV	20	1 Apr.	18.5	10.25	DuM	1	8,000 UHF	Washtenaw Bdcstg. Co. (WPAG)	Edward F. Baughn	McGillvra
Bridgeport, Conn.	WICC-TV	43	29 Mar.	180	91	ABC, DuM	1	15,000 UHF	Southern Conn. & L. I. TV Co. (WICC)	Philip Merryman	Young
Galveston-Houston, Tex.	KGUL-TV	11	23 Mar.	235	125	CBS, ABC	2	225,000 VHF (Feb. '53)	Gulf TV Co.	Paul Taft	CBS TV Spot S
Minot, N. D.	KCJB-TV	13	1 Apr.	28.6	14.3	CBS	1	2,500 UHF	North Dakota Bdcstg. Co. (KCJB)	John W. Boler	Weed T
Sioux City, Iowa	KVTV	9	29 Mar.	29	15.5	CBS, DuM	1	37,000 (RTMA, Jan. '53)	Cowles Bdcstg. Co.	Robert R. Tincher	Katz

III. *Addenda to previous C.P. listings*

These changes and additions may be filled in on original chart of post-freeze C.P.'s appearing in SPONSOR's *9 February issue, and in issues thereafter.*

Albuquerque, N. M., KGGM-TV, target 15 Sep. '53; nat'l rep, Weed TV

Cambridge-Boston, Mass., WTAO-TV, target Sep. '53; on air power 20.2 visual, 11.45 aural; mgr. Frederic S. Bailey; est. VHF sets, 1,009,420 (stations and mfrs.)

Chambersburg, Pa., WCHA-TV, target Aug. '53; nat'l rep, Forjoe; gen. mgr. John S. Booth

Columbus, Ga., WDAK-TV, nat'l rep, Headley-Reed; to be NBC basic affil.; est. sets, 8,000

Decatur, Ala., WMSL-TV, target 15 Oct.; gen. mgr. Frank Whisenant; est. sets 10,000 (dealers)

Durham, N. C., WCIG-TV new call Ch. 46; target 1-15 Aug. '53; to be NBC, DuM affil.; est sets, 10,000

El Paso, Tex., KEPO-TV, target 1 Sep '53

Elmira, N. Y., WTVE, new target 15 May '53

Greenville, S. C., WGVL, new target 1 Aug. '53

Greenville, N. C., WNCT new call Ch. 9; target 1 Sep '53; nat'l rep, Pearson; mgr. A. Hartwell Campbell

Hendersonville, N. C., WHKP-TV, target 1 Sep. '53; nat'l rep, Headley-Reed; mgr. Kermit Edney

Longview, Tex., KTVE, target 1 Aug.; nat'l rep, Forjoe; pres. A. James Henry; comm'l mgr. Wm. M. Morrow; est. sets, 5,400 (distribs.)

Lufkin, Tex., KTRE-TV, target 1 Oct. '53; nat'l rep, O. L. Taylor; mgr. Richman Lewin; est. sets, 2,000 (dealers)

Macon, Ga., WETV new call Ch. 47; target 1 Aug.; proposed starting power 20.88 kw visual, 10.44 kw aural

Missoula, Mont., KGVO-TV, target 4 July '54; nat'l rep, Gill-Perna

Monroe, La., KNOE-TV, new target 1 Aug. '53

Nampa, Idaho, KFXD-TV, target 1 Sep. '53; gen. mgr. E. Hurt

Newport News, Va., WACH-TV (Ch. 33), new target 1 Oct. '53

Peoria, Ill., WEEK-TV, became ABC affil. 8 Mar.

Peoria, Ill., WTVH-TV, target 1 Sep. '53; nat'l rep, Petry

Rochester, N. Y., WVET-TV, target 15 Sep. '53; to be CBS affil.; gen. mgr. Ervin F. Lyke

Salisbury, Md., WBOC-TV, target 1 Oct. '53; gen. mgr. Charles J. Truitt; est. sets, 9,960

St. Louis, Mo., KSTL-TV, nat'l rep, H-R Reps

St. Louis, Mo., WIL-TV, nat'l rep, A. J. Young

Santa Barbara, Cal., KEYT, new target 29 June '53

San Angelo, Tex., KTXL-TV, new target July '53; nat'l rep, O. L. Taylor

Watertown, N. Y., WWNY-TV, new target 15 Nov. '53

*Both new C.P.'s and stations going on the air listed here are those which occurred between 16 March and 30 March or on which information could be obtained in that period.

**Power of C.P.'s is that recorded in FCC applications of individual grantees.

†Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate.

§NBC set figures (1 February 1953).

SPONSOR-TELEPULSE ratings of top spot film shows

Period: 1-7 December 1952

	TITLE (DESCRIPTION), SYNDICATOR, PRODUCER	Multi-market average weighted rat.ng	7-STATION MARKETS		4-STATION MARKETS		3-STATION MARKETS							2-S
			N.Y.	L.A.	Chi	Wash	Atlanta	Balt	Cinc.	Cleve	Columbus	Det	Phila.	S. Fran	Birm
√	***Range Riders*** (Western), CBS Film Sales, Flying "A"	21.6	*	6.5	*	*	*	*	*	24.5	*	*	25.0	25.3	*
***	***Superman*** (kid show), MPTV, Robt. Maxwell	21.1	*	*	18.8	*	*	*	*	*	*	9.3	*	*	22.8
√	***Boston Blackie*** (mystery), Ziv TV	19.4	6.9	*	28.2	*	*	11.5	35.3	*	24.5	*	11.8	20.8	*
√	***Cisco Kid*** (Western), Ziv TV	19.1	10.2	12.9	18.4	10.6	19.8	17.3	25.3	24.5	*	20.3	20.5	20.5	27.8
√	***Jeffrey Jones*** (mystery), CBS Film Sales, L. Parsons	18.9	*	*	20.4	*	*	*	*	*	*	7.8	*	17.8	*
**	***Hopalong Cassidy*** (Western), NBC Film	18.0	14.2	12.0	16.8	20.0	*	17.5	17.3	15.3	14.3	15.8	27.3	28.5	*
√	***Foreign Intrigue*** (adventure), JWT, Sheldon Reynolds	17.7	18.9	10.4	12.6	17.6	15.3	*	21.3	19.3	*	17.3	14.5	17.8	*
***	***Kit Carson*** (Western), MCA TV, Revue Productions	17.7	*	11.4	16.0	9.8	15.3	12.8	*	12.5	13.3	*	24.8	21.8	*
√	***The Unexpected*** (drama), Ziv TV	17.6	14.2	4.0	16.4	*	9.0	9.0	*	18.8	28.5	17.0	12.0	28.5	*
*	***Abbott & Costello*** (situation comedy), MCA TV, TCA	16.8	18.0	10.9	*	*	*	10.8	*	12.3	*	*	16.8	24.8	*
√	***Dangerous Assignment*** (adventure), NBC Film, Donlevy	16.4	13.7	10.5	15.8	12.2	28.8	8.5	19.8	14.3	16.8	15.3	15.3	24.3	*

7 OF THE FIRST 11

TOP FILM SHOWS ON



PROOF OF PROGRAMMING AND VIEWER LEADERSHIP

√ Indicates currently telecast on Channel 4

* Moves to Channel 4 on April 10th, now on another channel

** Not currently telecast but owned by KROD-TV and available for sponsorship

*** Not available for local sales in the El Paso Market

YOU'LL SELL MORE ON CHANNEL 4

1st in Film Shows
1st in Live Shows
1st in Network Shows
1st in Results for Advertisers

KROD-TV
EL PASO, TEXAS

CBS TELEVISION NETWORK

and
Dumont Television Network

RODERICK BROADCASTING CORP.

DORRANCE D. RODERICK, *Chairman*
VAL LAWRENCE, *Pres. & Gen. Mgr.*
DICK WATTS, *TV Sales Mgr.*

FOR DETAILED INFORMATION AND AVAILABILITIES CONTACT YOUR NEAREST O. L. TAYLOR OFFICE

TV film shows recently made available for syndication

Programs issued since December 1952. Next chart will appear 4 May.

Show name	Syndicator	Producer	Length	Price Range*	No. in series
AUDIENCE PARTICIPATION QUIZ					
View the Clue	United Artists	Goldstone Prod.	12½ min.	$40-255	13
Prof. Yes 'n' No	Screen Gems	Lalley & Love	12½ min.	$75-500	26
CHILDREN'S					
Betsy and the Magic Key	Jamieson TV Prod.	Jamieson Film Co.	12 min.		39
King Calico	Goodman	CNC Prod.	15 min.		65
Magic Lady	Official Film	Telemount	8½ min.		13
Streamlined Fairy Tales	Goodman	Goodman	15 min.		13
Terry and the Pirates	Official Film	Official Film	30 min.		26†
COMEDY					
Bert and Elmer	Goodman	Galbreath	15 min.		13
Fearless Fosdick	Sterling TV		30 min.		13
Life of Riley	NBC TV Film Sales	Tom McKnight	30 min.		26
Paul Killiam Show	Sterling TV	Saul J. Turell	15 min.		26
Studs Place	Goodman	Biggie Levin	30 min.		65
The New Hank McCune Show	United TV Programs	Hank McCune	30 min.		26
DANCE					
Ballets de France	March of Time	March of Time	15 min.		26
DOCUMENTARY					
Canine Comments	Louis Weiss & Co.	Adrian Weiss	15 min.		52
Crusade in the Pacific	March of Time	March of Time	26 min.		26**
Problem Spots	British Information Services	Sergei Nolbandov & Fred Kahlenberg	26 min.		13
DRAMA, MYSTERY					
American Wit and Humor	March of Time	March of Time	30 min.		18
Craig Kennedy, Criminologist	Louis Weiss & Co.	Adrian Weiss	30 min.		26
Crown Theatre	CBS TV Film Sales	Bing Crosby Enterprises	30 min.		26
Douglas Fairbanks Presents	NBC TV Film Sales	Doug Fair Corp	30 min.		39
Favorite Story	Ziv	Ziv	30 min.	$115-3,000	39
I'm the Law	MCA TV, Ltd.	Cosman	26½ min.	on request	26
Into the Night	Sterling TV	Saul J. Turell	30 min.		26
Little Theatre	Teevee Co.	Teevee Co.	15 min.		52
Orient Express	PSI-TV, Inc.	John Nasht	26½ min.		26
Our Living Language	March of Time	March of Time	15 min.		26
Play of the Week	PSI-TV, Inc.	Edward Lewis	26½ min.		26
Sovereign Theatre	Stuart Reynolds	Gil Ralston Arthur Ripley	26 min.	100% Class A	13
The Visitor	NBC TV Film Sales	Marion Parsonnet	26 min.		44§
HISTORY					
Ghost Towns of the West	Simmel-Meservey TV Prod.	Simmel-Meservey TV Prod.	30 min.		13
INTERVIEW					
Lilli Palmer	NBC TV Film Sales	Chuck Kebbe	15 min.		26
MUSICAL					
Enchanted Music	United TV Programs	George Richfield	26 min.		13
Foy Willing and the Riders of the Purple Sage	RCA Recorded Program Services	Foy Willing TV Prod.	15 min.		260
Liberace	Guild Films	Louis B. Snader	26 min.	$125-2,850	117
NEWS					
Daily News	INS	Telenews	12 min.		Mon-Fr
Telenews Weekly	INS	Telenews	12½ min.		One week
United Press Movietone	United Press	UP-20th Cent. Fox	10-20 min.		Mon-Fr
Weekly News	NBC TV Film Sales	NBC	15 min.		Weekly
SPORTS					
American Sports	PSI-TV, Inc.	Robert Sheets	13½ min.		13
Beat the Experts (variety)	Sterling TV	Telenews	15 min.	$45-150	65
Beat the Experts (quiz)	Sterling TV	Telenews	3¼ min.	$15-50	65
Call the Play	Guild Films	Leonard Key	12 min.	$24-280	130
Daily Sports	INS	Telenews	3½ min.		Mon-Fr
Famous Fights from Madison Sq. Garden	Du Mont Film Sales	Winik Films	12 min.	$50-500	26
Madison Square Garden	Du Mont Film Sales	Winik Films	12 min.	$50-400	26
Madison Square Garden	Du Mont Film Sales	Winik Films	26 min.	$80-750	26
Roller Derby	TV Exploitation Co.	Leo A. Seltzer	30 min.		52
The Thrill of Your Life	Louis Weiss & Co.	Adrian Weiss	30 min.		39
This Week in Sports	INS	Telenews	12½ min.		One week
TV's Baseball Hall of Fame	Lew Fonseca	Motion Pictures for Television	15 min.		77
TRAVEL					
Know Your Land	Bengal Pictures	Phil E. Cantonwine	13 min.		13
WESTERN					
Annie Oakley	CBS TV Film Sales	Annie Oakley Prod.	30 min.		26
Cowboy "G" Men	U.A.T.V.	Henry B. Donovan	26½ min.	$100-1,500	13
Tales of the Old West	Bengal Pictures	Phil E. Cantonwine	12 min.		13
WOMAN'S NEWS					
For Women Only	Telenews	Telenews	12½ min.		One week
Home Is Happiness	Packaged Programs, Inc.	Packaged Programs, Inc.	12½ min.		195

*Where price range is not given it has not yet been fixed; or syndicator prefers to give price only on request. †National sponsor has 54 markets. Rest now available on spot basis. **Run originally in 1951, now being re-released. §Now running on NBC network as "The Doctor"; to be syndicated under new name.

See page 46 for the Film notes and trends

TELEVISION'S SPARKLING NEW STAR!

Liberace

WINNER OF TWO HOLLYWOOD TV ACADEMY ACHIEVEMENT AWARDS . . .

★ "Most Outstanding Male Personality of the Year!"

★ "Best Entertainment Program of the Year!"



This is the brilliant musical half-hour program which produced $7,000,000 worth of new business for one sponsor in 13 weeks! Now available to you!

TYPICAL SPONSORS

Breast o' Chicken Tuna, Baltimore, WBAL-TV—Chicago, WGN-TV — Detroit, WXYZ-TV — New Orleans, WDSU-TV—Houston, KPRC-TV—Buffalo, WBEN-TV; Purex Cleaning Agent's, San Diego, XETV; Ford Dealers' Association, Milwaukee, WTMJ-TV—Rockford, WTVO—Green Bay, WBAT-TV; Ament's Colorado Springs, KKTV; Citizen's National Bank, Los Angeles, KLAC-TV; U. S. National Bank, Portland, KPTV; Curtis Hotel, Minneapolis, WCCO-TV; First National Bank, St. Paul, WCCO-TV; Regal Amber Beer, San Francisco, KGO-TV; Valley National Bank of Arizona, Phoenix, KPHO-TV—Tucson, KOPO-TV; Denver National Bank, KBTV; Dallas, Republic National Bank, KRLD-TV; El Paso, State National Bank, KTSM-TV; Louisville, Citizen's Fidelity Bank, WAVE-TV; Washington, D. C., Pepsi-Cola Bottling Co., WTTG-TV; Nash Dealers' Association, Kansas City, WDAF-TV; Omaha National Bank, Omaha, KMTV; Bowman Biscuit Co., Lubbock, Texas, KDUB-TV — Albuquerque, KOB-TV, San Antonio, WOAI-TV—Amarillo and Pueblo, Fidelity Bank, Indianapolis, WFBM-TV and Scranton, WTUV.

Produced by Louis D. Snader
for GUILD FILMS Release

GUILD FILMS CO., INC.

510 MADISON AVE. NEW YORK 22, N. Y.

CHICAGO • DENVER • CLEVELAND • LOS ANGELES

OTHER GUILD PRESENTATIONS: Invitation Playhouse • Close-up • Sports Library • Film Stock Shot Library • Feature Films • Lash of the West (over ABC).

No. 1 IN A SERIES

Why Song-Ads SELL

Song Ads Sell the Consumer Subconsciously!

And he stays sold. The rhyme, rhythm and repetition of Song Ads is absorbed without the listener actually realizing it. This is proven by thousands from coast to coast who hum these tunes and buy what they say to buy.

Three Song Ads on audition record any one product $75.

Song-ads COMPANY
5927 Sunset Blvd.
Hollywood 28, Calif.
GLadstone 6181

SA/3-Rs = R/S
Write For Details

Exclusive TV
Distributors for

ENCYCLOPAEDIA BRITANNICA FILMS

Catalogue & Rates
On Request

ASSOCIATED PROGRAM SERVICE

A Division of Muzak Corp.

237 West 54th St.
New York 19, N. Y.

Phone: Plaza 7-7700

(See pages 108, 112, 113 for further details on EBFilms)

Film notes and trends

More names: "You're going to find more and more names in syndicated films," says CBS Television Film Sales' Sales Promotion Manager Walter Scanlon. He made comment in noting that *Crown Theatre*, new CBS drama program featuring Gloria Swanson as m.c., had been sold in 11 markets "before we even hit our release date."

Ohio Oil Co. sponsors *Crown Theatre* in eight markets (started 1 April) and Pittsburgh Brewing Co. has signed for Pittsburgh. Chevrolet dealers have show in Los Angeles; Jenkel-Davidson Optometrists in San Francisco. Several other markets are under consideration now by other sponsors.

Crown Theatre, originally produced *sans* Swanson, stars the actress in several of individual dramas. In addition series benefits from her presence to introduce and warm up audience for each program, much in the manner of a Robert Montgomery theatre.

▼ ▼ ▼

Magazine of air: Telenews' *For Women Only*, new show which company is seeking to sell on national spot basis to one or several clients, departs from usual woman's show format. Instead of straight interview and cooking combination, program uses magazine format to present varied stories of interest to women.

If Telenews decides to sell *For Women Only* on syndicated basis, main pitch may be to stations with suggestion they incorporate program as part of their regular local programs as top-interest hypo.

Two national clients were reported considering show at presstime, one cosmetic, other a soap manufacturer.

▼ ▼ ▼

Comic book tie-in: Canada Dry, which sponsors Official Films' *Terry and the Pirates* in 55 markets, is now giving away a Terry comic book free with every carton of Canada Dry sold in those markets. Show is placed on spot basis alternate weeks this season but Official believes there's strong possibility it will have second sponsor in fall on national basis.

Comic book giveaway benefits both product sales and program by stimulating youngster enthusiasm for beverage and *Terry and the Pirates*.

▼ ▼ ▼

Commercials included: New syndicated film show now in production will offer clients services of production unit and program's characters in tailor-making commercials. Costs will be held to minimum because producer will provide camera work, sets for free. Program is called *Adventures of Blinkey*, with Murray King as producer for Blinkey Productions Inc.

King says he has three in the can, plans 26 of the 12½-minute kid shows. Other unique aspect of plan is publication of Blinkey books for simultaneous release with program. Clients will be able to buy books at low cost as premiums for distribution.

▼ ▼ ▼

Replacement price: Reynolds Productions is angling its *Sovereign Theatre* film series for summer sponsorship. Stuart Reynolds reports show is available starting July on second-run basis in 24 markets now being used by Hamilton Watch for show's first run under *Your Jeweler's Showcase* title. It's available first run in rest of U.S. markets. "For a national advertiser," Reynolds reports, "we have priced both the first and second runs as if they were all second runs."

Reynolds is also currently pitching *Jack London Adventure Theatre*. Series includes three half hours which were screened originally on *Schlitz Playhouse* plus 52 planned Jack London stories.

▼ ▼ ▼

Rerun success: Harry S. Goodman's kid show, *King Calico*, originally run live in Chicago, is now on a return trip to that city via film. Goodman says the film show is getting higher ratings now on film than the first, live version, did. The film is also carried in Detroit.

See new TV film shows chart, p. 44.

TV COSTS GOT YOU DOWN?
The Sportsman's Club
52 popular, well rated, 15 minute hunting, fishing and outdoor shows featuring Dave Newell and panel of experts. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

Like to catch Philadelphia

. . . or New York, for example, with a "live" Hollywood glamour show at 9 P.M. (EST) . . . then "air" the same show same day in Los Angeles 3 hours later—9 P.M. (PST)? Want to bridge this coast-to-coast gap of time and space effectively, brilliantly—at low cost?

ANSWER: **Use Eastman Film** (Air for N. Y. and TV-Record at 6; be ready to project and show in L.A. at 9 as specified).



Eastman Television Recording Camera Installation—NBC—New York.

For complete information write to:

Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Radio

...and now a message from our sponsor

TV

by Bob Foreman

"Sumer is icumen in, lhude sing cuccu!" said a contemporary of Chaucer, which sounds somewhat as if he were thinking of a typical summer TV replacement. In an effort to achieve the most rock-bottom economy, many advertisers provide little more than a cuckoo bird for their summer video viewers.

Summer is also rapidly becoming the season of reruns for those folks who have their shows on film. Again large savings are effected. From an audience point of view as well as what is done for one's pocketbook, the rerun provides a lot of logic for an advertiser. No matter how successful his first runs were, there's little chance that over half the available audience saw the program first time around. This leaves a goodly number of homes that never saw the show when it first went out over the air plus the homes that have added television to their way of life plus the people who would either like to, or at least wouldn't object to seeing the same program over again on the television screen.

The sponsor of a top-coin *live* show, on the other hand, is forced to look for something else if he wishes to save money and/or give his stars a rest during the summer 13 (or eight) weeks.

Last year a number of smart advertisers decided to make a complete break from their regular fare and dish up music, let's say, if their regular vehicle was drama, or quiz if it was situation comedy.

Then there was the camp which firmly believed in maintaining as much program continuity as possible but on a pared-down basis, of course. For example, they left stars out of their drama or their music and presented the same type of show they had all winter long merely minus the name people involved.

There is wisdom and a raft of sensible arguments in favor of either of these approaches to warm weather. The main thing that counts is staying with the medium so that product ideas can be implanted more deeply. Though ratings do tend to slip in TV, they have not taken the beating, so far, at least, that radio used to when its winter audiences had no TV to compete with. Perhaps this will occur when TV saturation or near saturation is finally achieved. Until then the new people joining up with the medium and the new stations opening up tend to keep the summertime livin' quite easy as far as TV audience-availability is concerned.

One twinge of sadness sneaks over me, however, as I think of the past two TV summers as well as the one just ahead. I wish that we didn't have to do all this economizing for one reason. If it weren't for the cost of winter TV, more advertisers might be willing to invest in shows that could very well turn into winter wonders.

That used to happen in the heyday of radio. Most of us can recall many of the great programs that sprang from somebody's summer gamble, among them *Aldrich*

Attention-catching Benrus pitch uses puppet version of Sid Caesar to sell product (see p. 50)



Advertisement

T. V. story board

A column sponsored by one of the leading film producers in television

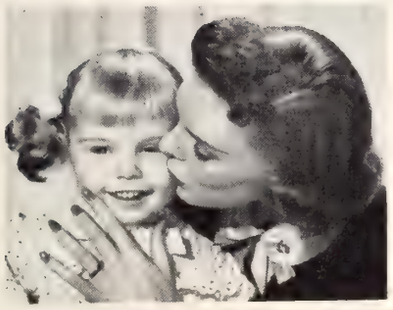
SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



From the word "Go" in the "Go Cunard" opening, the universal urge to travel is *really* stimulated in this 1-minute spot that packs every second with *sell.* Quick glimpses of famous foreign sights merge into glamour shots of fun and luxury on board . . . convincing proof that Cunard's way of "Getting there is half the fun!" A reprise of the "Go Cunard" opening clinches the sale for a Cunard sailing. Created by Sarra for The Cunard Line through Kelly, Nason, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Realistic "how to" technique sparks this new TV commercial for Helena Rubinstein's Stay-Long Lipstick. Demonstration and sell are deftly interwoven as an attractive mother applies her lipstick, then turns with [illegible] spontaneity, to kiss her little girl as the "voice over" emphasizes [illegible] "you're *confident* your lipstick will not smear." In a change-of-pace [illegible] a novel animation of the lipstick repeats the demonstration and the final shot completes product identification with a galaxy of glittering lipsticks. Produced by SARRA for Helena Rubinstein, Inc., through Hewitt, Ogilvy, Benson & Mather, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Sheer magic in stop motion . . . To the bounce of the conga beat in the theme song, "Luckies Taste Better," a line of Lucky packages dances from one conga drum to another. Cigarettes hop out to form letters L.S.M.F.T.; and the tobacco from a cigarette stands alone in Lucky's "tear the paper" test, then falls into a heap of "fine tobacco." The latest of many ingenious stop-motion commercials produced by Sarra for the American Tobacco Company through Batten, Barton, Durstine & Osborn, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

they came! they saw! they BOUGHT!

harry m. miller, inc. advertising.. merchandising
595 E BROAD ST. COLUMBUS 15, OHIO Adams 7243

November 14, 1952

Mr. Frank Jones
WBNS-TV
495 Olentangy River Road
Columbus, Ohio

Dear Mr. Jones:

I thought you would be interested to know the affect of the advertising schedule for our client, Pickerington Creamery, on WBNS-TV's "Aunt Fran and her Playmates" series.

The reaction from the trade has been highly satisfactory. Pickerington's powdered milk, comparatively unknown before this recent TV campaign, has gained distribution in many new outlets, and repeat orders for the product are high. Your station merchandising department outdid itself in preparing the point-of-sale material which called attention to our television schedule. Despite the fact that a 70¢ purchase is required to secure Aunt Fran's Fingertip Puppet premium, including box top and 25¢, the returns have been most gratifying.

Very truly yours,
HARRY M. MILLER, INC.
John W Corbett Jr
John W. Corbett, Jr.
Account Executive.



Indicative of all WBNS-TV's product promotion, both Pickerington Creamery's product and an appealing premium were cleverly integrated into the top-rated Aunt Fran show . . . resulting in a gratifying sales increase for the client.

WBNS-TV, the Nation's Number 1 Test Market Station.

wbns-tv
COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street
REPRESENTED BY BLAIR TV

Family, Information Please, Duffy's Tavern, to name a few.

But I'm afraid nobody's going to experiment with a $30,000 weekly talent nut when the board of directors is off fishing.

commercial reviews

TELEVISION

SPONSOR: ***Benrus Watch Co.***
AGENCY: ***Prepared by J. D. Tarcher & Co., N. Y. C., recently merged with Cecil & Presbrey, N. Y. C.***
PROGRAM: ***Announcement***

In a very few seconds Benrus manages to capture the TV-viewer's attention, to entertain him (or her), and to get a good start on a sale. This is achieved by a most engaging Sid Caesar puppet which is being used in the Benrus spots. This puppet nicely dolled out as Sid's character of the wacky Teutonic professor, replete with battered stovepipe hat and thick accent, describes the watch in what I guess is Sid's voice. At least, that's what comes out of the soundtrack.

There isn't much time left to talk about the product and, of course, the most basic impression is of the puppet. But the message does get listened to and watched and the frequency with which it pops up should overcome the lack of a longer selling message. By using one of TV's best known characters, Benrus has come up with quite a different commercial.

SPONSOR: ***Johnson & Johnson Band-Aid Plastic Strips***
AGENCY: ***Young & Rubicam, N. Y. C.***
PROGRAM: ***Announcement***

Every once in a while it is possible to point to a piece of animation and state that, "Here is a commercial idea made more realistic and even more graphic than a live picturization of the product would be." I am pointing, impolite as that may be, right now to the Johnston & Johnston epics for Band Aids.

Animation causes the little bits of adhesive and gauze to float through the air. It then plants the bandage on a boy's arm. That arm then goes into water and the adhesive holds.

Here is a spritely commercial that is still packed with hard sell . . . sell based on sound advertising reasons-why. ★ ★ ★



More popular than ever, a better salesman than ever, "Hoppy" will move your product too!

The cowboy who made cowboys famous is available for exclusive sponsorship . . . at a local market price. And Hopalong Cassidy is a bigger buy than ever before.

Ratings like 28.6 in Philadelphia and 28.3 in San Francisco say so.

Success stories like the 200% sales jump for Nehi beverages say so.

And you'll say so when "Hoppy" puts his salesmanship to work for you . . . takes your product to the top of your industry.

Moreover, with this PROFIT-PROVED program you get large and loyal audiences PLUS a field-tested, hard-hitting campaign of local advertising, promotion, publicity, exploitation and merchandising.

"Hoppy" may still be available in your markets. But hurry! Call, wire or write today.

NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES

PAPER NAPKINS

SPONSOR: Hudson Pulp & Paper Corp. AGENCY: Biow

CAPSULE CASE HISTORY: *Hudson sponsors a noonday news program on WBZ. One day, a single announcement on the show offered a coupon redeemable in stores for a sample of the Hudson Napkin products. Results were startling, according to the sponsor. A total of* 20,361 *requests flooded in from every county in New England. Stores in the area were so swamped with redemption requests that they were forced to make hurry reorders of Hudson products.*

WBZ, Boston PROGRAM: News



AUTOMOBILES

SPONSOR: Wentworth & Irwin AGENCY: Showalter Lynch

CAPSULE CASE HISTORY: *Wentworth & Irwin is a Portland, Ore., automobile sales agency. It wanted to introduce the new Nash "Airflyte" model to the public. To do so, the agency purchased a series of* 175 *announcements on KWJJ over a four-week period; it also arranged for three "remote" broadcasts to originate direct from its display floor. During the four-week span, the sponsor sold* $80,000 *worth of cars. His total advertising investment for announcements and programs was* $700.

KWJJ, Portland, Ore. PROGRAM: Announcements

PLUMBING & HEATING

SPONSOR: Henry Ford AGENCY: Direct

CAPSULE CASE HISTORY: *When this sponsor began broadcasts on WIP in March* 1949, *he employed* 23 *people, owned seven trucks, had no showroom and did a yearly volume of* $175,000. *He purchased schedules of early morning weekday weathercasts and newscasts (between* 6:45 *and* 8:45 *a.m.) as well as a twice-a-week* 7:15 *to* 7:30 *p.m. news program on WIP. In January* 1953, *still on the air, Ford employed* 60 *people plus* 10 *salesmen, owned* 21 *trucks, had acquired an elaborate showroom, and now does an annual volume of* $750,000.

WIP, Philadelphia PROGRAM: Weather, newscasts

HOUSEHOLD HARDWARE

SPONSOR: Hunter's Household Hardware AGENCY: Direct

CAPSULE CASE HISTORY: *When Hunter's, which uses a daily announcement on CFJC, opened a bargain basement, it publicized the opening with three extra pitches. Radio is the only ad medium the store uses. During the first three hours of the opening,* 500 *customers jammed the* 15′ *by* 55′ *basement. The owner had to call on his wife and son to help him. The crowd was so thick that some* $80 *worth of small items were pilfered. But the sales volume more than compensated for the thefts.*

CFJC, Kamloops, B.C. PROGRAM: Announcements

FIRE EXTINGUISHERS

SPONSOR: Stookey Glass Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Daily at noontime* (12:15 *to* 12:30 *p.m.) this firm sponsors a news broadcast. One day just before Christmas, it ran a commercial on the program for fire extinguishers, asking listeners to call orders in direct. The phone started to ring at the end of the program and within the next* 30 *minutes, the sponsor wrote* 38 *orders for the fire extinguishers.*

KFQD, Anchorage, Alaska PROGRAM: Newscast

GROCERIES

SPONSOR: Piggly Wiggly Grocery AGENCY: Direct

CAPSULE CASE HISTORY: *During the* 1952-'53 *winter season, this Fairbanks grocery has been sponsoring a half-hour Thursday night program on KFAR, called* Spelling Bee. *One Thursday, the sponsor offered a dozen eggs, free, to the first* 100 *customers who came in on Friday morning and purchased* $5 *or more in groceries. The store opened at* 8:00 *a.m. By* 9:30 *a.m.—*90 *minutes later—Piggly-Wiggly had made the* 100*th sale in the egg-winning amount or higher.*

KFAR, Fairbanks, Alaska PROGRAM: Spelling Bee

SEAT COVERS

SPONSOR: Allen Auto Seat Cover Co. AGENCY: Direct

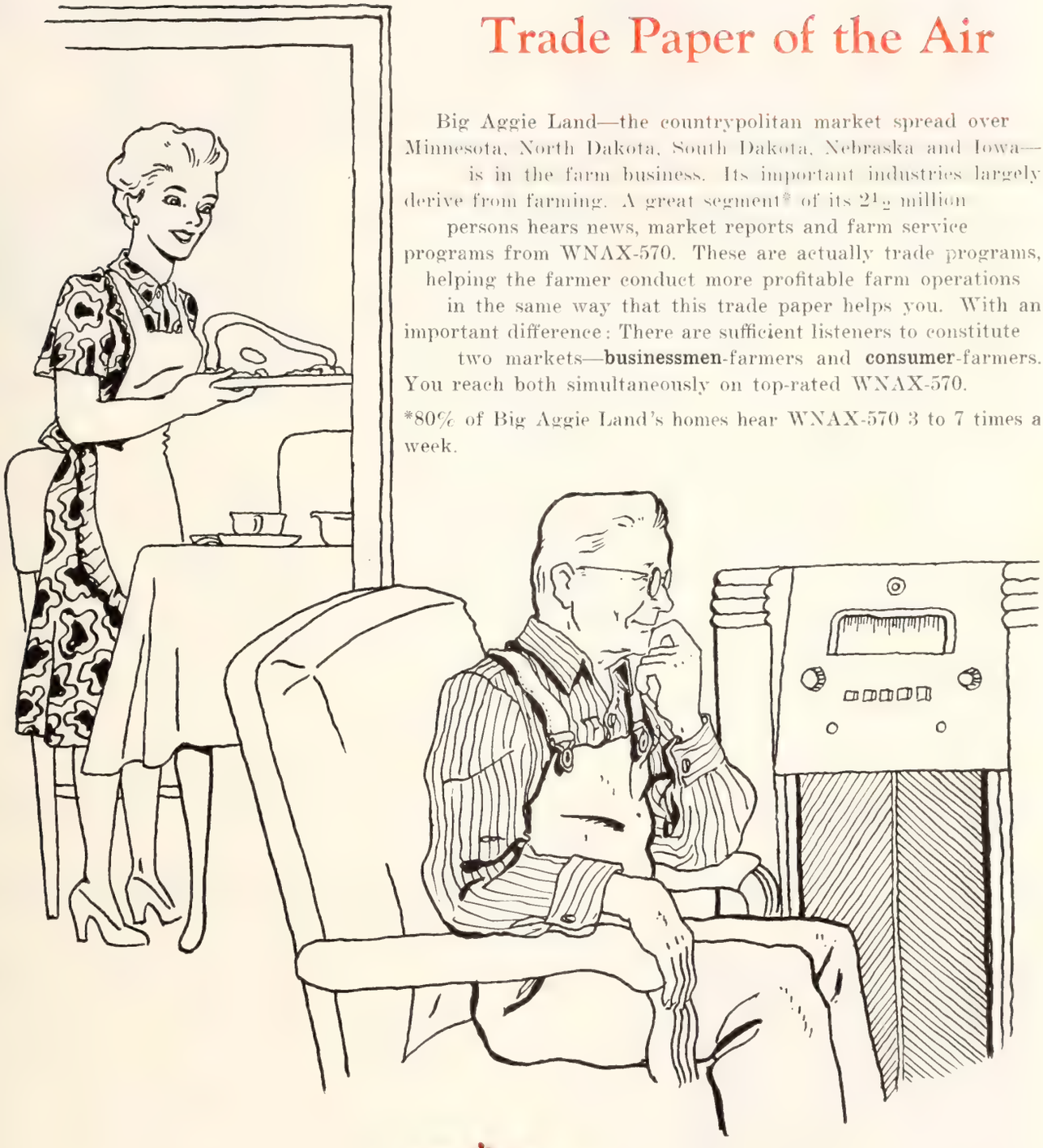
CAPSULE CASE HISTORY: *To try out radio, this firm purchased a series of five announcements weekly, Wednesday through Sunday, on WXLW. That was in December* 1951. *A year later, the sponsor was still using the station to sell his seat covers and promote automobile interior repair service. During that* 12*-month period, the company's sales increased* 300%, *according to owner Ted Allen. He states: "I began radio advertising as an experiment. Needless to say, I am very pleased with the results, and am now using it as a productive sales plan."*

WXLW, Indianapolis PROGRAM: Announcements

Trade Paper of the Air

Big Aggie Land—the countrypolitan market spread over Minnesota, North Dakota, South Dakota, Nebraska and Iowa—is in the farm business. Its important industries largely derive from farming. A great segment* of its 2½ million persons hears news, market reports and farm service programs from WNAX-570. These are actually trade programs, helping the farmer conduct more profitable farm operations in the same way that this trade paper helps you. With an important difference: There are sufficient listeners to constitute two markets—**businessmen**-farmers and **consumer**-farmers. You reach both simultaneously on top-rated WNAX-570.

*80% of Big Aggie Land's homes hear WNAX-570 3 to 7 times a week.





WNAX-570
Yankton-Sioux City
A Cowles Station
Represented by The Katz Agency
CBS Radio

round-up

Pulse study lists out-of-home, in-home listening figures

The first area study embracing "out-of-home" as well as "in-home" listening was recently completed by Pulse, Inc. for WHDH, Boston.

The survey covers 25 counties in four states—Massachusetts, Maine, New Hampshire, and Rhode Island and gives ratings in those counties for all Boston stations. The ratings are broken down to include in-home, out-of-home, and total listening.

The importance of the out-of-home listening factor is shown in following ratings of WHDH 15-minute shows at various times of the day, Monday through Friday, January 1953:

Air time	Program	In-home	Out-of home	Total
8 a.m.	News, Ray Dorey	3.6	1.0	4.6
10 a.m.	Carnival of Music	4.1	1.0	5.1
12 noon	News, Bing Crosby	3.0	1.0	4.0
3 p.m.	Back Bay Matinee	3.5	1.0	4.5
6 p.m.	News, Sports	4.9	1.3	6.2
8 p.m.	Romance in the Air	2.6	.9	3.5
10 p.m.	Basketball, Hockey	3.3	1.5	4.8

It can be seen that out-of-home listening accounts for at least 20% of the total rating in these cases, which are representative of findings in the whole survey. One reason out-of-home listening mounts up this high is that the station's music-and-news format lends itself to automobile listening.

"We feel this is the most complete circulation data on radio listening ever made available to advertisers for the determination of the value of their own individual programs," says Bill McGrath, managing director of WHDH. "For the first time, a buyer can accurately determine the cost-per-1,000 in a station's area. The study also brings into true focus the real value of radio in a heavily saturated TV area."

John Blair & Co., WHDH rep, has detailed information available on the survey. ★ ★ ★

Too much security kills drive in men, says Esty's Wulfeck

A new approach to success in business was outlined by William Esty Co.'s Vice President Wallace H. Wulfeck, in a speech before the Canadian



Wulfeck (center) gave business behavior tips

Association of Broadcasters 9-12 March convention in Montreal.

Wulfeck charged that big business sometimes "leads men who have a competitive spirit . . . to live 'quiet lives of desperation' through a pervading sense of frustration and personal failure." In giving men security, he amplified, "we have, at times, killed incentive, or drive."

He advised delegates to keep in mind "what may be happening inside the other fellow in terms of the satisfactions or threats to his goals and aspirations in life" when handling executive personnel within their respective organizations.

The cure for troublesome business behavior? "In most cases—proper recognition, status and rewards are good medicine," he summarized.

In the picture (left), Wulfeck (center), chats with two Canadian broadcasters: D. Malcolm Neill (left), CFNB, Fredericton, N. B., chairman of the CAB; and William M. Guild, CJVI, Victoria, B. C. ★ ★ ★

WBKB revamps lineup, offers merchandising plan

One immediate result of the American Broadcasting Co.-United Paramount Theatres merger was revamping of the daytime programing lineup at station WBKB, Chicago.

Effective 30 March, news, weather, and utility information took the daytime spotlight, according to John Mitchell, ABC v.p. and general manager of the network's Chicago outlet.

In addition, WBKB is offering its food manufacturer advertisers a merchandising plan called "Shopper Stopper."

Under terms of the plan, qualifying advertisers will receive an intensive display promotion for one week in 600 Chicago area food stores of the A&P and National chains.

The top-to-bottom daylight schedule revamping is highlighted by addition of: five-minute news telecasts; quick weather announcements every 30 minutes; a pair of unique children's shows during the lunchtime period; a 15-minute newscast at 12:30 a.m. as the final program in each day's operations.

To qualify for the "Shopper Stopper" plan offered by the station, manufacturers must: (1) have distribution in the Chicago area stores of the A&P and National chains; (2) be acceptable to WBKB; (3) contract for a net expenditure of at least $1,000 per week in time costs for at least 13 consecutive weeks (entitling the manufacturer to the full 600 store point-of-sale promotion), or spend $500 per week for 13 weeks (entitling him to consideration for store promotion in 300 stores.)

Products currently part of "Shopper Stopper" include Bosco, Canada Dry, Kellogg's, Sawyer, Boraxo, Coca-Cola, Saran Wrap, Krinkles. ★ ★ ★

Store switches late night to accommodate "Lucy"

Some stores open late on Monday nights have found that the appearance of *I Love Lucy* on TV screens at 9:00 p.m. (CBS TV) does not do business any good.

Philip Morris, *Lucy's* sponsor, reports there is a trend to move its "open late" night to another day of the week. Typical of this trend is the card mailed recently by Franklin Furniture and Appliance Co. in Chicago to its customer list. It said: " 'We Love Lucy'—which calls for a change in store hours. Starting next week, we will be open *Tuesday* and Thursday, 9:00 a.m. to 9:30 p.m." ★ ★ ★

Briefly . . .

To help advertisers and agencies interested in getting accurate UHF set counts, distributors in the Youngstown, Ohio, area will record each



Trio solves Youngstown UHF set-count problem

month's sales, and send figures to Simonton-Jones, an auditing firm. Local stations and distributors will receive a total figure for the month's sales, to pass on to agencies and clients. The plan was worked out by Len Nasman, sales manager of WFMJ-AM-FM-TV, Arthur Jones, president of the Simonton-Jones auditing firm, and Ray O'Connell of NBC station relations (l. to r. in picture.)

* * *

The novelty of early-morning television is wearing thin, according to Paul Masterson, who does an 5:30-8:00 a.m. d.j. show on KECA, Los Angeles. "Mail from listeners indicates that both men and women have returned to the breakfast radio listening habit after a hiatus caused by the novelty of a TV set," Masterson reported recently.

* * *

When WTVI, St. Louis, received its construction permit from the FCC last November, top personnel launched plans to "merchandise" the new UHF station to the public *before* it began operation (about 1 May). Bernard Wilson, general manager; Ted Westcott, program director; and John Hyatt, sales manager, guided the intensive program of "education and advertising." Ten thousand bumper stickers heralding WTVI were distributed. Full-page newspaper ads called attention to a five-day UHF show, held 2-7 March at the Famous-Barr department store. At the show, exhibits, pamphlets and articles explained fundamental principles of UHF to visitors. The St. Louis *TV Review* ran an architect's sketch of the

(*Please turn to page* 111)

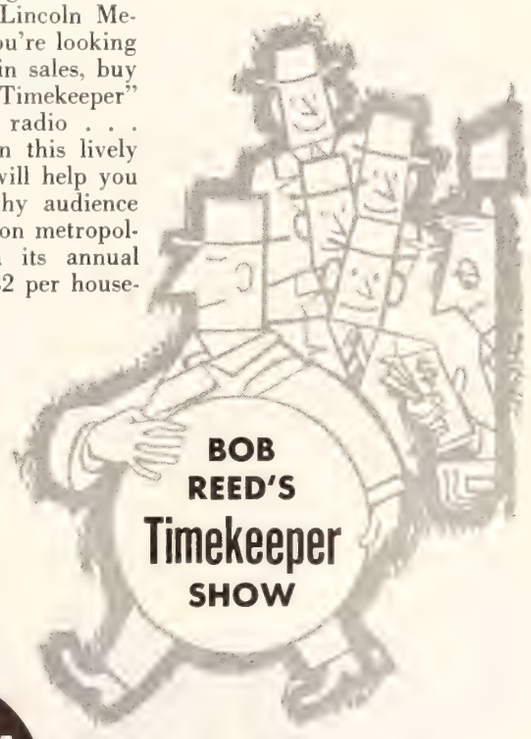
Landmarks in history . . and . . .



landslides in sales

The Nation's Capital is famous for both . . .

If you're looking for landmarks, try the Lincoln Memorial . . . if you're looking for a landslide in sales, buy Bob Reed's "Timekeeper" show on WRC radio . . . participations on this lively morning show will help you reach the wealthy audience in the Washington metropolitan area, with its annual income of $7,282 per household.



WRC

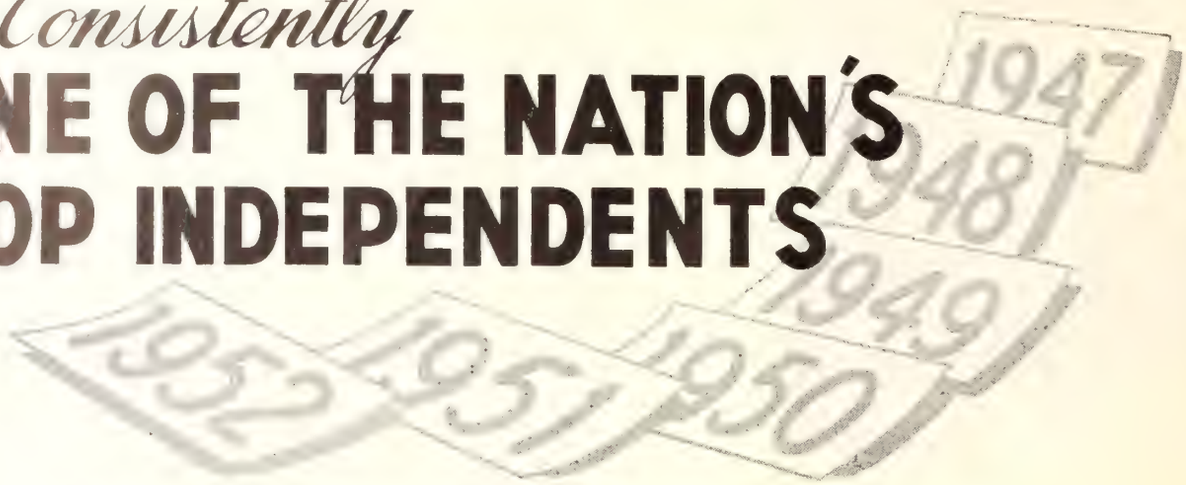
NBC in Washington

980 on AM • 93.9 on FM

Represented by NBC Spot Sales

Consistently

ONE OF THE NATION'S TOP INDEPENDENTS



Among all Hooper-rated independent stations, from 8 a.m. to 6 p.m. WNEB is rated second coast-to-coast and first East of the Mississippi.*

Consistently . . . INDEPENDENT WNEB TOPS THREE OUT OF FOUR NETWORK STATIONS SERVING WORCESTER

HOOPER AUDIENCE INDEX — November-December, 1952

Time Periods	WNEB	Network Station A	Network Station B	Network Station C	Network Station D
Mon.-Fri. 8 a.m.-12 Noon	**27.7**	16.5	3.4	9.7	41.5
Mon.-Fri. 12 Noon-6 p.m.	**31.9**	5.2	5.8	8.8	46.8
Mon.-Fri. 6 p.m.-8 p.m.	**27.7**	14.8	6.1	10.0	40.9

AGAIN IN '53 . . . WNEB will carry all home and away baseball games of the Boston Red Sox.

AGAIN IN '53 . . . WNEB is your best buy in New England's third largest market.

Nov.-Dec. Unaffiliated Index



WORCESTER
MASSACHUSETTS

Represented by: THE BOLLING COMPANY, INC.

SPONSOR



Summer Selling Section: 1953

Facts and charts show why summertime radio and TV are wise buy. Audiences are available and consumers have the money to spend

Report on 1952 summer highlights

Events and trends of summer 1952 have been analyzed in brief, quick-reading form. Purpose: to point up lessons, tips for 1953 summer air advertisers. Here are some of the topics covered. *Replacement programs*: how you can make a wise selection as shown by past studies for summer clients. *Political conventions*: Figures show dimensions of convention audiences, proving that audience is available if show has strong enough appeal. *Reruns of net film shows*: clients tried this approach last year with success, more are planning reruns for this summer, radio as well as TV shows. *Spot business*: how spot radio, TV fared last summer **page 58**

Network radio and TV: summer 1953

Radio: Networks are facing summer with confidence, feel there is less uncertainty about rates. Interest is centered on effect of 52-week discounts offered by CBS, NBC. Webs feel that a healthy majority of their clients will remain on during summer. There is lots of program activity going on at most of the nets. *TV*: Though worried about costs, most video network clients seem committed to a no-siesta policy. The nets offer a variety of gimicks to offset habitual summer slowdown. These include 52-week discounts, program contributions, film reruns, and lower-cost shows. TV set sales will keep up audience level **page 62**

7 pages of research facts on summer

This report to advertisers includes facts on consumer spending, availability of audience, sets-in-use for summer vs. winter months **starts page 65**

1. *Economic indices shows business in major categories stays vigorous throughout summer season* **page 66**

2. *People are available to hear and watch broadcasts despite vacations, these surveys show* **page 67**

3. *Sets-in-use chart (Nielsen) shows radio in summer stays strongest in afternoons* **page 70**

4. *Chart (Pulse) shows how much out-of-home adds to in-home ratings of varied programs* **page 72**

5. *Average Nielsen ratings by radio program types are presented on month-by-month basis* **page 75**

6. *Sets-in-use chart shows summer TV has same hourly pattern as in winter but is lower* **page 76**

7. *Average ratings by TV program types shows which TV fare does best in hot weather season* **page 80**

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6 summer success stories

Capsule case histories give results of summertime use of radio and TV on local level **page 82**

Development report

1952 summer air advertisin

Analyses of these 1952 developments provide lessons for 19

1. *Saturation spot buys*

National advertisers who go in for tonnage spot announcement campaigns in the summer, when some stations suffer a fall in income, come up against a touchy situation when they ask for special deals. Most stations don't have summer discount incentives like those offered by the networks and resent efforts by advertisers to get below-card rates in the hot months.

A case in point is General Mills. Traditionally active on the air during the summer, General Mills last year offered heavy announcement schedules to the stations to run from May to September. The advertiser set up a uniform rate formula which amounted to 50% of the one-time daytime card rate. A number of stations, mainly those in big markets, put up a kick and warned that General Mills' formula would threaten the entire summer rate structure. However, most stations went along, welcoming the extra business from the food manufacturer.

For this summer, General Mills decided against setting up a flat formula and some reps believe last year's protests had something to do with it. General Mills is expected to get rates very close to last year's, which suggests that there is a right and a wrong way for advertisers to go about setting up saturation buys. This year stations have been asked by General Mills to submit their own rates and the business will go to those stations offering the best rates, availabilities, and coverage for its announcements.

At least one advertiser will give something this summer in return for a special rate. Whitehall Pharmacal is offering non-cancellable 26-week contracts in return for a 10% discount for spot announcements for Anacin. The advertiser feels that in giving up its advertising flexibility and tieing up its money, it is justified in asking for the cut. To assure stations there is no pressure involved, Whitehall will buy from stations who won't give the discounts a summer announcement schedule at card rates but with the right to cancel with two-weeks' notice, thus avoiding the onus of a "deal."

It has been learned that William Esty & Co., one of the most active agencies in spot buying, has just sent out queries to reps asking for the same 10% discount for 26-week non-cancellable contracts.

2. *Keep your eye on replacements*

Advertisers who consider all summer replacement programs as cheap fillers destined to die at the first breath of autumn are making a big mistake. True, many summer replacement won't stand the gaff of winter competition, but there have been enough examples of new summer show which have gone on to commercial glory to warrant the

Net film show reruns, such as "Dragnet," below, were tried out on TV last year, achieved good ratings. Four NBC TV film shows may rerun during summer. Big air audiences of political conventions last summer proved public will tune in during hot months if program is interesting





ighlights

nmer advertisers

1. General Mills saturation campaign **2.** Replacements that made the grade
3. Why sets-in-use drop **4.** How network film reruns work out in the summer
5. Report on spot radio, TV business **6.** How to pick a program replacement
7. Lessons that the political convention broadcasts can teach air clients

advertiser taking each program on its merits when picking summer shows.

Example: *Mr. Peepers* was sponsored by Ford last summer when it was created by NBC as a temporary, hot weather show. It proved to be a hit, is now being used to sell the products and name of Reynolds Metal Co.

Example: Panel and quiz shows are favorite summer replacement fare and have a high mortality rate. But both *I've Got a Secret* and *It's News to Me* originated last summer, won commercial sponsorship on CBS TV. The former is shared on alternate weeks by Carter Products and the Toni Co. and the Simmons Co. share the latter program.

Example: *Meet Millie* saw the light of day during the summer of 1951 on CBS Radio. It ran sustaining until last summer, when Wrigley bought it as part of its six-show saturation campaign. Last October, it was made part of the CBS Power Plan, which is now sold out to P&G, Nescafé (which just joined up), and Bryl Creme.

Example: *Dragnet*, one of Liggett & Myers proudest program possessions, started life on NBC Radio in the summer of 1950.

3. *Programing to blame*

Weak summer programing is at least partially to blame for the summertime drop in viewing, Trendex figures indicate in recent report.

Trendex compares the number of available homes and the TV sets-in-use during an evening hour in summer with same time slot in winter. From these two base figures, the research organization can derive the percentage of *available* audience who actually tune in to their TV sets in summer compared to winter. From the latter figures, Trendex compiles the comparative recruiting efficiency (ability of a program to get the available audience to look) of summer and winter programs.

Here's how summer viewing looks next to winter viewing:

Trendex took 8:00-9:00 p.m. Friday as a base. During that period in July 1952, 57.3% of all TV-owning homes were available (an "available home" is one in which someone is present, awake, and able to watch TV); 77.8% of all TV-owning homes were available during the same hour in February 1953. However, on that Friday evening in July, only 20.5% of all TV sets owned were tuned in, whereas 53.9% of all TV sets were in use in that time period in February 1953.

Using the above percentages as base, Trendex found that a far smaller percentage of the available TV audience used their sets on the summer evening (39.4%) than on a Friday night in February (67.4%).

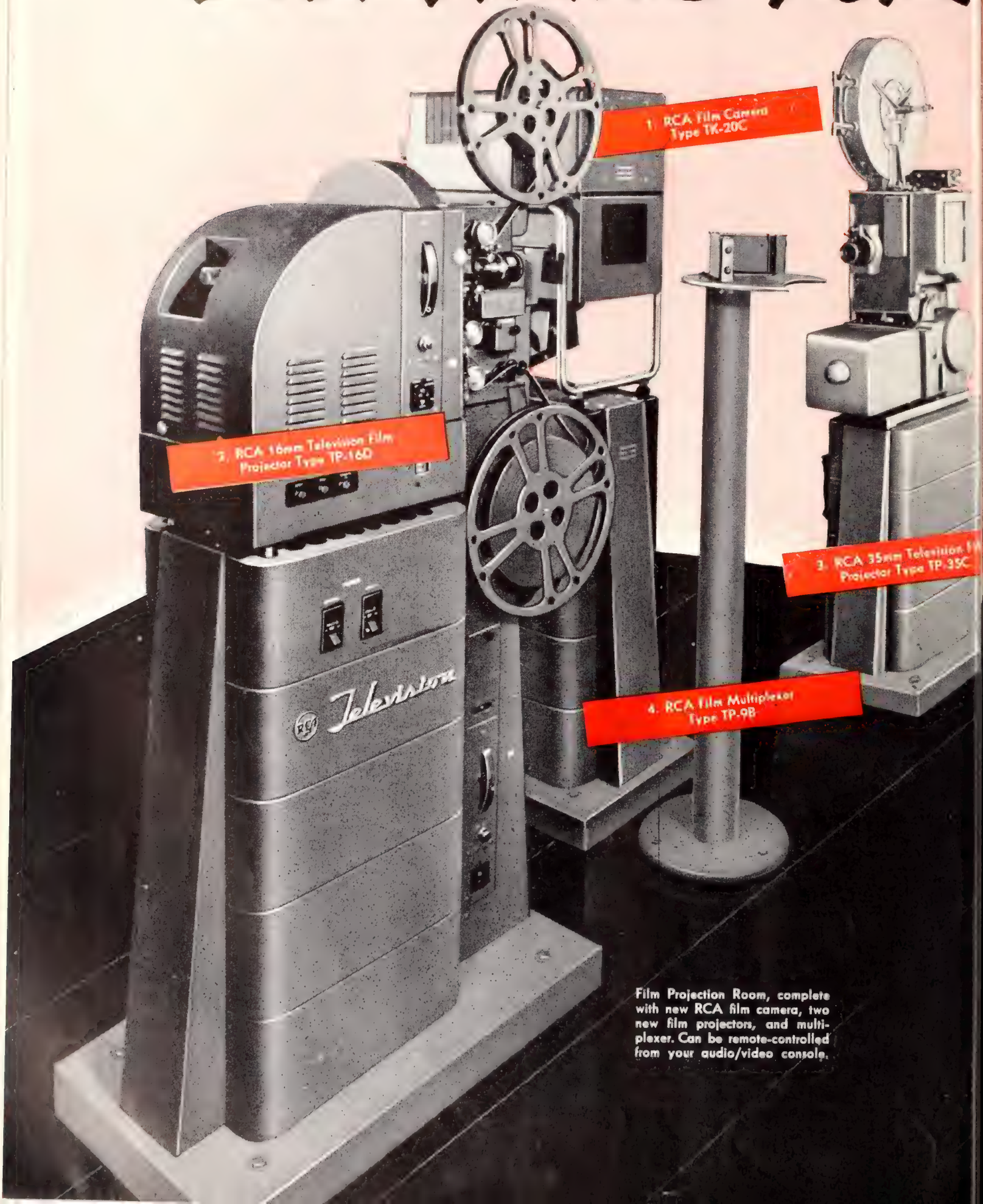
(*Please turn to page* 95)

Success of summer replacements such as "Meet Millie" on CBS Radio (left) and "Mr. Peepers" (right) on TV shows advertiser may well discover from among low-cost summer shows, a good buy for regular season. Other programs that clicked: "I've Got a Secret," "It's News to Me"





EVERYTHING FOR



Film Projection Room, complete with new RCA film camera, two new film projectors, and multiplexer. Can be remote-controlled from your audio/video console.

CO-ORDINATED

FILM SYSTEMS

1. New Film Camera Type TK-20C produces clear pictures approaching the quality of studio pick-ups. Low noise level. No image "sticking." No constant shading needed. It looks equally well with the 16mm projectors, and 3" x 4" opaque slide projectors.

2. The 16mm TV Film Projector Type TP-16D makes film programming practical, economical. It's entirely self-contained. It's designed and built only by RCA.

3. The 35mm TV Film Projector TP-35C uses a highly efficient pulsed light source. The projector operates without a shutter mechanism, is completely self-enclosed (including film mechanism) . . . and it's designed and built by RCA!

4. Type TP-9B Film Multiplexer enables you to use two projectors with one film camera for maximum program flexibility.

5. TK-3A Flying Spot Camera produces high-quality video signals from 2" x 2" transparencies. Dual channel increases flexibility, provides for lap dissolve and switching between channels. Ideal for titles, spots, commercial inserts (spots), test patterns. Special Effects Amplifier TA-15A is an ideal accessory.

RCA is your headquarters for a complete line of television film equipment. If you need 16mm or 35mm television projection equipment, RCA has the finest. If you want a revolutionary film camera, RCA has it. Kinescope recording equipment, automatic slide projectors, flying spot cameras, automatic processors, and miscellaneous accessories such as rewinders, reels, slide viewers, and film cleaning equipment, also are available.

RCA equipment can be used in many different combinations to fit your planning and budget. For example, you can start with a complete film projection setup as illustrated here. Or you can start simply with a film projector, and add facilities as your program service grows. Note this fact, too: *RCA Service Company engineers are available on a nationwide basis to keep your RCA film equipment in top condition!*

Film systems planning is another RCA television service available to you through your RCA Broadcast Sales Representative. Take advantage of his broad experience.



RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT **CAMDEN, N.J.**



ABC: Two-hour music and news blocks have been refashioned from ABC's Saturday, Sunday, Monday night shows, will continue in summer. Above, Margaret Whiting, the Saturday hostess



CBS: Arthur Godfrey will be off radio about six weeks starting 1 May to undergo surgery, will tape shows at home afterward. Network has plans for seven new shows during the summer



MBS: Mickey Spillane, popular pocket-book author, writes "That Hammer Guy," one of Mutual's five Multi-Message Plan programs. Mutual gives low rate on the plan during the summer



NBC: Network plans six-program Tandem this summer, including "Barrie Craig" with William Gargan, above. Also planned is king-size amateur show to originate with affiliates



Net shows and sponsors

Radio: summer report

The national radio networks are facing the summer of 1953 with an upbeat frame of mind.

As one network sales executive told SPONSOR: "There is more stability in the air. There is no uncertainty about rates as there was last summer. Rates are now at a bargain level, and we think advertisers are more conscious of the out-of-home listening bonus than ever before."

This opinion was seconded by a number of web sources. So far as the rate situation goes, a good deal of interest is centered on actual effects of the 52-week discounts offered at CBS and NBC. Both nets are giving such discounts only to advertisers on the air for 52 consecutive weeks.

While all the radio webs have been offering annual rebates, last year maximum CBS and NBC discounts could be earned by advertisers reaching certain dollar figures, even if these amounts were reached in fewer than 52 weeks.

It is too early to say what the sponsor reaction will be. The network radio lineup will probably be frozen later than the network TV lineup, since many advertisers want to see what TV will cost them this summer before they make commitments for the hot season on radio.

However, all the webs feel that a healthy majority of their current clients will not pause in their advertising efforts merely because the temperature goes up. Some network sources told SPONSOR that their daytime advertising lineup may remain intact since the demand for daytime radio is so great that clients don't want to lose their time slots in the fall. Mutual reports that, so far, it has received no indications that any of its advertisers will take a hiatus. One of Mutual's summer lures is its rock-bottom price for the Multi-Message Plan, currently 50% sold to advertisers.

Program-wise, there is plenty of activity looking toward the summer. ABC, which has already refashioned some of its offerings on Saturday, Sunday, and Monday nights into two-hour program blocks, will continue them through the hot months.

NBC is making big plans with a king-size, six-program, summer Operation Tandem and a two-and-a-half hour amateur talent show pinpointed for local interest. CBS has at least seven new shows tagged for the summer, including an hour program "dedicated to the living theatre."

While few advertisers have done anything official about summer network radio plans, SPONSOR presents the probable picture below, net by net.

(*Please turn to page 86*)



Net shows and sponsors

Television: summer report

Although summer TV has been a big factor for only two seasons, most network advertisers appear by now to have embraced the no-siesta policy. At least, that's what a spring view of the coming summer indicates.

This pro-summer attitude exists in the face of mounting TV costs, a tribute to TV's impact and success in ringing the cash register. While costs-per-1,000 have not risen—indeed, in many cases they have gone down—even the larger advertisers swallow hard on occasion when they see what video selling costs them in terms of dollars.

The nets have come up with a number of answers to take the sting out of TV prices and especially slanted to offset the habitual slowing down that affects advertisers as the mercury begins to climb.

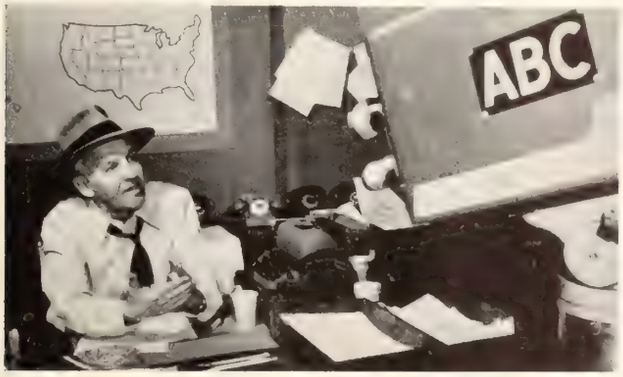
These answers include discounts for 52-week advertisers, program contributions, film reruns, and lower-cost shows. Since TV is growing, the nets can point out that even if ratings do slide, the growth in the number of TV homes in existing markets more than compensates for rating drops. And, this summer, advertisers will have the additional benefit of new markets.

CBS TV is preparing a presentation, to be released later this month, which points up, among other things, the still-growing TV audience. Using ARB figures and covering 14 nighttime CBS programs which ran the year 'round, the presentation shows that the August 1952 audience (July was not used because of the political conventions) was 11% higher than the preceding October-April period. Last year, in a similar comparison, CBS TV showed its nighttime summer audience for '51 to be about 9% higher.

The new stations provide additional viewers and enable the advertiser to cut his production cost per market by spreading it over a greater number of stations. They also provide local excitement and promotion, steady viewing, and a willingness to look at any program.

The nets are not going overboard in pushing the new station angle, however. Since many new stations are the only ones in their markets, obviously many network programs and advertisers are going to be left out in the cold. The nets also realize that, for some advertisers, new stations in the summer are a painful reminder of additional costs. Some sponsors, especially those seeking franchises in choice time, make it a policy to add any new stations offering what the sponsor considers "adequate" audiences. This practice, however, is not necessarily

(*Please turn to page* 90)



ABC: Like many TV names, Walter Winchell will probably take vacation this summer. Web's new emphasis on sports will go on through hot season. New showcase series starts 12 April



CBS: Jackie Gleason may be replaced with comedian Joel Gray. Nescafe, Schick will probably stay on but Bristol Myers bows out 2 May. New summer shows include three quiz programs



DTN: "Captain Video," to run through summer, is sponsored by General Mills, one of the 14 Du Mont clients to stay with the net during hot months. Network will lose only two clients



NBC: Robert Montgomery show, shared by Lucky Strike and S. C. Johnson, will present lighter fare this summer. NBC is sole network giving time discounts to summer-only advertisers

Wide Circle Coverage plus greater Audience make KNBC, San Francisco, Northern California's No. 1 Advertising Medium



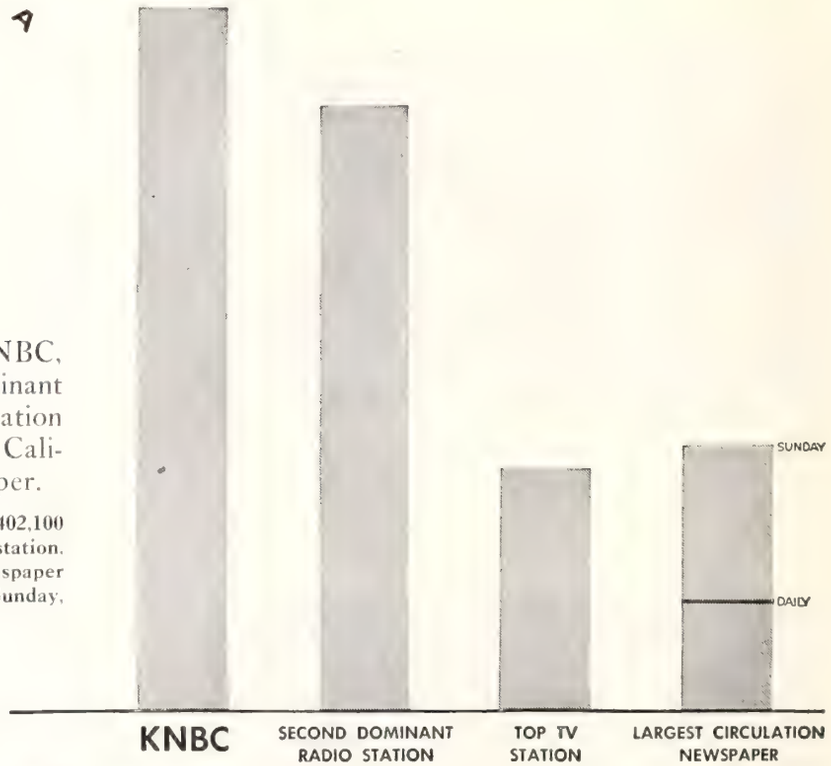
WIDE CIRCLE COVERAGE

KNBC's 50,000 watt *non-directional* transmitter blankets the great San Francisco-Oakland Metropolitan Market—and all the thriving plus-markets of Northern California. ...The narrow elipse represents the coverage pattern of the other two dominant 50,000 watt, *directional* transmitters. Tiny circle represents Northern California's TV coverage.

GREATER AUDIENCE

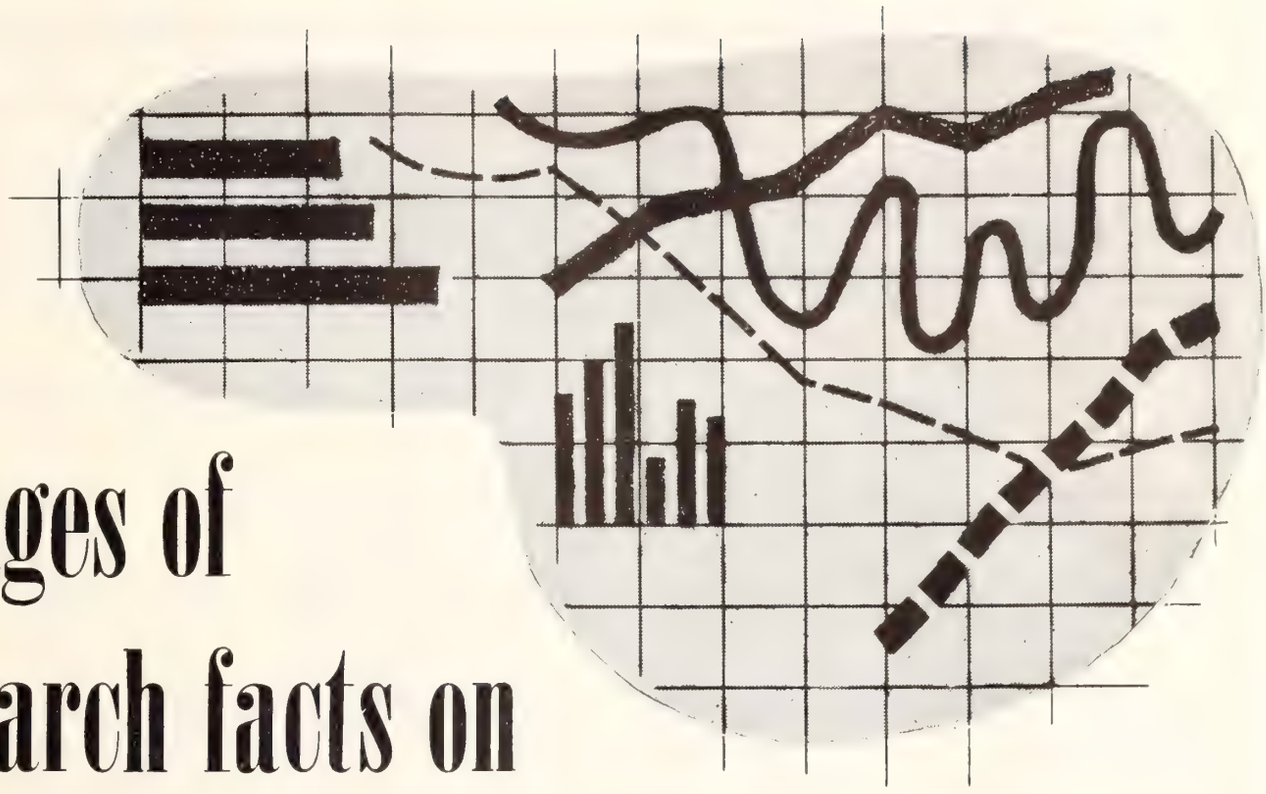
Bars represent homes reached by KNBC, San Francisco . . . by second dominant radio station . . . by dominant TV station . . . and by circulation of Northern California's largest circulation newspaper.

Actual figures (Nielsen) :—KNBC, night, 1,402,100 . . . 2nd station, night, 1,215,910 . . . Top TV station. night, 496,130 . . . Largest circulation newspaper (Standard Rate & Data) daily, 215,362; Sunday, 527,095.



KNBC *San Francisco*

REPRESENTED BY NBC SPOT SALES. IN THE SOUTHERN STATES, BY BOMAR LOWRANCE AND ASSOCIATES, INC. CHARLOTTE, NORTH CAROLINA AND ATLANTA, GEORGIA



7 pages of research facts on summer radio and TV

Easy-to-follow charts cover topics ranging from summer economics to sets-in-use figures through the year, out-of-home listening

The seven pages of charts and analysis which follow this foreword have been culled from a variety of sources to give advertisers and agencies perspective on summertime air advertising. For easy understanding, you'll find that each topic covered is self-contained on a single page. In each case a headline atop the page states the topic, a chart pinpoints the facts themselves, and a block of text beneath gives you an analysis of the facts.

Topics are covered in the following numbered sequence:

1. Facts on commodity sales and income in summer.
2. The availability of audiences for summer programs.
3. Radio sets-in-use summer vs. winter by hours of day.
4. What out-of-home radio adds to summertime listening.
5. Average month by month ratings by radio show types.
6. TV sets-in-use summer vs. winter by hours of day.
7. Average month by month ratings by TV show types.

Among the highlights coming out of this compilation are these conclusions about the summer air:

- People do not disappear from the air audience in summertime, wrapping themselves in woodland remote from radio and TV receivers. On the contrary, during any given week, over 90% of the population is at home. It's apparent, therefore, that absence of major programs is as much to blame for drop-offs in ratings as lack of enthusiasm for the air media by summer audiences.
- Network radio programs fare far better in the afternoons during summer than in evenings—relative to winter tune-ins. One probable reason: Fewer afternoon shows take a hiatus. Thus once again the facts put the finger on defections from major program ranks as the cause for reduced summer ratings. By contrast, strong programs staying on the air 52 weeks frequently equal or exceed their winter standings.
- When you take a look at network ratings compiled by A. C. Nielsen you are, of course, seeing measurement of in-home listening only. Out-of-home listening must be considered as well because of the substantial increment it gives to in-home. A Pulse study showed out-of-home sets-in-use represented a 19% plus last summer in 15 cities surveyed. Figures in this research section show what that plus means ratingwise for a variety of programs in six Pulse markets across the United States. ★ ★ ★



General research

1. *Basic U.S. economy is strong during summer months*

		JAN.	FEB.	MAR.	APR.	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC
1.	Personal income (billions-adjusted)	$263.4	$263.5	$261.9	$262.5	$264.5	$266.7	$263.9	$269.6	$273.8	$276.1	$275.1	$27
2.	Farm income (millions)	$2,642	$2,043	$2,122	$2,100	$2,176	$2,381	$2,711	$2,882	$3,620	$4,123	$3,546	$3,0
3.	Retail trade (millions)	$13,154	$13,406	$13,020	$13,348	$13,838	$14,000	$13,648	$13,343	$13,558	$14,198	$14,003	$14,3
4.	Food store sales (millions)	$2,589	$2,586	$2,587	$2,636	$2,641	$2,728	$2,756	$2,713	$2,786	$2,770	$2,735	$2,7
5.	Gasoline retailing (millions)	$794	$801	$797	$810	$805	$820	$832	$841	$846	$854	$866	$8
6.	Drug store sales (millions)	$391	$394	$389	$387	$386	$390	$389	$394	$384	$399	$398	$4
7.	Home furnishing store sales (millions)	$746	$741	$714	$685	$726	$768	$744	$745	$726	$752	$794	$7
8.	Clothing store sales (millions)	$871	$836	$823	$854	$848	$910	$876	$889	$865	$925	$903	$1,0
9.	Chain store sales (millions)	$2,411	$2,417	$2,352	$2,442	$2,469	$2,553	$2,511	$2,562	$2,537	$2,613	$2,545	$2,6
10.	Dept. store sales (millions)	$336	$336	$311	$322	$343	$351	$325	$332	$327	$350	$317	$3

SOURCE: U. S. Dept. of Commerce "Survey of Current Business," February 1953. Figures are seasonally adjusted.

Analysis: In the conservative language of Commerce Department experts, the country's prosperity in 1952 "moved forward in a setting of general stability."

Indeed, 1952's total output was worth 346 billion dollars, up over a billion from 1951's 329 billion. Personal income (see seasonally adjusted figures, top line in chart) at the end of the year totaled $268,500,000,000 with virtually no slump during the "radio-TV summer" months of July, August, and September—traditional hiatus time.

Consumer spending during 1952—which amounted to 92% of disposable income—was 14 billion dollars over the 1951 mark. Like the income figures, spending was spread with remarkable evenness over the entire year, as the figures for different industry categories show above.

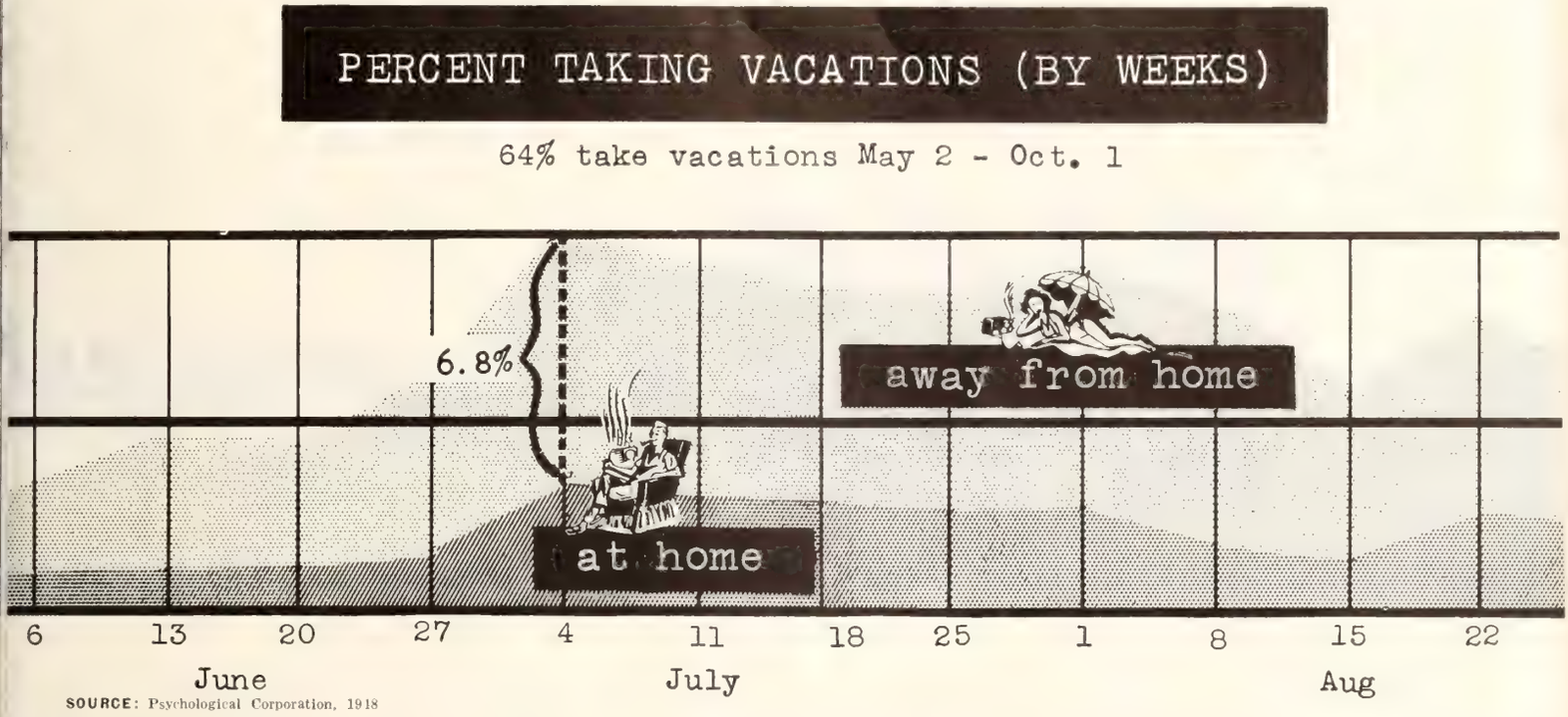
Gross farm income in the booming agricultural sector of U. S. economy was similar to that of 1951, and showed little drop in the summertime. However, the proportion of farm income to total income did decline, as over-all prosperity pushed the national income to new heights.

Retail trade was better during the summer of 1952 than in the previous summer, despite some jumps and drops in sales curves caused by events like the 1952 steel strike and the easing of consumer credit controls. This summer, Commerce Department experts see an even more "balanced" picture, with plenty of opportunity in every line.

Again, predictions for the amount of consumer dollars which will find their way into retail trade channels are about the same as last year—70% of the consumers' after-tax-disposable income.

Advertisers will undoubtedly be faced with an unequaled opportunity this summer, since disposable income is likely to reach new heights during 1953. And, with the recent easing of price controls, the summer of 1953 looks likely to be one of all-out, competitive "hard sell." ★ ★ ★

. Vacations make dent in radio-TV summer audiences



SOURCE: Psychological Corporation, 1948

Analysis: The charts on this page bear out two interesting research theories: (1) that only a small fraction of the radio and TV audience is completely absent from home broadcast receivers during any given summer week, and (2) this pattern changes little from year to year.

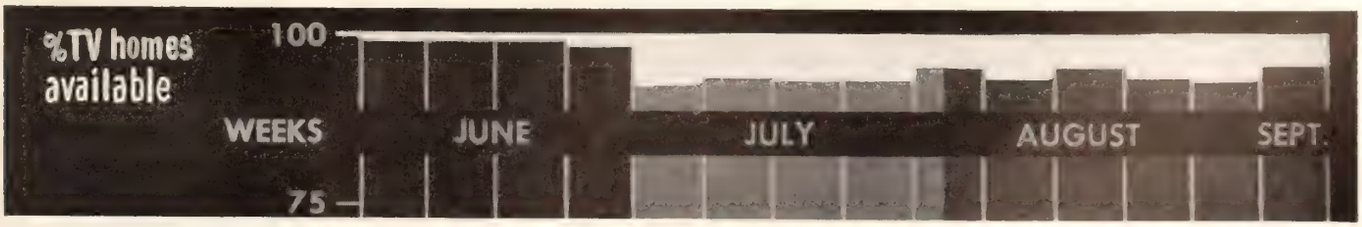
In the first of the charts, a 1948 study by Psychological Corporation for NBC and CBS, the figures show that a peak of some 6.8% of families are away from home on the most popular weekend (Fourth of July) in summer. Others, about 3%, are also vacationing—but at home. Even those who are away (at the beach, resorts, traveling, etc.) are constantly exposed to radio (portables, auto receivers, sets in hotels and cottages, etc.). The only real loss is the small fraction of the audience who take their vacations outside the U. S. Study was conducted in Springfield, Mass., and Des Moines, Iowa. Researchers believe such studies stay valid for years. Vacation habits change slowly.

The second chart, below, a more-recent NBC study for which the field work was done in 1951, shows almost the same kind of pattern among TV families. NBC Research learned that more than half of TV families *don't go* anywhere at all during the vacation months. Of the remainder, about a fifth of the total take vacations where at least one family member stays home. Net result: At least 92% of the TV families (one or more persons) are reachable by video all summer long. This is conservative. The average is actually 94.8% of the families.

Incidentally, the same NBC study shows that:

1. Radio-TV media are the most-used of the four "indoor" media (TV, radio, newspapers, magazines) during the summertime. The amount of time spent daily during the summer with TV is between an hour-and-a-half and two hours. Time spent with radio runs around one hour.

2. In TV, brands which stayed on during the summer of 1951 picked up 3.2 extra customers in every 100 viewers, a 28% difference over existing advertisers. ★ ★ ★



TV AUDIENCE IS AVAILABLE: Still-accurate study by NBC of summertime video shows that available TV audience is only slightly affected by vacations. An average of about 95% of TV families can be reached by TV between June and September, with one or more persons at home. Study was released early in 1952



is the sincerest

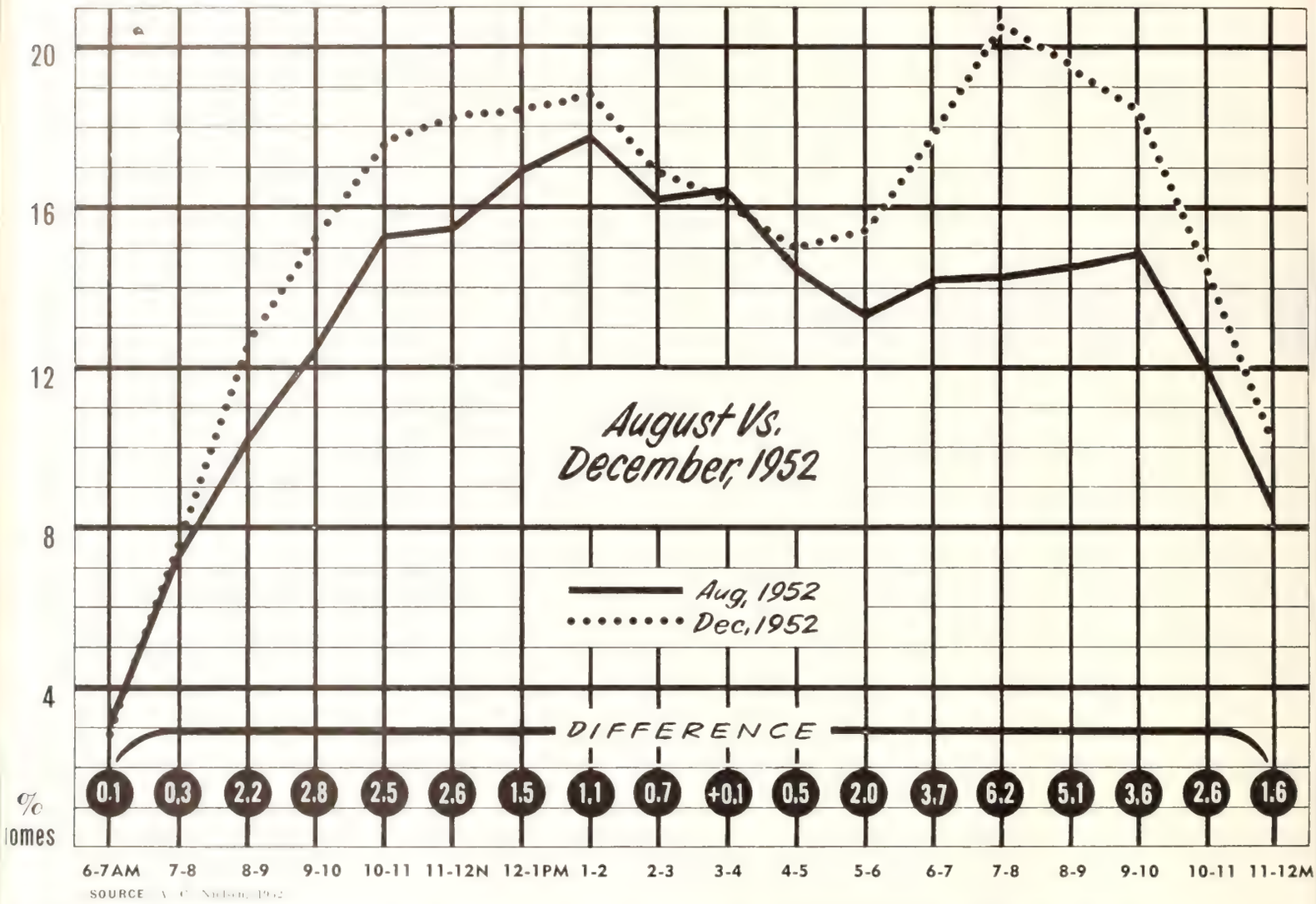
lorm of flattery"

SPONSOR is the most *imitated* trade magazine covering the advertising field today!

SPONSOR

the magazine radio and TV advertisers use

3. Total U.S. radio homes using radio by hours of the day



SOURCE A. C. Nielsen, 1952

Analysis: The A. C. Nielsen chart above shows how radio sets-in-use compare winter vs. summer. (August was selected as the summer month this year rather than July as in previous years so as to avoid reflecting atypical political convention listening.) The chart compares the two seasons on an hour-by-hour basis with the difference between the two shown at the bottom.

In all cases but one, summer sets-in-use show a decline from winter. Between the hours of 3:00 and 4:00 p.m., however, August is slightly higher than December.

Greatest drop comes in the evening from 7:00 through 10:00—the hours when winter programing is bolstered by star vehicles and other major programs which customarily take a hiatus in the summer. By contrast, afternoons show a much smaller summer drop and, as pointed out, even surpass wintertime in the 3:00-4:00 slot. One explanation for this is, of course, the fact that fewer afternoon programs take a hiatus. Soap operas, one major attraction for daytime tuning, stay on intact 52 weeks through the year. Tuning habits in the daytime are not subject to interruption, therefore, through replacement.

The chart above does not reflect sets-in-use outside the home. Since out-of-home listening adds 19% to sets-in-use in summer, according to a Pulse study, it's probable actual national sets-in-use are higher than shown here.

It's interesting to note that the sets-in-use figures for radio, summer vs. winter, have shown a fairly consistent pattern in recent years. Last year's curves, as drawn in the 7 April 1952 issue of SPONSOR (p. 34-5) jibe closely with the chart above, allowing for difference in months. ★ ★ ★

NIELSEN SHOWS KVOO *has*

More than **twice** as many listeners **daytime . . .**

More than **3½ times** as many listeners **nighttime . . .**

as nearest competing station.

In addition,

Pulse report for Tulsa county, latest available, shows:

THE PULSE, INC. **100% YARDSTICK** **THE PULSE OF TULSA**

Radio Station Audiences by Time Periods **November, 1952**

	MONDAY — FRIDAY		
Station	6 AM-12 Noon	12 Noon-6 PM	6 PM-8 PM
KVOO	**34**	**40**	**42**
"B"	20	22	27
"C"	19	16	15
"D"	13a	8a	*
"E"	7	6	6
"F"	5	5	4
Misc.	3	3	5
Total Percent	100	100	100
Average ¼ hour Home using radio	19.1	20.8	23.7

"a" Does not broadcast for complete six hour period and the share of audience is unadjusted for this situation.

* *Not on air*

These figures are percentages indicating the relative popularity of the stations during the day. The base, total station quarter hour mentions, is the sum of the number of stations listened to during the periods. This base, divided into the total mentions of each station gives the figures listed above.

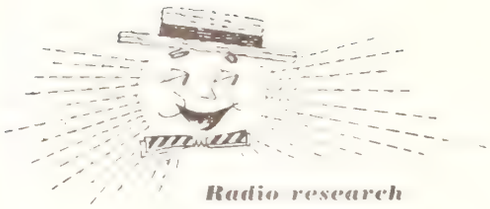
During more than 28 years of outstanding public interest service to the Southwest, KVOO leadership has remained unquestioned. This is a great unmeasured plus factor available on KVOO, alone, in Oklahoma's No. 1 market.

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS — OKLAHOMA'S GREATEST STATION — TULSA, OKLA.



Radio research

4. *True rating is sum of in-home and out-of-home rating*

Show	New York			Chicago			Cincinnati			Houston			Seattle			Los Angeles		
Daytime	*In-home*	*Out-home*	*True*	*In-home*	*Out-home*	*True*	*In-home*	*Out-home*	*True*	*In-home*	*Out-home*	*True*	*In-home*	*Out-home*	*True*	*In-home*	*Out-home*	*True*
Arthur Godfrey	5.8	.7	6.5	10.3	1.0	11.3	5.5	.9	6.4	5.3	1.0	6.3	5.4	.8	6.2	4.4	.8	5.2
Strike It Rich	2.7	.3	3.0	3.1	.3	3.4	3.6	.3	3.9	4.5	.6	5.1	5.1	.5	5.6	5.2	.6	5.8
Break the Bank	2.8	.1	2.9	2.1	.3	2.4	4.3	.6	4.9	4.2	.3	4.5	6.8	.6	7.4	4.0	.5	4.5
Pepper Young's Family	3.1	.1	3.2	4.2	.2	4.4	5.0	.2	5.2	7.0	.2	7.2	6.0	.3	6.3	4.3	.3	4.6
Backstage Wife	3.3	.1	3.4	3.9	.3	4.2	4.9	.3	5.2	6.6	.4	7.0	6.0	.2	6.2	4.7	.3	5.0
Perry Mason	3.7	.2	3.9	7.8	.3	8.1	4.9	.2	5.1	4.1	.4	4.5	6.1	.2	6.3	6.9	.3	7.2
Saturday daytime																		
Armstrong Theatre	3.2	.7	3.9	4.2	.4	4.6	3.7	.3	4.0	5.8	.7	6.5	5.7	.5	6.2	4.5	.9	5.4
Stars Over Hollywood	3.3	.2	3.5	4.4	.5	4.9	3.7	.3	4.0	5.0	.4	5.4	5.2	.3	5.5	4.9	1.0	5.9
Evening																		
Godfrey's Talent Scouts	4.5	.4	4.9	5.1	.6	5.7	4.7	.5	5.2	6.7	.7	7.4	8.7	.4	9.1	4.9	.6	5.5
Romance	4.3	.4	4.7	4.7	.5	5.2	5.2	.5	5.7	8.0	.7	8.7	11.7	.6	12.3	5.4	1.0	6.4
Groucho Marx	3.7	.2	3.9	5.5	.5	6.0	4.9	.5	5.4	9.9	.5	10.4	10.3	.6	10.9	5.4	.5	5.9
Gangbusters	3.9	.7	4.6	5.2	.9	6.1	5.4		5.4	6.0	.8	6.8	5.9	.5	6.4	5.2	1.0	6.2
Stop the Music	3.6	.9	4.5	4.2	.9	5.1	3.9	.9	4.8	5.3	.9	6.2	6.4	1.0	7.4	4.3	.9	5.2

SOURCE: In-home July-August 1952 Radio Pulse. Out-of-home August 1952 Pulse for New York and Houston, July 1952 Pulse for Chicago, Cincinnati, Seattle, Los Angeles

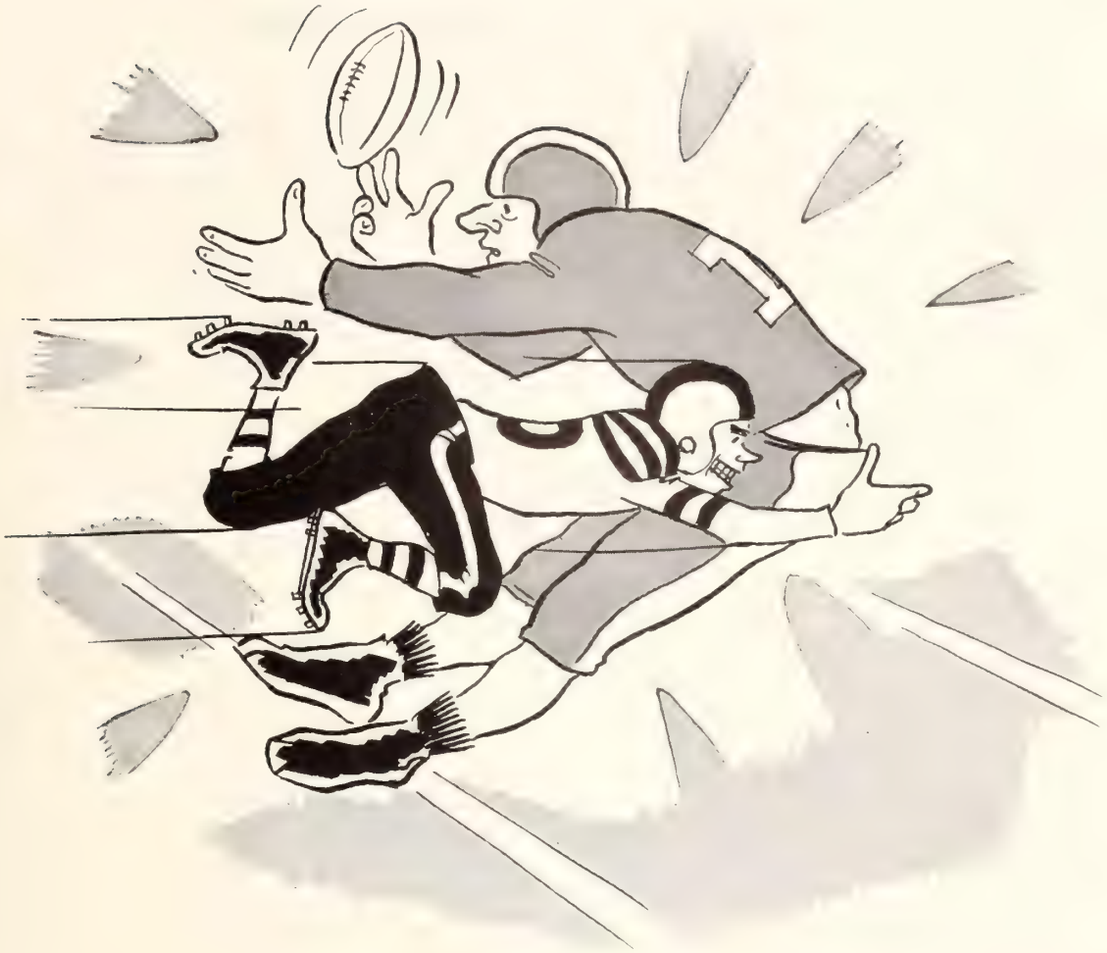
Analysis: How much out-of-home listening adds to the audience of a variety of programs can be seen in the chart above) gets about 17% more in its true rating when out- in six markets—on an in-home, out-of-home, and combined or "true" basis.

Arthur Godfrey in Chicago, for example, gets a 1.0 increment from out-of-home listening. This added to his 10.3 ratings gives a combined or true rating of 11.3. The increase in this case is not inconsiderable, amounting to almost 10%. In other instances the out-of-home plus is larger. *Stop the Music* in Houston (see evening programs above) gets almost 17% more in its true rating when out-of-home is added to in-home listening.

Largest amount of out-of-home listening takes place in automobiles. Broadcast Advertising Bureau, in a national survey, found that more than a third of the cars on the road on Sunday afternoon have their radios tuned in. The BAB survey was conducted in the spring of 1952, came up with these figures: at 2:00 p.m., 31.1% sets-in-use; at 3:00, 37.9%; at 4:00, 32.9%; at 5:00, 35.8%.

You can get a better idea of how important radio listening in cars is when you consider that there will be over 25,000,000 radios in automobiles by this summer, covering 65% of the nation's automobiles.

The best way to make use of the Pulse out-of-home figures given in the chart above is in making an analysis of network ratings. Recognizing that out-of-home adds considerably to in-home only Nielsen figures, you can conclude that part of the summertime drop in a show's rating is balanced by what it does out-of-home. ★ ★ ★



Tackling the competition is EASY, in Kentucky!

In Kentucky, you don't need tremendous brawn to do a really wonderful advertising job. 55.3% of the State's total retail sales are made in the Louisville Trading Area—a compact area covered daily by WAVE. To cover the remaining 44.7%, you have to use *many* of the State's other 46 stations.

Yet 5000-watt WAVE gives you 5000-watt rates, and also tosses in several booming Southern Indiana counties with *another* quarter billion dollars in effective buying income!

That's it in a nutshell. Ask Free & Peters to tell you the whole WAVE story—*it's something!*

5000 WATTS • NBC •

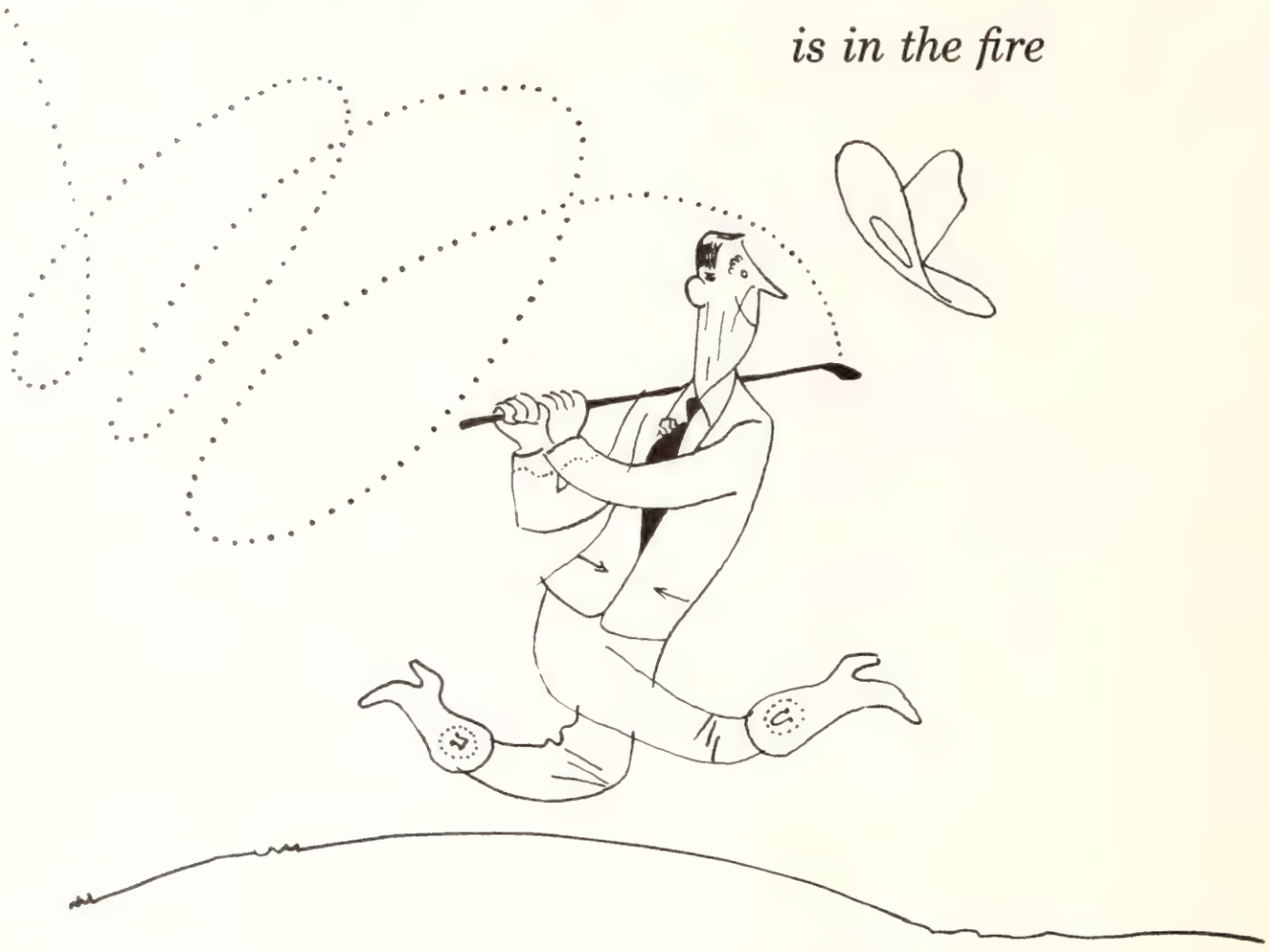
WAVE
LOUISVILLE



Free & Peters, Inc., *Exclusive National Representatives*

OUR NUMBER ONE IRON

is in the fire



"What's new?" asked a chap in the locker room.

"I accidentally hit my wife with a golf club," replied his golfer friend.

"Hurt bad?"

"Yup. Dead."

"Say, that's too bad. Ummmmm . . . by the way, what club you use?"

* * *

In bringing up a comparative analysis of listenership and coverage of KGNC and, like they say, Stations A, B, and C, we feel a little bit like the girl who said, "I always make it a point never to talk about my friends unless I can say something good . . . and brother, is this good!"

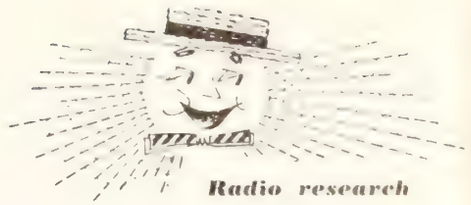
The new SAM Report (Baker Study) gives KGNC about five times as many primary daytime counties, and eight times as many nighttime counties, as the other three stations combined. In comparison with 1949, Stations A, B, and C have lost primary counties; not KGNC. We held our own, daytime, and jumped from 27 to 32 counties, nighttime. And our audience is up 17.7% daytime and 25.9% nighttime.

This brings us to television. KGNC-TV's test pattern went on the air March 11. Regular programming started Wednesday, March 18. Sets in the area: 15,448. Amarillo, with the Number One per-family income and retail sales figure in the U.S., won't take long to buy TV.

What club *you* use?



REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY



Average month by month ratings by radio program type

Once-a-week evening 25 minutes or longer

(Rating is figure at left; at right is number of shows of the type.)

1952 Nielsen periods	Situation Comedy NRI	#	General Drama NRI	#	Mystery Drama NRI	#	Concert Music NRI	#	Popular Music NRI	#	Variety Music NRI	#	Variety Comedy NRI	#	Quiz & Aud. Par. NRI	#
1 Jan	9.8	10	9.4	9	8.8	13	6.1	6	6.3	2	8.2	4	8.7	6	10.7	3
2	9.6	10	8.8	9	8.5	13	6.1	7	6.6	2	8.2	4	8.7	6	11.6	3
1 Feb	8.8	10	8.5	9	8.0	13	5.8	6	6.6	2	7.9	4	8.3	6	10.4	3
2	8.8	10	8.4	9	7.4	13	5.9	6	6.2	2	7.4	4	8.0	7	10.5	3
1 Mar	9.4	10	8.8	9	7.9	14	5.8	6	6.5	2	7.9	4	8.6	7	10.9	3
2	8.5	11	8.1	9	7.5	14	6.2	5	5.6	2	7.8	4	8.2	7	8.9	3
1 Apr	7.6	10	7.6	9	6.5	13	6.3	6	6.6	2	7.1	4	7.6	6	9.4	3
2	6.3	10	6.5	9	6.5	14	5.0	4	4.9	2	6.1	4	5.9	6	8.3	3
1 May	5.9	11	5.7	10	5.4	15	4.4	6	3.9	3	5.2	5	7.8	3	8.4	3
2	5.9	11	5.4	11	5.0	16	4.7	6	2.9	3	4.5	5	9.9	2	6.6	4
1 June	4.7	8	4.8	9	5.0	18	3.7	5	3.1	3	4.7	7	8.2	2	5.8	4
2	4.0	7	4.0	8	4.3	14	3.3	4	4.1	2	3.3	7	†		4.5	5
1 July	NO AVERAGES WERE COMPUTED BECAUSE OF THE POLITICAL CONVENTIONS TAKING PLACE AT THIS TIME															
2																
1 Aug	4.4	2	5.3	4	4.6	11	4.4	4	†		3.6	6	†		4.4	5
2	4.9	2	4.5	4	4.8	11	4.0	4	†		3.7	6	†		4.6	5
1 Sep	5.5	3	5.7	8	4.8	8	4.0	4	3.9	2	4.3	6	†		5.5	5
2	7.0	3	6.3	9	5.8	6	4.8	5	5.7	2	5.1	5	8.8	1	6.4	5
1 Oct	6.2	12	5.9	11	5.9	8	5.3	4	4.6	2	5.7	5	10.0	2	6.7	7
2	6.6	13	6.1	11	5.4	9	6.1	4	5.8	2	5.2	5	9.7	3	6.8	7
1 Nov	6.5	9	6.0	9	5.6	9	4.2	4	5.3	2	5.4	5	9.5	3	6.4	5
2	6.2	15	6.0	10	6.1	14	4.8	4	5.8	2	5.1	6	9.9	3	6.9	7
1 Dec	6.3	14	6.0	10	6.3	10	5.8	4	5.6	2	5.1	6	9.8	3	6.7	6
2	6.5	14	5.2	10	5.8	9	5.1	5	5.4	2	5.1	6	10.0	3	5.8	6

Multi-weekly daytime

1952 Nielsen periods	Adult Serials NRI	#	Child Programs NRI	#	Quiz & Aud. Par. NRI	#
1 Jan	6.1	27	6.0	3	4.3	11
2	6.0	27	6.6	3	4.5	11
1 Feb	5.9	27	5.9	3	4.7	11
2	6.1	27	6.1	3	4.6	11
1 Mar	6.2	27	5.6	3	4.8	10
2	6.2	27	5.7	3	4.3	10
1 Apr	5.6	28	4.6	2	4.2	10
2	5.7	27	4.6	2	4.2	10
1 May	5.0	30	3.1	3	3.6	12
2	5.5	30	3.0	3	3.6	12
1 June	5.4	29	2.9	3	3.7	12
2	5.3	30	1.3	1	3.5	12
1 July						
2						
1 Aug	4.4	29	†		3.3	11
2	4.7	29	†		3.3	12
1 Sep	5.3	29	3.0	2	3.4	12
2	5.3	28	4.0	3	3.8	12
1 Oct	5.0	28	4.1	3	3.4	13
2	5.3	28	3.9	3	3.8	13
1 Nov	5.8	27	4.5	3	4.1	13
2	5.6	27	4.8	3	4.0	14
1 Dec	5.3	28	5.4	3	4.0	13
2	4.1	27	3.9	3	3.5	13

SOURCE: A. C. Nielsen 1952 ratings

†This type of program had a skeleton [illegible]

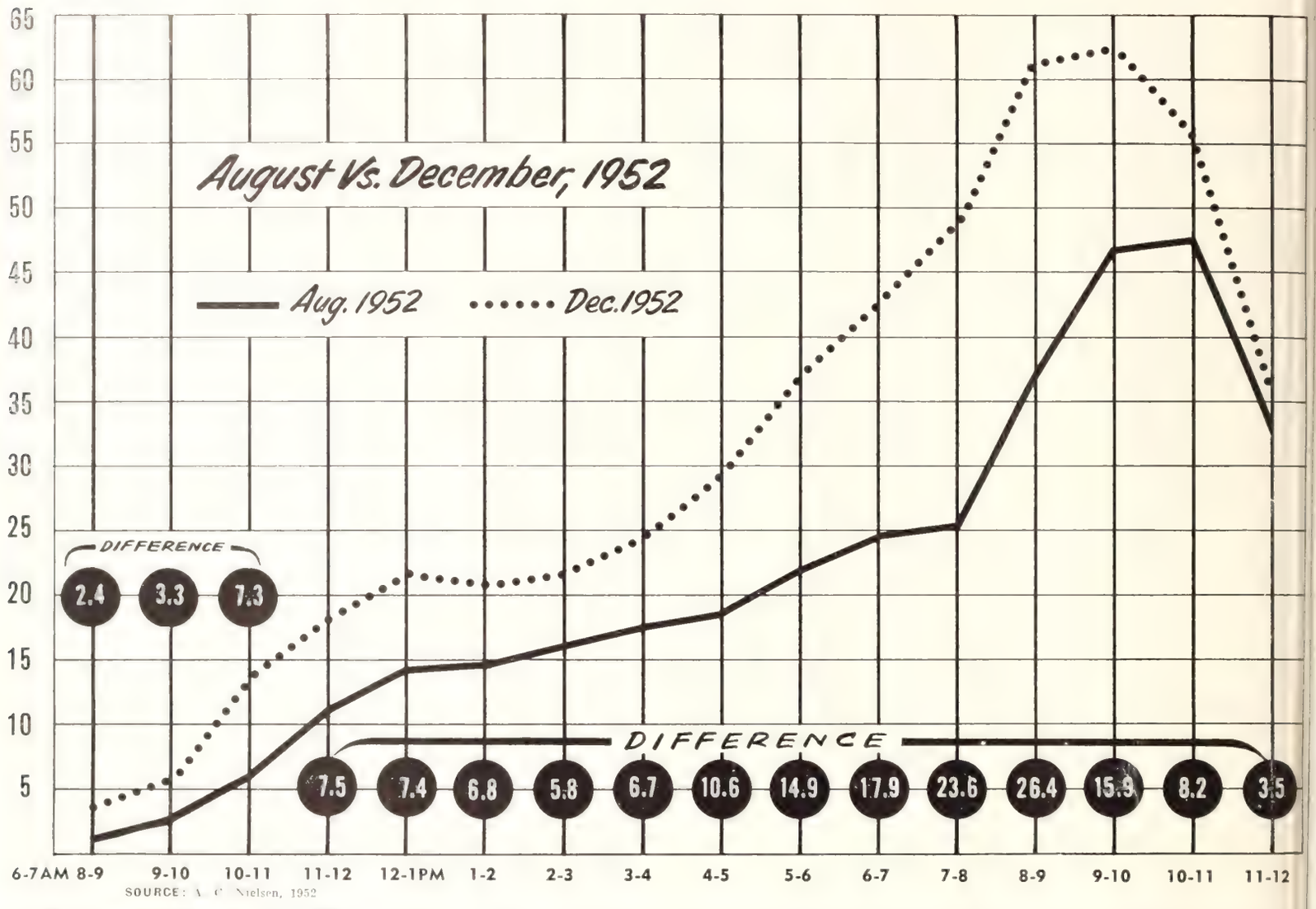
Analysis: The chart above is a track record on network radio program types the year 'round. With it you can get an approximate idea of which program types do best in the summertime. Adult serials (mainly soap opera), for example do as well or better in August than in December. Situation comedy fares poorly relative to January.

It should be borne in mind in examining these figures that individual programs within any category may go against the trend. A strong show staying on the air for 52 weeks and playing against weakened competition can hold or exceed its winter ratings. Replacement programs with watered-down appeal may do badly. Saving grace here, however, is that the lower cost of the replacement may keep the cost-per-1,000 as low as winter.

The A. C. Nielsen network ratings above, of course, do not include out-of-home listening. Thus the considerable increment represented by listening in cars, at beaches, on porches is not reflected here. (Pulse figures indicate that out-of-home listening in July adds 19% to total in-home listening.

Most researchers agree the reason for the decline in ratings during the summer starts with programs themselves. Despite vacations, most of the radio audience is available and at home in summer. But many shows are off. ★ ★ ★

6. Total U.S. TV homes using television by hours of the day



SOURCE: A. C. Nielsen, 1952

Analysis: As in the radio chart on page 70, the A. C. Nielsen TV chart above shows a comparison of sets-in-use during winter and summer. (To avoid the atypical audience patterns created by the political telecasts of July, 1952, August was selected to compare with December.) The two seasons are compared, hour-by-hour of the day and night, with the difference in sets-in-use levels shown at the foot of the chart.

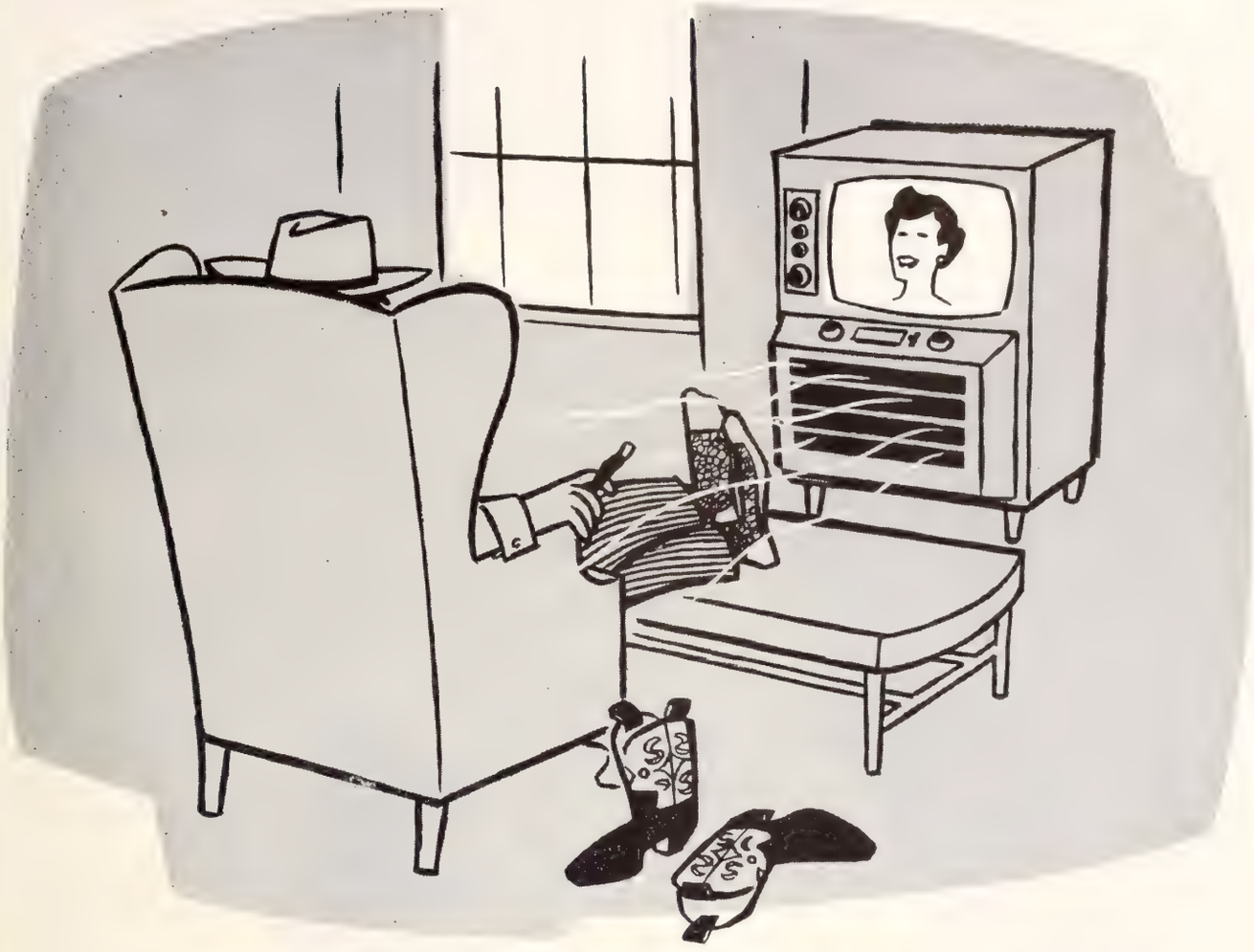
Two things are made clear by the above chart:

1. TV viewing habits bear only a casual resemblance these days to radio listening. Daytime viewing, unlike the steady, year-'round radio listening done in the daytime, does not emerge as a strong factor.

2. The entire pattern of viewing is high in winter at almost any given hour of the day or night, with a narrowing only after 10 p.m., in comparing winter and summer. There's nothing comparable to radio's summertime picture, in which afternoon radio listening is almost the same as in winter.

TV networks, more and more, are realizing that TV is up against hard sledding during the daytime. (The curves in the Nielsen chart bear this out.) Therefore, most are working hard to build appeal to attract advertisers.

Research organizations, such as Trendex, point out that one reason for the larger summer-vs.winter differences in TV levels, as opposed to radio, is the quality of summertime video replacement fare. Advertisers understandably try to balance the high costs of winter-season TV with low-cost warm-weather fare. But the savings, when measured against the audience losses, seem unwise. ★ ★ ★



SUMMERTIME IS HOT STUFF IN TEXAS... *SO IS TV!*

But there is real cool TViewing in Dallas - Fort Worth — the most air conditioned area in the Southwest! The natives have learned to relax away from the summer sun . . . which has been known to provoke some uncomplimentary stories in certain Yankee magazines – and some tall tales in Texas.

Maybe that's one reason why the WFAA-TV audience keeps climbing summer or winter. For this summer, NBC research estimates promise better than a 63% increase in TV homes over last summer (which was 51.3% bigger than the summer before).

We'll save you a place in the shade. Ask Mr. Petry's boys for a cool slice of summer sales in Texas' richest market – abundantly covered by WFAA-TV, Dallas.

256,000 TV HOMES *(NBC-TV Research Dept., February 1st, 1953)*

Channel 8

WFAA-TV

DALLAS

NBC • ABC • DUMONT

RALPH NIMMONS, Station Manager • EDWARD PETRY & CO., National Representatives • TELEVISION SERVICE OF THE DALLAS NEWS


GOOD



For years, Mister PLUS has been chanting variations on a single theme: *network radio is the best buy in advertising.* As star vocalist for Mutual, he now takes stage center with a resounding new refrain: *network radio—Mutual-style—will keep right on being the best buy, come what may.* And he accompanies these original lyrics with the following solid facts:

1. Throughout Non-TV America, where nearly 17,000,000 radio families are still beyond reach of television, Mutual delivers *double* the audience tuned to any other network.*

2. Throughout TV America (where radio listening still adds up to over 72,000,000 family-hours a day, vs. 85,000,000 for TV)† Mutual now applies a 50% discount to evening radio costs.

3. Throughout all America, Mutual will apply that same discount to evening costs for all affiliates within effective range of TV, six months after each new television tower is installed.*

To the man in the sponsor's box, this means a guaranteed good buy forever—on the one network that's geared for low-cost mass sales, today *and* tomorrow—starting right now in 1953. May we translate this into profit-encores for *you*?

*J. A. Ward, Inc., million-interview Non-TV America study.
†A. C. Nielsen, Inc., January-December, 1952.
*MBS Rate Card #17, effective January 1, 1953.

MUTUAL

the PLUS network of 560 affiliates



7. Average month by month ratings by TV program types

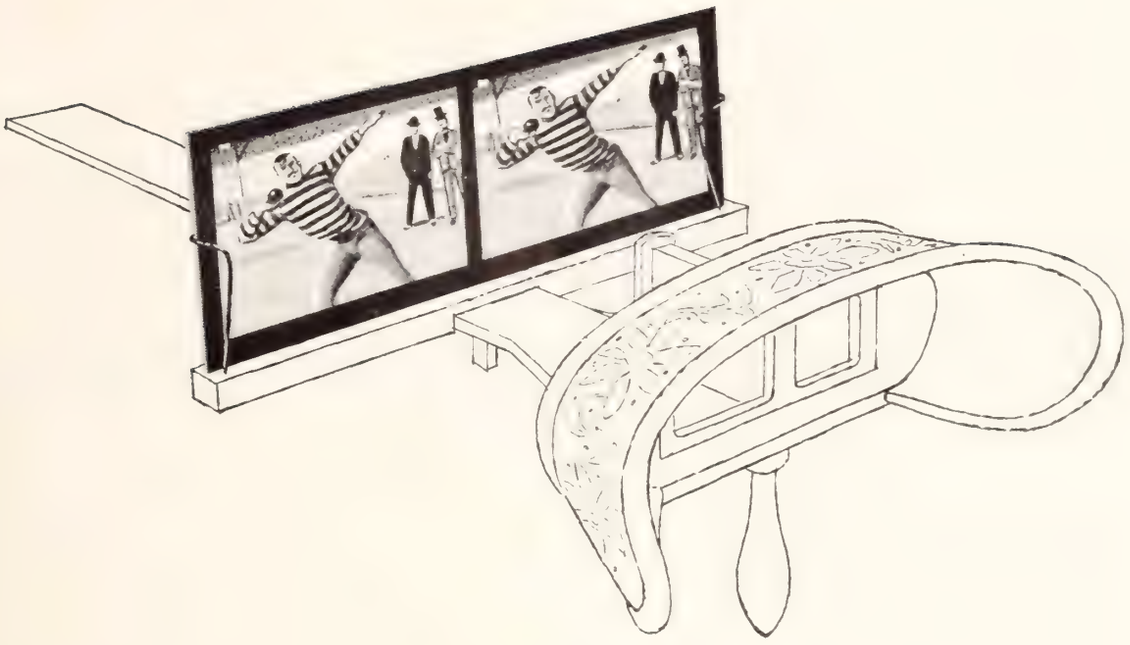
1952 Nielsen rating periods	Children's shows: Western NTI	#	Children's shows: Others NTI	#	Evening programs—excluding children's: General Drama NTI	#	Mystery Drama NTI	#	Situation Comedy NTI	#	Variety Comedy NTI	#	Variety Music NTI	#	Quiz & Aud. Par. NTI	#	Sports NTI	#	Music NTI	#	All Eve. Programs NTI	#	Day Progs. (ex. child.) NTI	#
	(Rating is figure at left; at right is number of shows of the type.)																							
1 Jan	31.7	4	16.9	14	26.5	16	24.3	22	32.6	11	32.6	17	20.3	15	23.2	15	21.3	7	16.1	5	24.2	121	10.3	33
2	30.7	4	18.1	14	27.6	18	25.7	21	32.6	11	32.7	16	21.0	14	24.5	14	21.0	7	19.5	4	24.8	119	10.9	31
1 Feb	30.5	4	17.1	15	27.1	18	24.5	21	31.3	12	32.9	17	21.1	14	24.2	14	21.0	7	19.0	4	24.3	122	11.2	30
2	30.3	4	17.5	15	25.7	18	24.1	21	30.2	12	31.8	16	19.4	15	23.3	14	22.2	7	19.4	4	23.4	122	10.6	30
1 Mar	29.8	4	16.9	15	26.1	18	24.8	21	30.7	12	31.0	16	20.1	14	23.8	13	21.2	8	18.6	4	23.6	122	10.7	30
2	28.2	4	17.3	13	27.2	18	23.1	20	30.7	12	32.2	17	20.4	14	24.7	13	20.3	8	16.2	5	23.6	122	10.4	31
1 Apr	27.1	4	16.0	13	27.3	21	23.4	19	33.2	10	31.1	15	20.2	14	26.7	11	21.6	8	18.2	4	23.8	118	9.5	27
2	22.6	4	12.5	13	23.9	21	21.9	20	31.1	10	30.6	15	18.4	13	24.5	11	20.6	8	17.2	4	22.4	116	7.7	27
1 May	21.0	4	10.7	13	24.8	20	21.7	20	27.4	10	28.1	13	16.6	14	23.0	10	21.7	8	15.8	4	21.2	114	7.9	23
2	18.7	4	11.2	13	24.4	20	21.2	20	26.6	10	27.4	13	16.9	14	23.3	10	23.4	8	16.5	4	21.2	113	8.3	20
1 June	19.3	4	10.3	13	22.5	21	19.6	20	24.3	9	26.7	14	16.1	14	21.6	11	20.9	8	17.0	3	19.9	114	8.0	20
2	13.4	4	9.1	13	20.6	19	19.5	20	24.1	9	20.7	11	14.2	14	19.0	12	21.7	8	14.1	3	18.2	108	6.9	19
1 July	14.3	4	8.1	11	17.2	17	17.7	17	14.5	10	16.1	7	14.4	9	15.7	16	14.7	8	9.6	2	14.9	99	6.8	12
2	13.1	3	8.8	11	19.0	13	18.5	15	15.1	9	15.5	5	13.7	10	13.8	19	15.1	8	7.9	2	14.7	93	6.8	13
1 Aug	12.9	3	9.6	11	19.7	15	19.8	15	18.2	9	18.0	5	16.5	9	14.6	18	16.1	8	9.8	2	16.3	93	7.1	14
2	14.8	3	10.0	11	23.7	15	22.7	15	22.0	9	20.2	5	19.1	9	16.7	18	15.5	8	12.1	2	18.4	95	7.5	14
1 Sep	17.6	4	10.3	12	24.2	13	26.9	16	25.6	11	26.1	8	23.5	6	19.8	19	20.0	8	13.0	4	21.3	100	8.4	18
2	20.3	4	10.8	13	26.9	14	27.5	16	31.9	12	32.6	11	25.9	6	22.7	15	20.7	9	16.0	4	24.4	102	8.9	20
1 Oct	21.2	4	12.5	11	25.8	18	25.9	19	28.8	16	35.8	13	22.1	7	21.7	14	17.3	10	17.9	4	23.8	118	10.1	20
2	21.9	4	12.8	12	26.1	18	25.4	17	29.5	16	28.7	13	24.5	7	20.2	15	17.4	10	15.5	4	23.0	115	9.9	22
1 Nov	22.1	5	13.3	12	25.6	17	26.5	18	29.9	17	33.0	14	23.4	7	21.7	15	17.8	9	16.6	4	24.2	116	11.5	23
2	24.1	4	14.6	12	25.7	20	25.6	18	30.4	16	29.7	13	21.5	8	22.0	15	17.1	10	17.2	4	23.2	120	11.6	23
1 Dec	26.3	4	15.5	12	26.1	19	28.2	17	31.6	16	32.3	15	25.3	7	23.0	15	17.9	10	17.8	4	24.9	119	12.0	22
2	24.8	4	15.3	12	23.9	20	25.6	17	30.2	16	29.6	13	24.6	7	22.5	15	18.3	10	17.1	4	22.9	117	12.5	21

SOURCE: A. C. Nielsen TV ratings, 1952

Analysis: The chart above shows how network television program types fare through the year. You can use it to check your rating expectancy when you carry a program through the summer. While all show types suffer declines in ratings during the summer, some types hold up better than others. Sports, for example, are off only .3 points when the averages of June-August are compared with October-December.

Since figures elsewhere in this report on the summertime audience (see page 67) indicate that there is no sharp decline in the availability of viewers, most researchers attribute the decline in ratings to programs themselves. As in radio, most major audience-attracting programs are off the TV networks for summer. Variety-comedy, probably network TV's biggest draw, is represented by 17 programs in January. By August the number sinks to five. Nonetheless, there is still opportunity for economy-minded clients to buy network TV successfully in the summer by either using low-cost programing which pulls audience in proportion to its costs or by using a higher-priced package which takes advantage of the virtual non-existence of substantial competition.

In some instances high or medium-cost shows staying on for 52 weeks better their wintertime ratings. (*Danger* last year scored a 25.3 August rating as compared with 19.6 in January.) ★ ★ ★



In one man's lifetime



When Dad was a boy, it was the stereoscope that made a hit in most parlors. But how the picture has changed since then!

Existing intercity television channels make it possible for live network programs to reach over 92 million people. The Bell System's nationwide network of television channels now totals more than 32,000 miles and interconnects over 120 television stations in 75 cities. Eight thousand miles of channels were added to the network in 1952 to meet the growing needs of the television industry.

Any way you measure it, providing intercity channels for the expanding television industry is a big job. Building the radio-relay and coaxial cable routes for television takes lots of time, special equipment and skill . . and money.

Yet the cost of the service is low. Bell System charges, for the use of its intercity television facilities, average about ten cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW



Capsule case histories show air success on local level

portable radios

SPONSOR: Station Promotion **AGENCY: Direct**

To help hypo portable radio set sales for radio and appliance dealers, and to stimulate sale of summer air time to these dealers, station WWDC, Washington, D. C., pitched outdoor listening benefits of portable sets on station breaks last summer. Washington radio dealers bought time around the announcements to plug their own models. According to the Washington Electrical Institute, sales of portables last summer jumped average of 10% over sales during the same period of 1951.

WWDC, Washington, D. C. **PROGRAM: Announcements**

bakery products

SPONSOR: Van de Kamp Bakeries **AGENCY: Direct**

One of the successful summer advertisers on KNX last summer was Van de Kamp Bakeries. At the outset of its hot-weather radio campaign, the firm offered a free "convention score card" on the air to all bakery customers. The offer was so fruitful that the firm ran completely out of the score cards two days after the campaign started. Van de Kamp also reported that sales of all products it plugged on KNX showed increases during the summer, while other bakery products it sold slumped slightly.

KNX, Los Angeles **PROGRAM: Announcements**

home freezers

SPONSOR: Paulsboro Locker Plant Co. **AGENCY: Direct**

The Paulsboro Locker Plant Co., which never has taken a summer hiatus during three years' sponsorship of WCAU announcements, reports substantial sales results, summer and winter alike, from its air campaigns. The home freezer and refrigerator company uses one-minute announcements on Amos Kirby's Rural Digest (Monday through Saturday, 6:00-6:30 a.m.). Radio is the firm's only ad medium. During this time, each $32.50 announcement brought minimum of $1,000 sales.

WCAU, Philadelphia **PROGRAM: Announcements**

soft drink

SPONSOR: 7-Up Bottling, N.Y.C. **AGENCY: Ted Bernstein**

Last summer, the six 7-Up bottling companies in the New York area wanted a local video campaign with all-family appeal. They picked a 15-minute baseball-star interview program which followed all the Brooklyn Dodger home game telecasts on WOR-TV—Happy Felton's Talk to the Stars. *They sponsored the show on alternate days between 18 June and 31 August. During this period, 7-Up sales showed gains up to 45% over previous year.*

WOR-TV, New York **PROGRAM: Happy Felton's Talk to the Stars**

awnings

SPONSOR: Koolvent Awning Co. **AGENCY: Knight Adv.**

To demonstrate the variety of uses for different types of awnings it manufactures, the Koolvent Awning Co. last summer purchased time on WBNS-TV Saturdays, at 11:00 p.m. to show feature-length movies. The original contract was for 13 weeks, starting in June. During this period, the show paid for itself, and the sponsor renewed for an additional 13 weeks. During the month of October, more awnings were sold than in the peak month, June, of the previous year.

WBNS-TV, Columbus **PROGRAM: Koolvent Mystery Theatre**

fishing guide

SPONSOR: Progress Brewing Co. **AGENCY: George Knox**

Oklahoma anglers were offered a free fishing guide and calendar last summer by the Progress Brewing Co., Oklahoma City, via a radio announcement campaign. One week of announcements on John Henry's Blue Line Sports, *KVOO, Tulsa, flooded the beer manufacturer with 1,160 mail requests for calendars. Announcements on five other radio stations in the Oklahoma area brought in an additional 771 letters asking for the fishing guide.*

KVOO, Tulsa, Okla. **PROGRAM: Announcements**

Now

WBBM-TV

"Chicago's Showmanship TV Station,"
already drawing one-third of the
average audience in its four-station market
(with the curtain just going up!)

in

CHICAGO

the nation's second-largest market
in television circulation,
population, effective buying income, retail sales
...any way you count the house

is represented by

CBS TELEVISION SPOT SALES

which can get you into some of the best
and most sales-effective acts
in Chicago and nine other TV markets,
including the four largest.*

**CBS Television Spot Sales also represents*
WCBS-TV, *New York,* WCAU-TV, *Philadelphia,* WTOP-TV, *Washington,*
WBTV, *Charlotte,* WMBR-TV, *Jacksonville,* WAFM-TV, *Birmingham,*
KGUL-TV, *Galveston-Houston,* KSL-TV, *Salt Lake City,* KNXT, *Los Angeles,*
and CTPN, *the CBS Television Pacific Network.*

SPECIAL TO RADIO AND TV STATION MANAGERS

National advertisers and ad agencies placing $1 billion helped make this biggest of all SPONSOR studies possible

The Study: You'll be hearing a lot about it. Called the SPONSOR All-Media Evaluation Study, it analyzes, individually as well as collectively, all of the major advertising media—billboards, direct mail, magazines, newspapers, radio, television. ABCs, dimensions, strengths and weaknesses, psychological values, result records of each are thrown into the spotlight so that every advertiser can see them as they really are. The Study is completely objective and is validated by a board of top all-media advertising men consisting of advertisers, agency presidents, and researchers.

The story behind the Study: What prompted SPONSOR, a magazine for radio and TV advertisers, to undertake the most comprehensive analysis of black-and-white (as well as air) media ever made by an advertising publication? The idea was born early in 1952. SPONSOR's publisher had observed for some time the lessening opinion with which big advertisers were viewing the radio medium. The fault lay with the radio industry itself, which was doing a poor job of selling itself to advertisers.

But radio's record pointed to a mass medium that was far stronger than most advertisers realized. Perhaps SPONSOR, reasoned its publisher, could help advertisers gain a proper perspective of radio—no higher nor lower than it honestly deserved. Further, it could throw light on TV. But to do this it would be necessary to evaluate each major medium along parallel lines, not comparing one with another but employing the same yardsticks for each. If properly done, the project would aid all advertisers.

In June 1952 the editorial specialist was found who could head such a study, and on 2 August 1952 he went to work. As this goes to press he has person-

ally interviewed 158 media experts in all sections of the U. S., polled 2000 of the nation's leading advertisers and agencies on key media selection problems; outlined and prepared 14 articles (the first in SPONSOR's 20 April 1953 issue) to be run in consecutive issues prior to publication in book form. In all, he has spent eight months on this job.

Who will read it? The All-Media Evaluation Study will be highly publicized and promoted. We expect it to be eagerly read and used by thousands of key executives of advertising firms, as well as agency principals, account executives, media buyers, and research personnel. They will gain from this factual, unbiased study an insight into each medium never before available. The numerous specific examples will show them in detail how others (including such agencies as BBDO and Y&R) evaluate and use media, how media fits into the overall picture of how to push a product. SPONSOR believes that the issues in which the Study appears will have longer life than a normal SPONSOR issue, already noted for longevity.

What it means to you: To the radio and TV station, ad agency, and allied service companies the issues of SPONSOR carrying the All-Media Evaluation Study offer extra advertising value. The Study will be widely publicized, promoted via paid space, merchandised in numerous ways. The press run will be increased. You can be certain that your advertising message will be seen by a large number of bonus readers, in addition to regular readers, again and again.

Clip this handy coupon today

SPONSOR 510 MADISON AVENUE NEW YORK 22

Please reserve following space in SPONSOR's All-Media Evaluation Study.

☐ *double-truck*	*$780*	*(one-time rate)*	*frequency discounts apply!*
☐ *full page*	*$390*	*(one-time rate)*	
☐ *half-page*	*$220*	*(one-time rate)*	
☐ *third page*	*$150*	*(one-time rate)*	

Issue Dates .....

Firm .....

City ..... *State* .....

Name .....

Issues containing All-Media Evaluation Study (explanatory article 6 April 1953) 20 April, 4 May, 18 May, 1 June, 15 June, 29 June, 27 July, 10 August, 24 August, 7 September, 21 September, 5 October, 19 October, 2 November.

SPONSOR *the magazine radio and TV advertisers USE*

SUMMER RADIO

(*Continued from page 62*)

ABC So far, ABC feels sure Gillette and Goodyear will take a hiatus, but there are other possible drop outs. Beltone and Durkee Foods may also go off the air. Walter Winchell usually vacations, and it is a tossup whether Gruen will replace him or take a hiatus from advertising itself. Another Sunday newscaster, Taylor Grant, whose *Monday Morning Headlines* is sponsored by P. Lorillard, may also hop off to the mountains or seashore, and the sponsor may join him.

Sterling Drug (*Mystery Theatre*) and the Electric Light and Power Companies (*Meet Corliss Archer*) took rest periods last summer and may repeat this year. Wine Corp. of America is another possible vacationer. So are Hotpoint and Lambert, who alternate on *Ozzie and Harriet*.

Among those ABC expects to ride through the summer are General Mills (ABC's top client), Toni, Philco, Club Aluminum, General Motors, Prudential, Liggett & Myers, Bristol-Myers, Ralston Purina, Swift, and O'Cedar.

So far as programing goes, ABC's new program blocks on Saturday, Sunday and Monday nights, referred to earlier in the story, will run through the summer. These feature different kinds of music on different nights with a host for each night. They are set up as follows:

Saturday 8:00-10:00 p.m.: *Saturday Night Dance Party* with studio orchestras playing current hits. Margaret Whiting is hostess.

Sunday 7:00-9:00 p.m.: Standard popular music is featured, including Gershwin, Porter, Kern, and others, motion picture hit tunes, and old favorites. Larry Douglas and Joanne Wheatley sing and Paul Whiteman conducts two big production numbers. Burgess Meredith is host.

Monday 8:00-10:00 p.m.: Consists of semi-classical music with opera star Jan Peerce as host but starts off with 15 minutes of news and another 15 minutes of talk about field and stream sports by Bob Edge.

In another programing development, ABC Radio, like the ABC TV network, will undertake the ambitious task of showcasing a series of different programs during the spring and possibly through the first half of July. The series is scheduled to start 16 April, replaces the sustaining *Tales of Tomorrow*, and has the working title of *ABC Playbill*. Two of the four shows set so far will be radio versions of programs in the TV series.

As for summer incentives, ABC gives an annual rebate of 9% to advertisers who are on for 52 consecutive weeks. However, advertisers who spend $2.4 million or more on morning or afternoon time, or $1.5 million or more on evening time receive the maximum discount, including the 9%.

★ ★ ★ ★ ★ ★ ★ ★

"If management believes in the paramount importance of the creative function of the agency, then it will make every effort to build and encourage the supplemental services in such a way that *they* will provide the greatest aid and support to the creative departments. Management must stimulate original thinking within *all* departments if we expect the best out of our creative people."

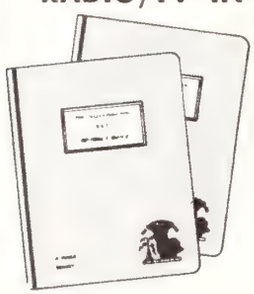
LOUIS N. BROCKWAY
Executive Vice President
Y&R

★ ★ ★ ★ ★ ★ ★ ★

CBS Under the rates which went into effect last August, CBS Radio gives an

PULSE '52 REVIEW

RADIO/TV IN 2 HANDY VOLUMES



ONLY $15.00*

Supply Limited
ORDER NOW

THE PULSE ANNUAL REVIEW FOR 1952

Condenses in handiest reference form *all* the familiar Pulse data — *all the broadcast audience measurements published by Pulse during the past year* . . . "Share of Audience," "Homes Using Radio/TV," etc.

Covers *entire* interviewing in *each* market for the *entire* year! Over 75 radio markets and 45 television markets in the U. S.

Complete, concise — handiest reference tool in this field. Write or telephone JUdson 6-3316 for our supply will go fast.

** With each order from present Pulse subscriber*
Bonus Set, Free

THE PULSE INCORPORATED
15 West 46th Street, New York 36, N.Y.

I attach ( ) check ( ) money order
( ) or send C.O.D. OR ( ) bill firm.
Send me THE PULSE ANNUAL REVIEW.

Name.....
Firm Name.....
Address.....

Title
☐ Time Buyer
☐ Director
☐ Account Executive
☐ Station Relations
☐ Adv. Mgr.
☐ Sales Mgr.

8½% discount to advertisers on for 52 consecutive weeks. This is in addition to the maximum daytime discount of 23.5% (plus 5% for weekday daytime advertisers) and the maximum nighttime discount of 44.5% for clients spending $2.5 million or more. Unlike the previous discount setup, in effect last summer, only 52-week advertisers receive the 8½%. The previous rate card provided maximum weekly dollar discounts of 7½% plus a 12½% annual discount, but advertisers who spent $1.5 million or more were entitled to the full 20%.

CBS expects all its daytime advertisers to continue through the summer, including Willys-Overland, which is considering a replacement for its Sunday afternoon New York Philharmonic-Symphony concerts.

At night, the picture seems to shape up in the following manner:

Sunday: Colgate (shave cream) may stay with a replacement for *Our Miss Brooks*. Rexall will stay with a replacement for *Amos 'n' Andy*. Hudnut will be off but will be back in the fall. Philip Morris stays with *My Little Margie*. Hallmark is off for the summer season.

Monday: Electric Auto-Lite probably will vacation with *Suspense*. Lever is slated to stay with *Lux Radio Theatre*. It's probable that Camel will remain with the *Bob Hawk Show*.

Tuesday: Colgate (Halo, Palmolive) will remain with *Mr. and Mrs. North*. Wrigley will be a major summer advertiser Tuesday night with *Yours Truly, Johnny Dollar*, which replaced *Life with Luigi* earlier this month. (CBS hopes, in addition, to bring Wrigley in this summer with another of its special program saturation buys. Wrigley went in for these tonnage buys during the past three summers. In each case six programs were bought to get maximum audience and impact. The cost was $700,000 in 1950, $690,000 in 1951, and $575,000 last summer.) Like many another candy manufacturer, Mars will take a hitaus, since chocolates have a short life in the hot months. Cavalier remains faithful to CBS this summer, too, although *My Friend Irma* may take a vacation.

Wednesday: *FBI in Peace and War* leads off the CBS Power Plan, which consists of three shows. The plan is currently sold out to P&G, Nescafé, and



A great

RESPONSIBILITY

has been placed in our hands



Before you can sell a market of people . . . . you must have their trust and confidence.

WMC's privilege of broadcasting, since its inception in 1923, has always been regarded as a great responsibility to its listeners.

More than thirty years of outstanding public service has built for WMC an audience of unfailing loyalty . . . has created a prestige that is unparalleled for any other station in Memphis and the Mid-South.

WMC

MEMPHIS

NBC—5,000 WATTS—790 K. C.

National representatives, The Branham Company

WMCF 260 KW Simultaneously Duplicating AM Schedule

WMCT First TV Station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal

Eno-Scott & Bowne (Scott's Emulsion). P&G's brass are now considering whether to go through the summer. Nescafé is signed up through part of July. Eno-Scott & Bowne's plans are not known.

Thursday: *Meet Millie* is the second Power Plan show. Jergens will probably go off this summer but General Electric and Lucky Strike will stay.

Friday: The Power Plan winds up its week with *Mr. Keen, Tracer of Lost Persons*. A goodly number of other CBS shows are sustainers.

Saturday: Camel and Wrigley look like a good bet to stay on, but General Foods vacations.

As for the weekday nighttime strips, Allan Jackson will be on for Metropolitan Life and the Ed Murrow show will continue for American Oil, though Murrow himself vacations for a spell. The Ford-Bob Trout buy is a question mark so far as the summer is concerned. Lowell Thomas may leave CBS Radio in June, when his P&G contract expires.

New summer shows include *Twenty-first Precinct*, a cops-and-robbers opus; a five-time weekly Johnny Mercer show at night consisting of talk, music, and interviews; *Crime Classics*, a program of famous criminal cases; *That's My Boy*, title taken from the Dean Martin and Jerry Lewis movie and starring Eddie Mayehoff (who played Lewis' father in the picture) in a comedy series; *Country Editor*, a romantic comedy series, which may feature Will Rogers Jr.; *Stagestruck*, a tentative title for a one-hour show, possibly on Friday night, which will feature scenes from legitimate plays and news about Broadway. A situation comedy, as yet untitled, will concern itself with the home life of a police detective.

★ ★ ★ ★ ★ ★ ★ ★

"It isn't difficult to get pictures that are interesting per se. It's a lot harder to get pictures that help to sell a product or idea, and are also unusually high in interest. They usually come out of sweat, blood, and tears. It isn't easy to think them up. But it can be done—and it should be done. . . . A good question is: What makes a picture interesting to consumers? A good answer is: If the subject matter is interesting, the picture will be interesting."

CHARLES L. WHITTIER
Vice President (retired)
Y & R

★ ★ ★ ★ ★ ★ ★ ★

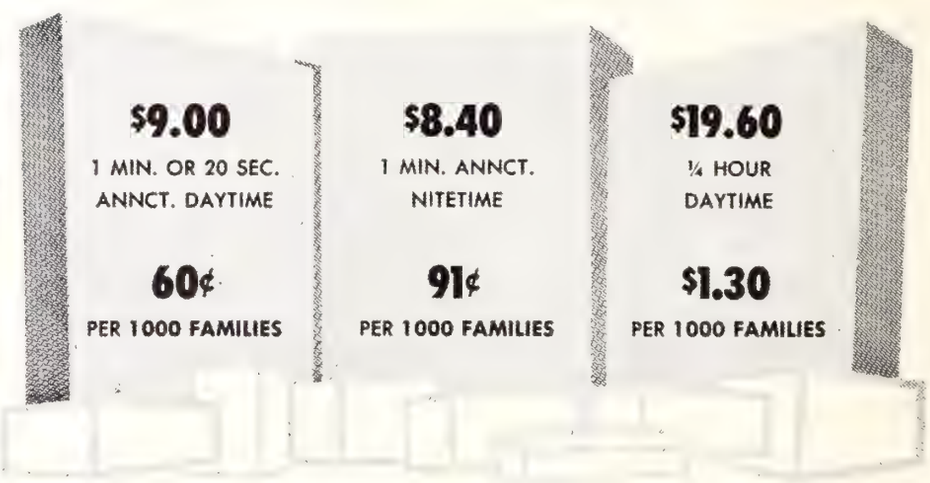
MBS Mutual expects a "minimum of disturbance" in its present sponsor and program lineup this summer. Since most, if not all, of its programs will continue through the hot spell, there is nothing planned as yet in the way of new summer listening.

On 12 March Admiral added Bishop Sheen to the Mutual web, using recordings of the Bishop's show on Du Mont. The program will run through the summer. R. J. Reynolds will return to Mutual in April with its six-day-a-week *Camel Scoreboard*, a five-minute baseball roundup which follows *Game of the Day*. It will, of course, run through the summer. *Game of the Day* will be split between co-op sponsors and Falstaff beer during the season.

Mutual's top client, S. C. Johnson, which now sponsors six five-minute newscasts a day five times a week, is expected to continue as it did last summer with its full lineup.

Wildroot is another big advertiser expected to stay with its programs. It sponsors *Titus Moody Speaking*, a five-minute evening commentary, twice a week; *The Shadow*, a late Sunday afternoon show, which Wildroot shares with Sylvania, and *Twenty Questions*,

Buy the "large economy size" on WIOU



Any "package" on WIOU is the large economy size. WIOU delivers audiences, not by the person but by the FAMILY. For example, 17,326 FAMILIES listen to WIOU three or more days per week . . . 9,768 FAMILIES listen three or more nights per week (Standard Audience Report, 1952). WIOU, in the heart of Indiana's 18 most prosperous counties, serves a multi-million dollar trading area. Farm income in the WIOU area is 36% higher than the national average. You'll get more for your money on WIOU!

CBS RADIO NETWORK
John Carl Jeffery,
General Manager
Weed & Co.
National Representative

WIOU Kokomo, Indiana

a Saturday-night panel quiz.

It looks like even the American Federation of Labor believes in summer selling. Others expected to avoid a siesta on Mutual are: P. Lorillard, Quaker Oats, Sterling Drug, Motorola, Libby, McNeill & Libby, Kellogg, Kraft, and Derby Foods.

Camel and General Mills may hold on to their Multi-Message Plan programs. Mutual's tandem-type operation is now half sold with these two sponsors, and, as an incentive for summer clients, the plan offers a special rate. The four participations on each of its five shows normally sell for $2,000 to $1,500, depending on the number of participations bought and the length of the buy. For the summer, however, each participation is a flat $1,500.

★ ★ ★ ★ ★ ★ ★ ★

"The trouble with bribery—like opiates—is that it always takes a little more to do the same job the *next* time. This year's $100 cash prize had better be $150 next year. Next year, the trip abroad had better include Italy, too. And if we get the recession that's being talked of, the free trials and one-cent deals had better come considerably faster and thicker. . . . The copywriter who leans on the crutch of give-away gimmicks gets soft. His selling muscles become atrophied. His fact-finding mechanism gets rusty. And his copy deteriorates fast."

MRS. LUCILLE GOOLD
Vice President
Hewitt, Ogilvy, Benson & Mather, Inc.

★ ★ ★ ★ ★ ★ ★ ★

Mutual gives an annual rebate of 12½% to 52-week advertisers and discounts up to 50% for evening time in TV areas. However, a nighttime advertiser whose gross time billings come to $1 million or more within a 52-week span gets the maximum 63% discount even if he is not on during the summer.

NBC NBC's plans for an Operation Tandem this summer are not complete but details unveiled so far disclose a new flexibility. NBC's previous Tandems have been sold across the board, that is, an advertiser had to buy a participation in each show. Operation Tandem originally started with five shows but an across-the-board buy proved too expensive, and it has since been decreased to three.

The new summer tandem will provide for 18 participations for 13 weeks, and an advertiser will probably be able to buy as many or as few as he wants—even just one.

Two of the current tandem shows, *Barrie Craig* and the *Judy Canova Show*, are being carried over for the summer tandem. Red Skelton, the third one, takes a hiatus. NBC will add to these two, *The Scarlet Pimpernel* (dramas of the French Revolution) and *First Nighter*, currently a buy of the Miller Brewing Co. A final pair have not been chosen but will probably be a musical show and some kind of audience participation program.

NBC's new two-and-half-hour amateur talent show will probably run on Sunday night. It will be divided into five half-hour programs, each one originating with an affiliate. NBC expects about 60 or 65 affiliates to participate, which means a bonus of goodwill for the network.

Program executives have not solved the thorny problem of how to pick a



SOME 'RE NOT!

. . . . and we're in the first category. WAFB-TV, AM & FM is really selling the greater Baton Rouge Market.

HERE'S WHO'S SELLING . . . TV — Channel 28 — the first and only TV outlet covering Baton Rouge and its 50 mile trade area with ABC, CBS, Dumont and NBC. AM & FM — 5000 watts non-directional, Mutual Network, plus plenty of local news, local sports, local color and loads of local listeners.

HERE'S WHO'S BUYING . . Better than 115,000 families in our coverage area with spendable income over HALF A BILLION DOLLARS.

For more details, wire us or see our representative Adam Young.

WAFB-TV-AM
BATON ROUGE, LA.

single talent winner each week, since audiences will be separated. They are considering (1) soliciting votes from listeners by mail, and (2) a board of judges to pick best participants.

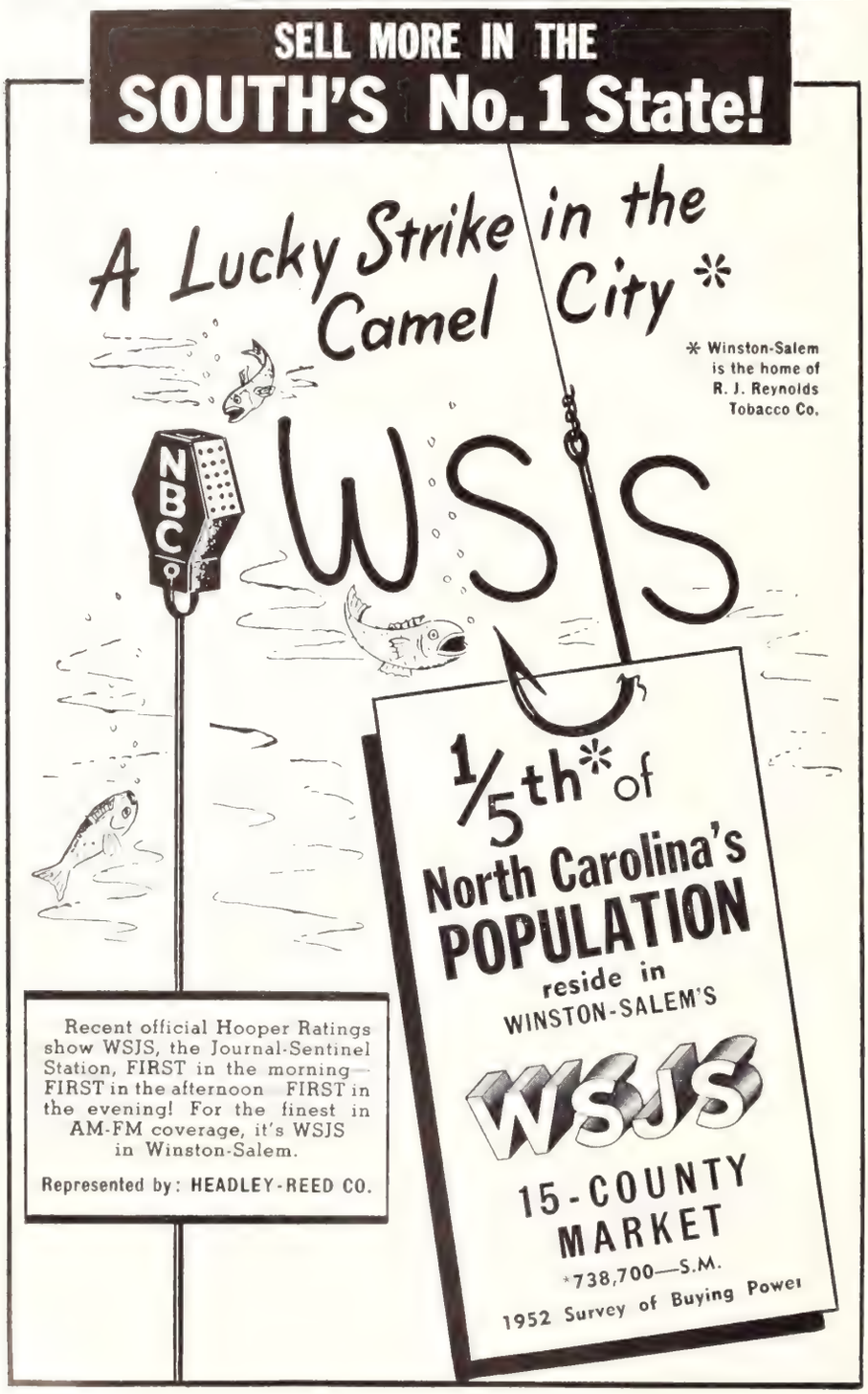
The big talent show obviously has good merchandising possibilities. NBC would like one sponsor to carry the show and has made overtures to General Electric. The net will sell participations if a single client cannot be found.

Other NBC programs planned for the summer are *My Son Jeep*, a situation comedy with young Martin Thurston as "Jeep." Melvyn Douglas may play the father. *Father of the Bride* is now being auditioned on the West Coast. NBC is also negotiating with Ringling Bros. for a circus show. Titled *Tales of the Big Top*, the program will tell true tales of circus people.

Here's how the nighttime NBC summer schedule looks today: *Monday*: Probably will stay as is. Du Pont will hibernate on *Tuesday* night. Liggett & Myers is a question mark. On *Wednesday*: Pall Mall drops *The Big Story* but keeps the time. General Foods will put Bob Hope in moth balls and may do the same to itself. It looks like the De Soto - Plymouth Dealers (*Groucho Marx*) and Kraft (*The Great Gildersleeve*) will keep punching, the heat notwithstanding. Ditto for Camel and *Walk a Mile*. *Thursday*: looks good to NBC, which expects to keep that night's schedule intact. *Friday*: another question mark. *Saturday*: will probably retain its hillbillies and sponsors, including R. J. Reynolds, one of the most faithful of the summer advertisers. *Sunday*: U. S. Steel and RCA may bow out.

Those who stay benefit from NBC's discounts, which work as follows: Weekly dollar volume discounts rise to 27.5% for daytime advertisers and 42% for nighttime sponsors. An annual rebate of 10% is piled on top of this for 52-week advertisers. However, less-than-52-week nighttime advertisers can get as much as 47.75% if their gross time billings exceed $1 million.

★ ★ ★



SUMMER TV

(*Continued from page* 63)

linked with summer selling.

One of the most powerful factors in keeping advertisers faithful to the networks during the summer is the realization that they may lose choice time segments (especially at night) when the fall rolls around. After investing millions in building up an audience, the advertiser is going to think twice before taking a chance on losing his following for the program.

Also serving as incentives to stay on the air are the various money-saving devices offered by the webs. Advertisers who stick with the networks for 12 months get maximum discounts which, in most cases, amount to about 25%. NBC gives discounts to summer-only advertisers, and CBS and ABC give program contributions during summer.

The AB-PT merger is not expected to have much effect on the ABC TV summer situation. Network sources have made it clear that the merger will not provide a pot of gold to buy gilt-edged talent for the web. This goes for the post-summer period as well.

ABC has already started revamping its programing, however, with clear emphasis on sports. While the net is going after name talent (it has already signed up George Jessel, Ray Bolger, Martin Block and others—and is also eyeing Danny Kaye and Sam Levinson), a spokesman told SPONSOR that

it will not get into the "talent-raiding rat race."

While the TV network sponsor and program lineup has not firmly jelled as yet, the picture is beginning to clear. Here it is, network by network:

* * *

ABC Under its new policy of emphasizing sports, ABC TV has added three fight programs this year. *Saturday Night Fights* began on 24 January. Bill Stern does the announcing, and the bouts originate in various boxing arenas. They are sponsored by Bayuk Cigar, and S. C. Johnson has signed up for 13 weeks beginning 25 April.

In February ABC added another show, *ABC Fights*, which originates at Ridgewood Grove, Jamaica, N. Y. It is a co-op show. On 19 March ABC started its *Motor City Fights* from Detroit. Half the show is co-op and half is open to network sponsorship. All three programs continue during the summer.

ABC is planning other sports shows for the hot season, including the special-event type. A panel show, *Personality Puzzle*, is also expected to be telecast during the summer.

★ ★ ★ ★ ★ ★ ★ ★

"The most economical commercial of all is a *good* commercial—a commercial that demonstrates, a commercial that doesn't try to say too much, a commercial that sells your goods or services and makes you a profit. There are hundreds of ways to save money on a commercial—and there are thousands of ways to spend too much. The answer to the whole problem . . . is a good creative staff who knows when to spend and when to save."

ARTHUR BELLAIRE
In charge of radio-TV copy
BBDO

★ ★ ★ ★ ★ ★ ★ ★

While ABC is talking about holding its big program guns back until fall, it will unlimber at least one hefty piece of artillery this spring. Like its sister radio web, ABC TV will showcase a series of programs for about 13 weeks, each of which it hopes to develop into a separate salable show.

Slated to begin 12 April, the series will be titled *ABC Album*. Number one in the series will be *Justice*, with Paul Douglas, a story based on Legal Aid Society files. The second show is *Jamie* with Brandon de Wilde. A third show, whose time has not yet been set, is *Colonel Flack*, a character originated



by Everett Rhodes Castle. The Colonel is a Twentieth Century Robin Hood, a bon vivant of expensive tastes who lives by his wits. Alan Mowbray plays the title role and Allan Jenkins assists.

ABC is also planning a two-part classic for the series, possibly *A Tale of Two Cities.*

The web's rate structure provides for weekly discounts ranging up to 10%. Annual rebates are given as follows: for 52 consecutive weeks, 12½%; for alternate weeks within 52 consecutive weeks, 6.25%; for every fourth week within 52 consecutive weeks, 3.125%. ABC gives program contributions to summer advertisers, but there is no set rate. As explained by a sales executive, it "takes into account the client's particular problems." Under certain conditions, ABC will protect a hiatus advertiser's time segments for the fall program season.

ABC lost four advertisers last summer and expects to lose about four or five this year. Three of them will be candy accounts: Mars, Inc.; Sweets Co. of America, and F. W. Amend Co. Sterling Drug may take a vacation and it is possible that Voice of Prophecy, Inc. will also go off the air.

CBS Many of CBS' top shows will take a hiatus, but most of the sponsors will stay on. Joel Gray is a likely bet to replace Jackie Gleason on Saturday night and two of Gleason's three current sponsors, Schick and Nescafé will probably stay with the show. Nescafé just replaced Thomas Leeming. Bristol-Myers has canceled out, effective 2 May.

Arthur Godfrey will be off TV for about four months starting 4 May to undergo surgery. CBS feels his sponsors will stick to his morning *Godfrey Time* show and his two nighttime programs, *Arthur Godfrey and his Friends* and *Talent Scouts.* However, Godfrey has never been off the air for as long a period, and his absence may put a strain on client fidelity.

Alcoa will be on this summer, but not with *See It Now.* The client is planning a new inexpensive show and it is not likely to be a news-type program. *I Love Lucy* and *Red Buttons Show* will rest but Philip Morris and Maxwell House Instant Coffee will continue with other programs. Specific replacements have not yet been decided upon. Westinghouse's *Summer Theatre* will replace *Studio One* for the third season this summer.

Schick will drop *Crime Syndicated* on alternate Tuesday nights permanently. *City Hospital* (Carter) will be moved to another spot, but it is not yet definite whether it will run through the summer. Electric Auto-Lite (*Suspense*) and Block Drug (*Danger*) are two question marks.

Also uncertain is the entire 8:00-9:00 p.m. spot on Thursday. *Burns & Allen* (Carnation and Goodrich) moved to Monday night on 30 March, and Blatz will give up Amos 'n' Andy come 24 June. A&A alternates with Singer *Four-Star Playhouse.* At 9:00 on Thursday night, American Tobacco will drop *Biff Baker* and release the time. CBS hopes to replace it during the summer with *Lux Video Theatre.*

General Foods will put *Mama* and *Our Miss Brooks* aside for the summer but keep the time. Ditto for *My Friend Irma* and R. J. Reynolds.

The entire *Omnibus* situation is uncertain, so far as next fall goes. *Omnibus* goes off 3 May and it has not been decided whether the show will return, how long it will run if it does come back, and whether its five sponsors will stick with it.

Any way you look at it...

WSYR is FIRST in Central New York



Up to 239% More

Weekly Daytime* Audience Families than any other local station

According to SAMS 1952

29.8% more than Station A
194.4% more than Station C
72.7% more than Station B
239.1% more than Station D

According to Nielsen 1952

47.0% more than Station A
157.5% more than Station C
55.0% more than Station B
212.2% more than Station D

There it is—the leadership revealed by BMB in 1947 still continues. WSYR is your advertising buy in rich Central New York.

**And the nighttime figures show approximately the same leadership*

WSYR SYRACUSE 570 KC

Write, Wire, Phone or Ask Headley-Reed

WSYR-AM-FM-TV—the Only Complete Broadcast Institution in Central New York. NBC Affiliate

CBS expects its daytime sponsor lineup to remain intact. This includes the 12:15-1:00 block of soapers: *Love of Life* (American Home Products), *Search for Tomorrow* (P&G), and *Guiding Light* (P&G). This month Colgate brings its *Big Payoff* show to CBS from NBC.

The network is well along in lining up new summer shows. Three will be low-cost quiz shows: *Lucky Stars*, with Jack Parr as m.c.; *Take a Guess*, m.c.'d by John K. M. McCaffrey, and *Beat Your Wife*. There has been no m.c. chosen for the latter program.

CBS is also lining up a spot for comedian Larry Storch. He replaced Gleason on Du Mont after the latter came over to CBS, later followed Gleason to the CBS network.

The web will bring back *Summer School*, which was on three times a week (sustaining) last year. It will be aired five times a week this summer. An educational show for children up to 10 or 12, it features talks on science, religion, music, and other similar subjects. Another kid show in a more popular vein, *Rod Brown, Rocket Ranger*, will start in May and CBS is looking for a summer or year-'round advertiser.

Other shows planned for the summer include *Corridor D, Pentagon*, stories about the armed services' Criminal Investigation Division; a series of dramas based on stories by Ben Hecht; *Wanted by Washington*, a documentary-style drama series about criminals wanted by various Federal agencies; and *My Favorite Husband*, a situation comedy with Joan Caulfield and Barry Nelson. Originally on radio, the show starred Lucille Ball. So far, plans are to put it on live.

CBS has upped its program contribution this summer to 30% of the program "investment." The advertiser must have been on CBS the preceding 13 weeks. Last summer it was 25%. There is a 10% discount on time costs for 52-week advertisers and a 5% discount for advertisers on for 26 consecutive alternate weeks. These cuts are added onto weekly discounts ranging from 2½% to 15% and are based on the number of station-hours bought by the sponsor.

DTN The network will lose two advertisers for the summer and keep 14. Those dropping out include International Shoe with *Kids and Co.*, and Young Peoples Church of the Air with *Youth on the March*.

Those staying on include P&G and American Chicle, which cosponsor *Rocky King, Detective;* Larus & Bros. (a tobacco outfit) and Carter Products, which cosponsor *The Plainclothes Man;* Arthur Murray School of Dancing with *Arthur Murray Party*, General Foods with *Captain Video*, Wine Corp. of America with *Where Was I*, The Serutan Co. with *Wisdom of the Ages* and *Life Begins at* 80, Tide Water Associated Oil Co. with *Broadway to Hollywood*, Du Mont Laboratories with *What's the Story*, Bauer & Black with *Twenty Questions*, and Carter Products and Helene Curtis, which alternate on *Down You Go*.

Larus Bros., which had been carrying *The Plainclothes Man* by itself during the current season, originally planned to take a hiatus. But Du Mont persuaded Carter to come in for 16 weeks as a cosponsor. The sponsors are not on alternate weeks. Each will get one-half the commercial time on every program.

the WHLI long island story

all year 'round business is good on Long Island but in the summer . . . TERRIFIC

WHLI's

audience is increased an additional potential quarter of a million during the months of June, July, August and September . . . plus an estimated eight million who will visit L.I. Parks, Playgrounds and Beaches this Summer . . . IT'S NO WONDER WHLI IS WAY OUT IN FRONT . . .

WHLI AM 1100 FM 98.3

HEMPSTEAD LONG ISLAND, N. Y.

PAUL GODOFSKY, President

the voice of long island

Represented by Rambeau

DuMont offers no special inducements to keep advertisers on during the summer other than its standard discount plan and its long list of low-cost shows. Its discounts apply to a combination of dollar volume and length of time on the air. For 26 consecutive weeks, discounts range from 2½% to 15%; for 39 weeks, 7½% to 20%; for 52 weeks, 12½% to 25%.

NBC Of all the TV nets, NBC is the only one giving time discounts to summer-only advertisers. The figure is 25%, and if the advertiser continues in the fall, he loses the discount. An NBC executive commented: "It may sound impractical to cut out the discount for summer advertisers who stay with us in the fall, but, in actual practice it works out well. It's a good device for us to fill in such time slots as Milton Berle's."

Network discounts are given according to the length of the program and are confined to 39- and 52-week advertisers. Alternate-week sponsors receive discounts only for 'year-round buys. For a one-hour show, the time cost is sliced 7% for 39 weeks and 17% for 52 (alternate-week sponsor, 8½%). For a half-hour show, the figures are 6% and 16% (alternate-week, 8%). For a quarter-hour show, 5% and 15% (alternate week, 7½%). Discounts for five-day strips range from 9% to 25% for half-hour buys, depending on the number and length of time, and 8% to 24% for quarter-hour buys.

Here's how the nighttime network lineup looks, as SPONSOR went to press:

Monday: American Tobacco and S. C. Johnson, alternate sponsors of *Robert Montgomery Presents*, will probably continue the show in some version or another. Last year, lighter-than-winter fare was played by a group of actors who appeared every week as in a stock or repertory company. The same tack may be taken this summer. Firestone will probably be on. Ennds may continue on alternate weeks.

Tuesday: P&G looks like a certainty to stay, though not with *Fireside Theatre*. Armstrong looks like a good bet to remain, and so does P. Lorillard, which may keep Herb Shriner on during the hot months.

Wednesday: GE seems set to stay, though *I Married Joan* may vacation. Scott Paper will probably stay. Ditto for Kraft, Hazel Bishop, and Pabst.

Thursday: Three of the sponsors who may remain will probably use film reruns during the summer. The programs include De Soto's Groucho Marx (*You Bet Your Life*), Liggett & Myers *Dragnet*, and *Ford Theatre*. De Soto and Liggett & Myers used film reruns last year, found it to be a good way of saving money without losing audiences. U. S. Tobacco also will stay on the network.

Friday: The list of those who will stay on the air include RCA, Gulf,

★ ★ ★ ★ ★ ★ ★ ★

"Advertising media today are filling nearly half the waking hours of America's adult population. Here is the greatest laboratory the world has ever known, all set up for us and operating. Each one of us, each agency, each advertiser, each medium, is in his own way checking the result of what he does—trying to improve his own technology—attempting to measure human reaction to given impulses."

B. B. GEYER
President
Geyer Advertising, Inc.

★ ★ ★ ★ ★ ★ ★ ★



WDAY

(FARGO, N. D.)

IS ONE OF THE NATION'S MOST POPULAR STATIONS!

Last year, WDAY was swamped with 145,659 letters and postcards from its listeners! This is the equivalent of a letter or card from over 70% of the 211,550 families who listen regularly to WDAY—an average of slightly over 399 letters per day, including Sundays and holidays!



NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC., Exclusive National Representatives

Simoniz, Pall Mall, Gillette, and Chesebrough. Gulf may present reruns of *Life of Riley*. Simoniz and Pall Mall, which share the *Big Story*, may replace it with *Doorway to Danger*.

Saturday: There will be a lot of changes in NBC's 7:30-10:30 p.m. lineup. *Your Show of Shows* will be off for the summer, as is usual, and no program has been announced as yet as a replacement. Plans of participating sponsors on the show are also unknown. *All Star Revue* will be dropped shortly and, starting 25 April, Pet Milk, one of the participating sponsors, will replace it with *Original Amateur Hour* (8:30-9:00). Philip Morris will move up *My Hero* (Dunhill king-size cigarettes) from the 7:30-8:00 slot to the following half hour. Both sponsors are expected to continue through the summer, as is American Tobacco.

Sunday: General Foods, Revere, P&G, Colgate, Philco and Goodyear seem likely to stay with NBC during the hot days. P&G will drop Red Skelton and its 7:00 p.m. slot for the summer, and is considering film reruns of *The Doctor* in the 10:00 p.m. segment. ★ ★ ★

DEVELOPMENT REPORT

(*Continued from page* 59)

Concludes Trendex: Obviously, summer programs have less recruiting efficiency than winter programs, that is, they are not as strong as winter programs in their ability to get the available audience to look at television.

4. *The rerun approach*

Using reruns of network film shows during the summer to axe TV costs was tried with success last year. An advertiser fortunate enough to have a popular show might well mull over the idea.

Opinion is not unanimous that such repetition is desirable. The most frequent arguments heard against the network film rerun are (1) the audience feels it is getting shopworn merchandise, and (2) the audience probably has had its fill of the program and would like a taste of something else in the summer.

But there are powerful factors in favor of network film reruns. Above all, they are an excellent cost-cutting device. Secondly, assuming the program or personality is popular, the advertiser

Now in the **Boston** TV area.. more than

1,000,000 sets!

and **most** of these sets are tuned **most often** to

WBZ-TV
BOSTON
channel 4

Comparison of TV Share of Audience in Boston Area (nighttime)

Station	"Listened to Most"	"Heard Regularly"
WBZ-TV	52.4%	93.9%
Station B	37.3%	89.3%
Station C	7.1%	18.9%

Source: Dr. Forest L. Whan, "The Boston Trade and Distribution Area; Radio and TV Audience."

.. as revealed by the comprehensive Whan Report, the most thorough audience survey ever completed in New England!

WESTINGHOUSE RADIO STATIONS INC

WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

has the odds on his side that this popularity will carry over into the hot months, and keep audiences.

Furthermore, there will usually be plenty of people who didn't catch the program's first run. A program with a rating of 40 still hasn't been seen by at least 60% of the TV audience. Actually the figure is higher than 60% because TV set sales continue going up and the advertiser might consider adding some of the new TV markets to his summer lineup.

Even a show like *I Love Lucy*, which garnered ratings as high as 70, used reruns this season while Lucille Ball took a maternity hiatus. There is no evidence that the audience minded.

There is a good possibility that three NBC TV Thursday night advertisers will use film reruns this summer. The advertisers, and their programs, are Liggett & Myers with *Dragnet*, De Soto-Plymouth Dealers with *Groucho Marx-You Bet Your Life*, and Ford Dealers with *Ford Theatre*.

The first two sponsors used film reruns of the same shows last year, a strong indication that they consider the idea a good one.

The Groucho Marx shows, entitled *The Best of Groucho*, were chosen by NBC producer John Guedel, after consulting ratings, the sponsor and the agency, BBDO. They appeared on both radio and TV. The client bought the summer shows as a package from NBC and, according to an authoritative source, each program cost (production cost, that is) for the De Soto-Plymouth Dealers was about one-quarter the price of the shows during the previous season.

These summer production costs were accounted for by (1) reimbursement for talent, (2) editing of the tapes and film because new commercials were inserted, and (3) making of new TV prints from the master negative.

Nielsen ratings of the shows last August (when the political conventions weren't around as competition) were as follows: on TV—22.6 (ninth place) and 25.8 (thirteenth place), on radio, 5.1 and 6.0.

Dragnet was rerun only on TV last year, but may be run on both TV and AM this summer. The exact production costs last summer could not be learned, but they were understood to have been "substantially less" than the 1951-52 season costs. Nielsen ratings in August were 35.9 (second place) and 29.3 (fifth place).

The summer ratings of these shows were helped by the fact that their competition wasn't equal to that of the preceding season. But that is considered by the agencies all the more reason to use film reruns.

5. *Spot business in summer*

Last year's activity curve for spot radio looked a good deal like the previous year's television business charts. (And, incidentally, last year's TV curve resembled 1951's not-so-good radio levels in spot broadcasting. See details, page 97.)

Reported James M. Boerst, publisher of *Spot Radio Report*, to SPONSOR:

"The number of national and regional advertisers in spot radio during 1952 greatly surpassed the 1951 advertisers, despite the continuing growth of TV. Early 1953 totals indicate an even higher level for this year."

Researcher Boerst, who publishes the *Radio and TV FACTuary* and *Time Buyers Register* as well, bases his conclusion on these facts:

Viewing the level of spot radio activity in January of 1952 as being equal to an arbitrary base of 100, the rest of the year showed real strength

WO

the New York station where listeners listen and sponsors sell . . . key station of the MUTUAL Broadcasting System

for spot radio. Business boomed, by comparison with 1951, during February, March, and April.

As the summer season approached, there was the traditional fall-off—but not once, even in August, did the over-all business level of spot radio fall below the January mark. Then, in September, it shot up again, and maintained the level until the end of November, dipping slightly in December.

Adds Jim Boerst: "Totals for 1953 so far show that spot radio has climbed back to parallel the high level reached during the prime months of September and October of 1952.

"Although it is difficult to measure the actual impact, I feel certain that the work done by BAB and, more recently, the 'Crusade for Radio' of the Station Representatives Association, may have exerted considerable influence on the over-all picture.

"Spot radio has recovered from the initial threat of TV. Reps and stations alike have thrown lethargy out the window, and I predict a continuing climb for this flexible and worthwhile medium in the future."

* * *

For the first time in five years, spot TV last summer slipped below the seasonal level of the year's first quarter. Until the drop occurred, spot TV had been on a steady upward march, hardly pausing for breath.

That's an adman's thumbnail analysis of the 1952 reports published by N. C. "Duke" Rorabaugh. What happened, as the Rorabaugh organization reviewed the year past and looked ahead in 1953 for SPONSOR editors, was the following:

There were somewhat more-than-usual cutbacks in spot TV advertising of many product lines last summer, particularly in the appliance field, hard-hit by the steel shortages of early 1952.

As a result, with January activity as an arbitrary base of 100, the levels for the rest of the year were as follows: second quarter, 108; third quarter, (July-Aug.-Sept.), 89; and last quarter of 1952, 105.

When charted, these figures look suspiciously like the seasonal levels of 1951 spot radio activity (see story, page 96). This has led several admen and research-minded reps to state that TV spot, which boomed between 1948 and early 1951, has virtually leveled off in terms of the number of sponsors using spot TV, and is following a pattern generally similar to spot radio.

"There will probably be some gains for TV spot this year," Rorabaugh nevertheless predicts. "Despite the increases in the number of TV stations, prime spot TV slots are still hard to find. But the business which leading spot TV advertisers (like Procter & Gamble, Brown & Williamson, General Foods, Lever Brothers, Bulova, Colgate-Palmolive-Peet, National Biscuit, and Toni) are placing with the new stations will certainly raise the dollar value of 1953's spot TV over the 1952 levels."

No surprising trends in spot TV are predicted by Rorabaugh. Last year's sizable spot business in custom-made films (sample: Ballantine's *Foreign Intrigue*) and syndicated products (sample: Ziv's *Favorite Story*) is continuing to grow steadily.

6. *Choosing a replacement*

Schwerin Research Corp. has made studies for advertisers during past summers to determine the efficiency of summer replacement programs. From such studies SPONSOR has compiled the following advice to adver-



The password to successful selling in highly competitive New York is "WOR radio".

Advertisers have learned that WOR unlocks countless doors in its vast 14-state, 26,000,000-listener area and, more important, produces outstanding sales results.

For instance, a prominent laundry product advertiser used WOR and fifty other stations from coast to coast, offering a premium to get more women to try his product. Here, in the agency's own words, are the results:

"Here's good news about WOR's outstanding work for us... WOR pulled 25% of our total U.S. returns."

It will pay you to learn how "WOR radio" can be the password for *your* product.

1000 WATTS

730! Charleston's most far reaching station

PAL says

"Business is so good down here, we finally bought the copy girl some copy paper. (She's been using the backs of calendar sheets.) If it gets any better, we've promised her a typewriter!

Our Traffic Girl (took her 3 months to learn what that meant) stays so confused that if you buy time from us we can't guarantee your spots'll get on;

—but, in case they *do* go on the air, you'll get *results!*

Some lucky ones who managed to get on the schedule in the last week or so: Rinso, Musterole, Tube Rose, Cloverbloom 99, Hellman's Mayonnaise, et al.

If you're sortuva gambler, you might try us 'n' see.



w-PAL
of CHARLESTON
SOUTH CAROLINA

Forjoe and Company
S. E. Dora-Clayton Agency

All this and Hoopers too!

Available for Co-Sponsorship

The lowest cost-per-thousand Kiddie show on Television

One of the highest-rated, lowest-budgeted children's shows on TV—currently doing a sensational sales job for one of our clients in prime time slots in six major markets—is being readied for additional markets, and will soon be available for co-sponsorship.

If you are an advertiser whose product is sold to or through children, here is a ready-made, *proven* vehicle for reaching huge, loyal audiences at the lowest cost-per-thousand on TV today.

We'll be happy to give you complete details on request to:

EMIL MOGUL CO., INC. 250 West 57th Street, New York, N.Y.

tisers shopping for summer 1953 radio and TV replacements.

First, how can you make sure you appeal to the same audience with your replacement show as your regular program? Schwerin figures indicate you can attain this result without necessarily sticking to the same type of program you've bought the rest of the seasons of the year.

For example, when *The Fred Waring Show* was used as a summer replacement for *Fibber and Molly*, Schwerin researchers found that, although the former is a musical and the latter a comedy, both appealed to the same group of listeners. Both appealed to an audience consisting of slightly more women than men; both appealed to same age groups, being liked a little better by people over 50 than by the rest of the audience; both shows were liked just a little less by upper-income groups than by the remainder of the listeners, according to Schwerin.

While trying to get a summer replacement with the same audience appeal as his regular show, a sponsor sometimes wrongly assumes that merely choosing the same show type will do the trick. Schwerin figures prove that this isn't always so.

As an example of two shows in the same type but with different appeal, Schwerin cites two radio mysteries, one a "private eye" show, the other in the "official detective" category. Schwerin tested these two programs by age group appeal with the following results (using 100 as index of average liking, anything above as better than average and anything below 100 as less than average liking):

Ages	"Private eye" show	"Official detective" show
16 to 25	111	89
26 to 50	99	97
Over 50	94	116

A sponsor trying to find a summer replacement for his regular "crime show" might make a serious mistake if he replaced either one of these with the other. A client with a product directed at young people might, for example, reach an entirely wrong audience with his replacement show if he switched from a "private eye" to an "official detective" program. The same reasoning applies within other show categories.

7. *Convention lessons*

If the broadcasting of the Presidential nominating conventions last July proved any one thing, it was this:

People will tune in to radio and TV during the summer if the offerings interest them enough. Or, to put it another way: Audiences keep away from their radio and TV sets because of the programs, not because of the temperature variations.

Despite an exceptionally muggy month (sales of air conditioners and fans boomed last July) and the large number of vacationers, nearly 92% of all radio and TV homes were tuned in to the conventions at one time or another, according to Nielsen figures. Of the TV homes alone, 95% were watching and listening at various times. (For details, see "What political sponsorship did for appliances," SPONSOR, 12 January 1953.)

Of course, the conventions were spread out over two weeks and the cumulative audience was bound to pile up to some extent. But no broadcast fare will attract more than 90% of the homes no matter how long it is stretched out unless the audience wants to see and hear what is going on.

Furthermore, a comparison of peak convention audiences with regular program listening and viewing still shows a keen interest in the conventions. Nielsen figures for the top half-hour convention audiences are: (1) 7,576,000 radios tuned in during the G.O.P. conclave, (2) 8,675,000 radios tuned in during the Democratic meeting, (3) 8,655,000 TV sets tuned in during the Republican convention and (4) 10,161,000 TV sets tuned in during the Democratic convention.

These are totals for all networks. Nevertheless, they still compare favorably with popular programs on before or between the conventions. And it should be pointed out that (1) the radio audience peaks were during the day, (2) out-of-home listening is not included in the figures.

The convention figures can be compared with the following commercial program statistics, also taken from Nielsen compilations:

Leading network radio shows during the spring of 1952 reached between 4,000,000 and 5,000,000 homes. The popular Groucho Marx radio show reached 2,440,000 homes between the conventions.

I Love Lucy, top TV show, reached 9,274,000 homes in June, 1952, and during the preceding spring hit a peak of 11,000,000 homes.

Here are some of the gross figures on summer listening and viewing of the conventions, an illustration of the intense audience interest:

- The number of TV homes reached by radio and TV was 17,084,000 or 95% of the total TV homes in the country.
- The number of TV homes reached by radio alone was 8,776,000 or 48.8% of the total TV homes.
- The number of radio homes (which includes TV homes, too) reached by radio was 31,878,000, or 72.7% of the total radio-TV homes.
- The number of radio-only homes reached was 23,102,000 or 89.3% of the total radio-only homes.
- The number of radio-TV and radio-only homes (that is, the total broadcast audience) reached was 40,186,000 or 91.6%.

Saleswise, the summer convention broadcasting was a great success. It not only boosted sales for the three appliance sponsors concerned — Admiral on ABC, Philco on NBC, and Westinghouse on CBS and Du Mont — but lifted the entire industry out of its customary summer slump. Bill

to cash in on the $730,000,000 Charleston, W. Va. market

PICK YOUR "SPOT"

You're talking to more than $730,000,000 when you're on WKNA. And you're speaking with a power-packed voice that saturates the market completely and authoritatively. See how an amazingly low cost spot of "personality" can produce amazingly high returns.

Here's WKNA's half-millivolt area alone

TOTAL POPULATION	671,178
TOTAL FAMILIES	186,235
RETAIL SALES	$407,643,000
FOOD SALES	$ 86,621,000
GENERAL MERCHANDISE SALES	$ 57,711,000
FURNITURE & HOUSEHOLD GOODS SALES	$ 22,968,000
EFFECTIVE BUYING INCOME	$730,771,000

Source—U S Census and BMB Survey, 1950



ON WKNA

**coming soon . . . WKNA-TV!*

WKNA is also sold as part of West Virginia's



WKNA WKNA-FM
Charleston — 950 KC
5000 W Day • 1000 W Night
ABC Radio Network Affiliate

WJLS WJLS-FM
Beckley — 560 KC
1000 W Day • 500 W Night
CBS Radio Network Affiliate

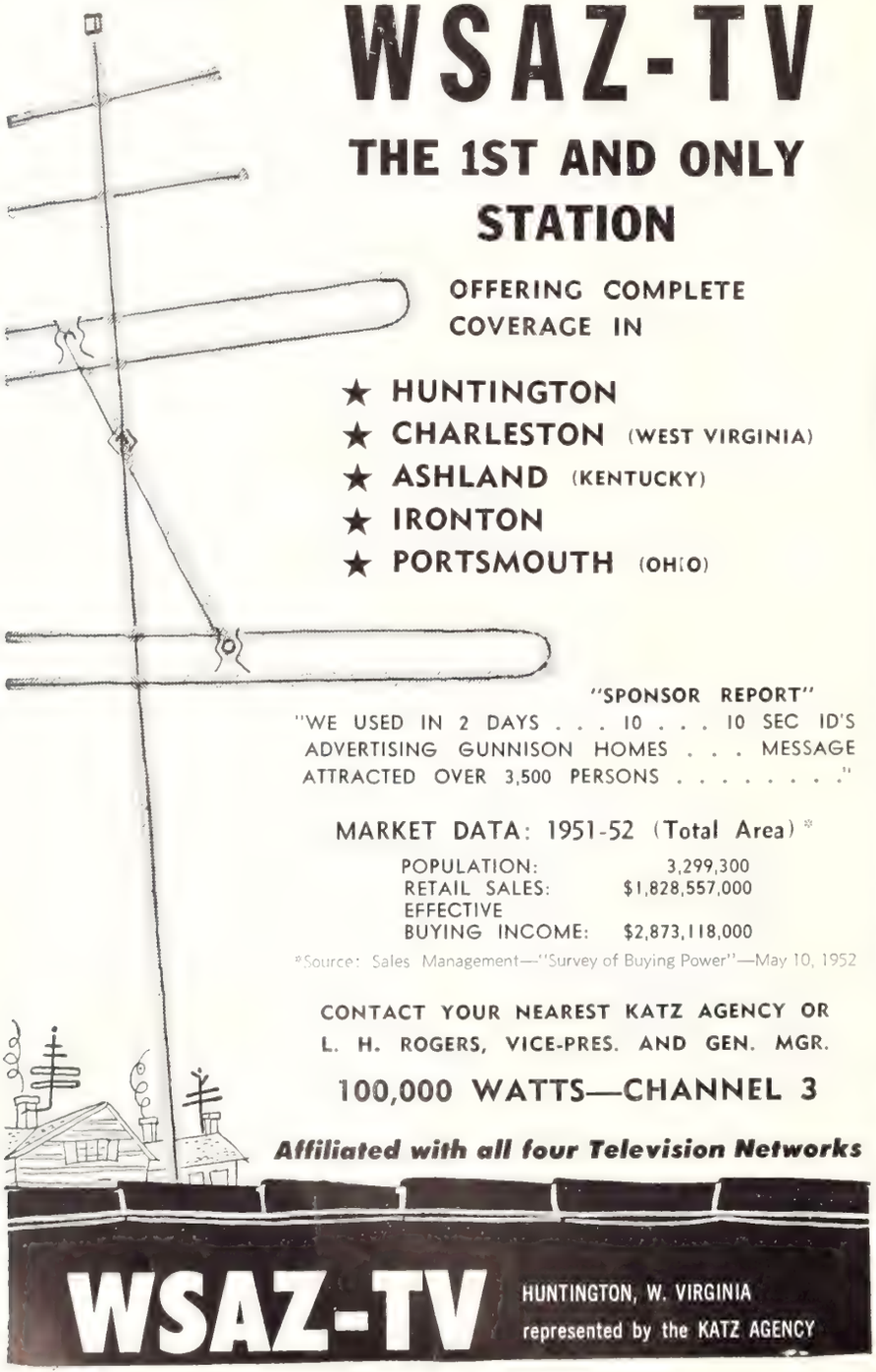
Joe L. Smith, Jr., Incorporated • Represented Nationally by WEED & CO.

Ritenbaugh. Westinghouse account executive at Ketchum, MacLeod, and Grove, told SPONSOR that the unusual high activity in appliance sales last summer can definitely be pinned on the convention sponsorship. Admiral sold more refrigerators during the Democratic Convention than any previous week of the year. Yet July of 1951 was one of the worst months of the year for refrigerator sales, so far as the industry as a whole was concerned.

John Gilligan, Philco vice president in charge of advertising, said: "Ordinarily, the radio-television industry suffers from a slump in sales during the summer months. Last year, because of the political broadcasts, the slump did not occur. On the contrary, sales advanced sharply. From the first of July to the end of the year, Philco television receivers were sent to distributors on an allocation basis.

"At the conventions, Philco introduced a new multi-wave radio. It had been expected that sales would increase gradually as the public became acquainted with these new sets. But the sales response was instantaneous."

Of course, the sales impact of the convention broadcasts is tracable mainly to its saturation nature. All sponsors benefited from more than 100 hours of TV convention coverage and more than 90 hours of radio coverage. As for commercial time, Westinghouse presented more than 450 minutes of commercials on both radio and TV, while the Admiral total was about 525 minutes. ★ ★ ★



MEDIA MEMO

(*Continued from page* 34)

2. Put each advertising medium on parade before the advertiser, *clearly explaining the strengths and weaknesses of each* as seen by SPONSOR's Ray Lapica on the basis of objective analysis and research. Here the experiments of psychologists and mass communication specialists like Dr. Paul F. Lazarsfeld of Columbia University, Dr. George Gallup, Elmo Roper, Dr. Forest L. Whan of the University of Wichita, and Dr. Ernest Dichter should be of help.

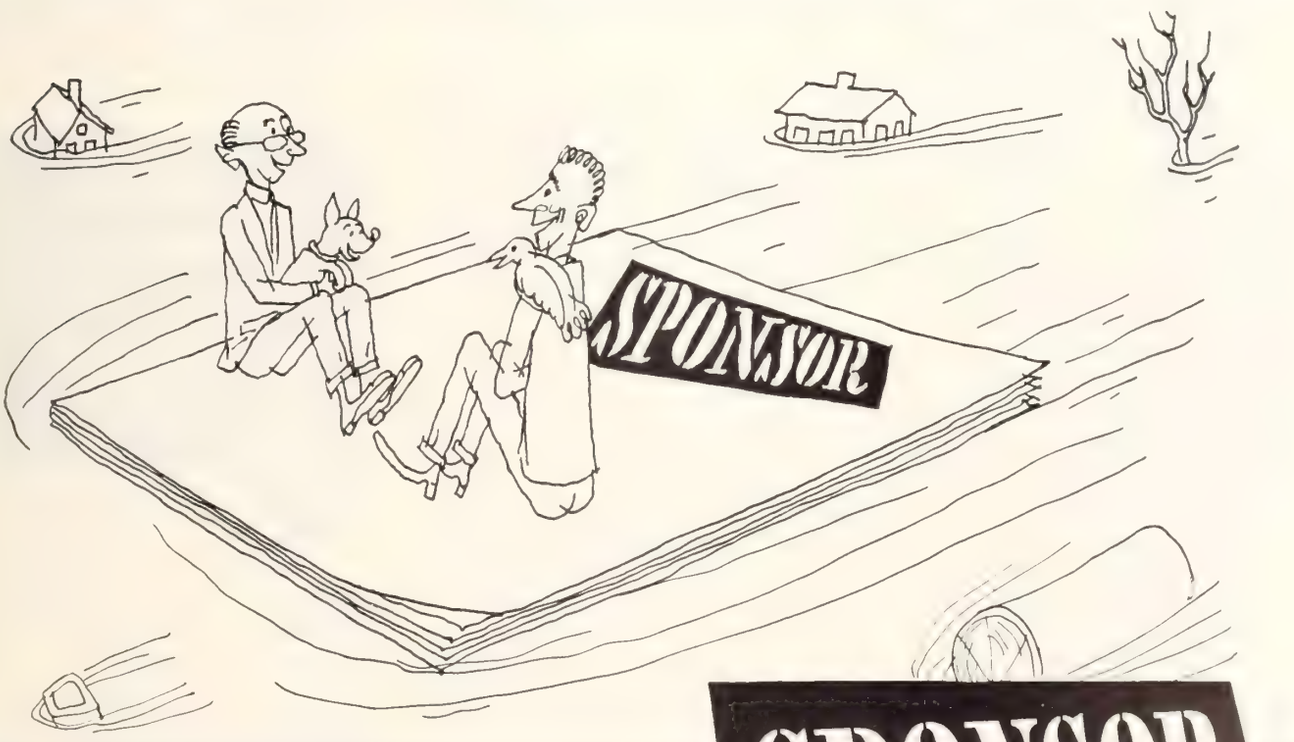
3. Reveal the true dimensions of each medium in terms of circulation. This is an especially important phase since there is much muddled thinking concerning air media circulation. While newspapers and magazines count all printed copies as circulation, radio (until recently) has failed to count its important in-home personal set listening, out-of-home car radio listening, and other big segments of out-of-home listening. Rating services have been woefully inept with respect to adequate radio measurements. A simple breakdown of each medium will go a long way toward setting the advertiser straight. Included should be an analysis of circulation by counties.

4. Explain the cost of each medium to the advertiser. For example, charts showing increases in rates and for what reasons, cost-per-1,000 figures, comparisons of representative newspaper unit rates vs. TV rates, as well as other media, will pinpoint cost factors for the advertiser.

5. Have responsible spokesmen for each medium explain why the medium is good for national advertisers—and under what circumstances. This can be a highly useful forum for the discussion of dominant sales points.

The foregoing are subject to revision, addition, and deletion. This study must occupy your full time for





Shortest distance between buyer and seller

. . . pinpointed to the national advertiser and his advertising agency. For complete data, write Norm Knight at 510 Madison Ave., New York 22.

SPONSOR

For buyers of broadcast advertising



Naturally, KDYL is pleased to win one of these coveted awards as a result-getting station. But even more pleased are the advertisers who *use* KDYL.

You, too, can "cash-in" on the prosperous, growing, Utah market. For results use the station that offers programming, audience, merchandising and showmanship — KDYL.

•

KDYL — leader in the heart of a billion dollar market.

KDYL
NBC Network
SALT LAKE CITY, UTAH

"First in Showmanship"

National Representative: John Blair & Co.

as long as necessary. It must be exhaustively researched and fully validated. It allows full opportunity for maximum initiative and pioneer conclusions on the subject.

* * *

Why should SPONSOR *do this study?* Because the need is great and we want to render a valuable service. Since the project must be completely objective and embrace all media, it may appear odd that a radio and TV publication should undertake it. But it's not so odd—for radio and TV, I believe, have most to gain by such a study. While the print media are fairly simple to understand and use, radio and TV are greatly misunderstood. I believe that the air media are losing tens of millions of dollars annually for this reason. If we can reduce the confusion about the air media and at the same time give advertisers and agencies a basic evaluator for each medium, we will render a service that will earn us the applause of every buyer of advertising.

You have been given this assignment for three reasons: (1) Your 18 years

★ ★ ★ ★ ★ ★ ★ ★

"I know of no business enterprise where good will is so completely the paramount factor in the success of the undertaking as it is in broadcasting. Remember that in our business, the people do not even have to go to the trouble of calling up to cancel their subscription. All it takes is a simple twist of the wrist—even by a child—and your competitor is enjoying front and center stage where but moments ago you flourished."

RALPH W. HARDY
Government Relations Director
NARTB

★ ★ ★ ★ ★ ★ ★ ★

of newspaper background will insure that the result will not be prejudiced in favor of air media but rather stem from objective appraisal. (2) Your passion for accuracy and factual research will enhance the scope and authority of this study. (3) Your experience as an editor of a news encyclopedia over the past 12 years will enable you to interpret the facts you turn up calmly and scrupulously—a prime requisite in such a project.

* * *

MEMO 31 March 1953
to Norm Glenn from Ray Lapica
Re: All-Media Evaluation Study

The research is done. Attached tables (see pages 35-36) contain a few highlights of the study. The series is ready to start with the 20 April 1953 issue and continue for 14 consecutive issues. We are going to shock a few people, entertain others, and help many. If sponsors get one-tenth as much out of reading the study as your researcher did in making it, then it will have been time well spent. ★ ★ ★

* * *

About the author

Ray Lapica, newly appointed editorial director of SPONSOR, joined the staff last June after 18 years in the news field, 12 as editor-in-chief of *Facts on File*, the weekly news encyclopedia. Before that he was a United Press staff correspondent for four years. During the war he served as a pilot. Since August he has been working full time on the media evaluation project. "Didn't know a causation from a correlation when I started," he says.

Says a leading industrial weekly —"Much pleased with the results Western Union produced in securing verification of our circulation to meet A.B.C. and C.C.A. requirements—it worked where other methods were unsuccessful."

Establish circulation facts by Western Union VERIFICATION SERVICE

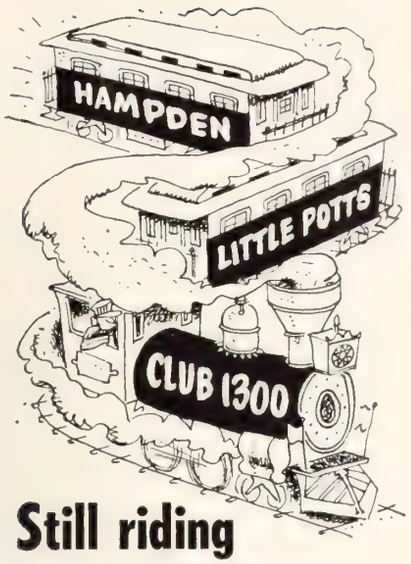


Western Union verifies your full circulation list—quickly, accurately, economically. Tells you who reads your publication, his title, purchasing position, buying influence, range of products, accuracy of address, and other vital facts.

Other Western Union Services

- **MARKET SURVEYS**—Fast, efficient way to check consumer attitudes and brand preferences.
- **DISTRIBUTION**—Fast distribution by dependable messenger service.
- **PUBLIC OPINION POLLS**—Spot checks on media coverage and consumer preferences.
- **"OPERATOR 25"**—Enables advertisers to give prospects the names of local dealers by telephone—bridges gap between advertiser and consumer.

for further information on any or all these services, call your local office of **WESTERN UNION**



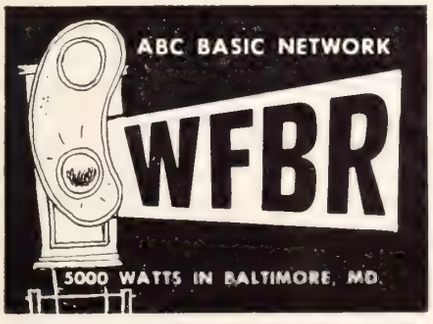
Still riding WFBR's "gravy train" after ELEVEN YEARS!

Little Potts Furniture Store and Hampden Rug Cleaners—two of Baltimore's most astute advertisers—are still riding high after 11 years on Club 1300!

Most of the advertisers, both local and national, on Club 1300 have been on for over 5 years—many for 8, 9 and 10 years—and two have been there since Club 1300 went on the air, 11 years ago!

And Club 1300 is typical of many WFBR home-grown participating shows. Shows like Morning in Maryland, Melody Scoreboard, Every Woman's Hour, Melody Ballroom, Shoppin' Fun and others—can chalk up successful sales mileage for you.

Want to ride on our gravy train? Ask your John Blair man, or write, wire or phone



"Now that I do I'm horrified." A University of Pittsburgh alumnus and amateur playwright, Ray has won two major drama prizes with his last two plays: a $2,000 award from the Arts of the Theatre Foundation for *The Broken String*, 1951, and $200 first prize from the Norton Gallery Players of West Palm Beach, Fla., for *Underground*, an anti-Soviet play produced in Florida in 1952.

★ ★ ★ ★ ★ ★ ★ ★

"The sooner we stop thinking of public-opinion research as a warlock's gimmick for brewing sensational headlines or for determining betting odds on political races, and think of it as a means of studying social motivations and reactions, the better off everybody will be."

DR. VERGIL D. REED
Vice President
J. Walter Thompson

★ ★ ★ ★ ★ ★ ★ ★

Can you add your help?

Advertisers and agencies buying nearly $1 billion worth of advertising a year have cooperated to date in this factual study. But it has been physically impossible to get in touch with everyone who may have valuable data to contribute. Those who wish to assist are cordially invited to submit their contributions. We especially want (1) more data on measuring sales effectiveness of media; (2) facts, figures, and methods from those who have established a correlation between sales and media used.

These 158 media experts were personally interviewed in 7 cities

- ***49*** *advertisers*
- ***35*** *executives of all media (magazine, newspaper, radio, TV, business paper, direct mail, transportation, etc.)*
- ***16*** *independent researchers*
- ***15*** *agency account executives, timebuyers, spacebuyers*
- ***14*** *agency media and research directors*
- ***11*** *agency presidents*
- ***8*** *rating service heads*
- ***7*** *executives in related fields*
- ***3*** *research psychologists*

(Period: August 1952-March 1953)

★ ★ ★

look to the leader



you make or break your schedule here in B.C.'s biggest listener area — the

VANCOUVER MARKET

where 980 dominates urban skyline and airlanes alike. You need 'WX — the figures below prove it — they're sales figures, too!

Member BUREAU BROADCAST MEASUREMENT

STUDY No. 5, 1952

Radio Station		Total Weekly BBM	6-7 per Week
CKWX	day	197,510	117,060
	night	189,200	86,070
No. 2	day	188,900	78,060
	night	180,120	51,610
No. 3	day	178,440	93,410
	night	203,630	83,310
No. 4	day	134,890	71,100
	night	129,320	61,900

Most People

DIAL 980

in British Columbia

IT'S CKWX

5265-E



. . . BUT WBNS HAS DOUBLE THE LISTENERS OF ANY OTHER STATION . . .

Here's the absolute proof that WBNS is Central Ohio's most listened-to station. Five local stations broadcast Ohio State football games. All have the same game coverage . . . all are heard the same time. Yet WBNS held twice as many listeners as any other station . . . week after week!

Yes . . . WBNS *is* Central Ohio's most listened-to station. The 20 top-rated programs (Pulse) in this rich Central Ohio market area are heard on WBNS. CBS programming plus popular local talent gives WBNS an edge in listener appeal . . . BUT when they listen most to WBNS when *all* local stations have the same program, you *know* listening has become a habit . . . an instinctive preference sponsors can cash in on by using WBNS all the time.

CBS for CENTRAL OHIO **WBNS radio** ASK JOHN BLAIR

COLUMBUS, OHIO



In February '53 . . . Miami, Florida led all cities in the Southeastern states for dollar volume in retail sales! Miami was one of the Nation's "Preferred-Cities-Of-The-Month", too! Our level of sales—compared with the same month in 1952—*equaled* or *exceeded* the national change!

And, when you choose your Miami Radio Station . . . remember, WIOD's record equals or exceeds *any* of 'em for selling ability and service! Just ask our Rep . . . your Hollingbery man.

•

James M. LeGate, *General Manager*

5,000 WATTS · 610 KC · NBC

National Rep., George P. Hollingbery Co.

Established January 18, 1926 **WIOD**

COVERAGE CONTROVERSY

(*Continued from page* 29)

interesting situation among top agencies: A few of the big NCS-users have found an important niche for SAM data as well. Here's how he put it:

"SAM gives county-by-county figures, sometimes dividing up the areas into sub-counties. This gives you coverage data in 3,100 counties and 92 subcounties. Now, NCS puts about half of the counties in the country into 'clusters' of two, or three, or even four. Therefore, some of the NCS agencies have asked us for SAM figures on these counties for particular outlets. Here's what they do with them: The ratios between the SAM county figures are measured against NCS data for a county cluster. This suggests to us that several big sponsors want to apportion their coverage and budgets on a strict county-by-county basis in some markets. Thus, we feel that our SAM data gives advertisers a better picture when they're matching distribution of product and air coverage. The NCS data can't be used in the same way."

Despite CBS Radio's commitment to SAM, the Columbia web is divided on the coverage question. CBS TV is an NCS supporter, feeling that what NCS may lack in its ability to show strictly county-by-county coverage is more than balanced by NCS' more complete audience breakdowns, from daily to cumulative, as well as qualitative data it contains.

By mid-summer—when most agencies will be doing their network buying for fall—the fact that NBC and CBS Radio are on opposite sides of the coverage fence will likely cause some confusion. The other two radio networks, ABC and MBS, were not committed to either service as SPONSOR prepared this report.

Some attempts are being made, however, to reconcile the growing differences between those who pitch radio or TV coverage on one yardstick, and those who buy on another. A research committee of the Station Representatives Association, headed by John Blair's Ward Dorrell, has already begun a look-see into the coverage problem. Ultimately, the SRA group hopes to hold a series of meetings between agencies and reps to work out some compromises.

Meanwhile, many questions are being asked by advertisers, agencymen, and broadcasters, now that the leading

ad agencies' sentiments concerning the two coverage services are becoming clear. Here are some of the more pertinent questions uncovered in interviews with leading timebuyers, researchers, admen and broadcasters:

Q. *Can both of the coverage services manage to continue if their existence creates confusion among both buyers and sellers?*

A. It seems likely that both NCS and SAM will continue operation, each with its own group of adherents and supporters. Both now claim that they are firmly entrenched, and feel they will stay there.

The biggest ad agencies will very likely continue to use NCS on an exclusive or near-exclusive basis. NCS will probably sign up more large agencies, but this phase of NCS' future growth is limited by the price (from about $3,500 a year up, in most cases)

★ ★ ★ ★ ★ ★ ★ ★

"A good program idea is a good program idea in almost any country. Certainly, it (a local program idea) must be translated into local idiom, but just because a man doesn't speak our language doesn't mean he won't think and act and feel pretty much the way we do."

ALFRED J. SCALPONE
Vice President
McCann-Erickson, Inc.

★ ★ ★ ★ ★ ★ ★ ★

which big ones must pay for NCS. There's room for considerable growth in NCS subscribers among small agencies, who pay a good deal less on a sliding scale (as low as $1,000) for complete or regional NCS data. Also, NCS is considerably behind SAM in the number of station subscribers.

SAM appears to have cornered the market among smaller agencies and many medium-sized ones. The SAM station reports are given to agencies for free; special area reports can be run up, covering the U. S., for about $2,500. Thus, SAM costs an agency anywhere from zero to more than half NCS prices. SAM can usually manage to turn out its special reports faster than the Nielsen organization. In other words, the simplicity of SAM methods may help, as well as hamper it.

Q. *Does NCS always give radio stations a higher audience figure than SAM?*

A. This is a common enough question today which has its roots in the research methods of the two firms.

SAM's methods of measuring coverage were similar to the 1949 BMB; some 600,000 mail ballots were sent out, and about half that number were returned. The resulting data, measured against the last census, are the basis of SAM's station reports. No further changes in data were made.

NCS' coverage checkup was based around the personal interview technique. After making a pilot study, NCS took a 100,000 sample of the U. S. on a probability basis using revised census figures as a base. At least 90% of the interviews, according to NCS, were on the personal basis; the remainder were made up of mail ballots (where it was impractical or impossible to send researchers) and ballots mailed in from homes where families were out two successive times when NCS researchers visited.

Later, NCS applied a "quality control" against its raw data. This control can be described simply this way: The NCS data was double-checked against the findings of Nielsen Audimeter homes in the NRI and NTI sample. Result: The final data was "corrected" for "normal memory loss."

All this has led to dispute between the services and their supporters.

SAM's Ken Baker speaks of the NCS radio figures as being "inflated." In turn, NCS claims that SAM's mail ballots, minus quality control, tend to deflate radio from its true level.

Whatever the pros and cons of the two services' research methods, the result brings confusion in time buying.

In a large Southwestern market, for example, SAM shows two leading stations each with daytime audiences of about 287,000. NCS gives one of them 370,000 and the other 410,000—one figure considerably larger than the other, and both larger than SAM. In another Eastern market, SAM gives a daytimer an audience of around 95,000; NCS gives it about 270,000. This is a fairly common pattern in comparing the two.

However, the pattern doesn't hold 100%. For instance:

In a big West Coast market, SAM ranks an independent station as second highest among the indies. NCS lists the station in fourth place. And, the independent which SAM puts in first place is second in the NCS list by a considerable margin.

Q. *Can some kind of mathematical formula be used to bridge the two sets of coverage data, so that data from one can be converted into a value for the other?*

A. Apparently not. Several large agencies, notably Young & Rubicam and McCann-Erickson, made slide-rule explorations into this question, and ultimately gave up the attempt. Reason: There's no "standard difference" between NCS and SAM, which can be arrived at on the basis of location, station power, affiliation, other factors.

Unfortunately for admen with a mathematical bent, the problem could



Every summer day there are 602,000 or more visitors in our primary coverage area

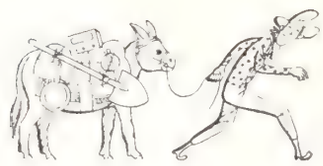
Easy Listenin'!

Have you seen the new "Pulse of Boston Area" survey? WHDH is first again with a completely projectable rating to 1,423,500 radio homes. Ask your Blair man for the story!

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

How To Dig Up A Wealth of Experience in just 4 days!



Go to the Gold Rush of '53 Convention

NATIONAL ASSOCIATION OF RADIO AND TELEVISION BROADCASTERS

Hotel Biltmore Los Angeles April 28-May 1

Who's Going—

Radio Broadcasters

Telecasters

Agency Principals

Network Officials

Advertisers

TV Film Producers

Station Representatives

Account Executives

Transcription People

FCC Commissioners

Engineers

Trade Press Editors

News Specialists

NARTB Personnel

Equipment Manufacturers

Suppliers

and

Merchandising methods which pay off for radio and television advertisers and stations alike . . . giant exhibit of the best in TV films, records and transcriptions . . . new ways of widening the audience and pumping up its enthusiasm . . . tested principles for profitable station management . . . useful facts and figures on the size and pulling power of broadcasting . . . new discoveries in public and community relations . . . face-to-face contact between media men and sponsors . . . practical case histories and experience stories by the dozen. All these—and more—are yours at the "gold mine" NARTB is opening at the Biltmore Hotel in Los Angeles on April 28. Stake your "claim"—right now—by writing to 1771 N Street, N. W., Washington 6, D. C.

the magazine radio & TV advertisers use— **SPONSOR**

—of course!

only be licked with figuring so fancy that timebuyers would have to spend more time with calculating machines than with either coverage service.

Q. *Will timebuyers and sponsors have to be familiar with the data and capabilities of both services?*

A. Certainly, it's a wise idea. When admen have knowledge of both services, and how they compare and differ, the knowledge will be helpful in evaluating sales pitches made to an agency or client by stations, reps, and network representatives.

Also, admen should be aware of the type of extra, to-order data which can be furnished by either coverage service. If an advertiser wanted some county-by-county data run off in a hurry at low cost, possibly to match against nationwide distribution patterns, SAM is likely to be his best bet. On the other hand, if he wants more detailed data, he can get it only from NCS. And so on.

"Since there seems to be no immediate solution to the coverage situation," an agencyman told SPONSOR, "I would say that familiarity with both services today—if only to know what everyone's talking about—is a necessity."

(Note: In SPONSOR's next issue, 20 April 1953, a later report will point up how NCS and SAM can best be used in radio and TV time buying today and how they can aid in selecting networks, stations, and budgets). ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"Those of us who are interested in doing business in foreign countries will certainly find it to the advantage of ourselves, and our country, to preach constantly the virtues of free enterprise and the evils of artificial barriers to trade—and while we are preaching such things to our friends in foreign countries, let's be most careful that we put up a stiff fight, in our own country, against the unfortunate tendency of government to increasingly shackle business with unnecessary regulations and restrictions."

ARTHUR C. NIELSEN
President
A. C. Nielsen Co.

★ ★ ★ ★ ★ ★ ★ ★

ANIMATION

(*Continued from page* 31)

The matter of "lip-synchronization" is one that gives many sponsors headaches—principally financial headaches. The process of having cartoon characters do the talking is an expensive one and should be avoided unless the budget is large. The reason for the high cost is, of course, the great amount of detailed art work involved. In order to draw the talking characters, the animator must know not only the exact number of frames required for each word, but also the exact length of time needed for each vowel and consonant. Then mouth actions must be drawn to fit the characteristics of the cartoon character as well as of the sound itself. This is difficult—and costly. Sometimes, of course, the end result fully justifies the expense.

Bear these points in mind as well:

Don't attempt to match live-action characters with cartoon counterparts. The entire conformation of cartoon people is different from real people.

Stick to close-ups, limiting the number of props and characters, keeping in mind that the focal point of interest should always be near center screen. If long shots must be employed, remember that their chief function is in establishing scenes. If they are not fairly simple, they probably will not accomplish their purpose.

Unless a product lends itself reasonably well to animation as a human cartoon character, it is best not to attempt this. Bananas, apples, cigars, cartons, light bulbs, and other products have been used successfully to make the body or head of a cartoon character. Even automobiles can be given faces and made to perform in a reasonably human fashion. The best rule in this connection, though, is to check with the producer if there is any doubt. It may save tossing a series of completed scripts into the well-known circular file.

If products, or product props, are to be used in the cartoons, make sure that all of these properties are in the producer's hands before production starts. If certain scenes in your series will call for cartoon characters to carry your product in a certain type of carton, for instance, it is best to send the actual carton in so that the animator can use it as a model to get the various perspectives needed. For this same reason, it is usually best to send in the actual product.

The foregoing suggestions merely represent some of the fundamentals that can save time and errors. As the saying goes, "Rules are made to be broken!" and you may violate all of these and come out with an excellent series of cartoon commercials, although the odds are against it.

A final rule, therefore, is this: Leave the door open for the producing company to inject their ideas and suggestions. Remember they are in business to please you and they will do their best to make your film series an outstanding one. Let them know that their suggestions are invited straight down the line, and you'll usually find that it pays substantial dividends. ★★★



Ask Your Blair Man About the New "Pulse of WHDH Area"!

602,496 More!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

KFEL's "Ray Perkins Show"

Now in its ★★★★★

8th YEAR ON KFEL RADIO



and a top favorite on KFEL-TV, CHANNEL 2 Since February 1953. . . thanks to scores of mighty fine local and national sponsors. ★★★

KFEL AM-FM-TV KFEL-FM·KFEL-TV CHANNEL 2 DENVER

Managed by GENE O'FALLON
Represented by JOHN BLAIR and BLAIR-TV

A CHALLENGE!

We challenge any TV film distributor to match a Hooper rating success story like this for:

"GREAT AMERICANS"

WWJ-TV Detroit, Mich.

September 1952	4.3
October 1952	8.0
November 1952	8.8
December 1952	11.1
January 1953	13.7

ASSOCIATED PROGRAM SERVICE

(A Division of Muzak Corp.)

237 West 54th St.
New York 19, N. Y.
Phone: Plaza 7-7700

(See page 112 for further details on "Great Americans".)

CBS IN THE LAND OF MILK and HONEY

WBAY

GREEN BAY

5,000 WATTS

510 MADISON

(*Continued from page* 15)

SEARS IN TUCSON

I want to thank you most sincerely for the very fine article on the Sears Tucson store that appeared in the February 23 issue of SPONSOR.

This article was very well presented, and certainly we are quite pleased over the prominence given to the picture of the store and the heading of the story.

E. B. CARMACK
Manager
Sears, Roebuck and Co.
Tucson, Ariz.

NEWSMAKERS

Thanks very much for the bit on me in your 9 March issue ("Newsmakers," p. 94). Please send me your prices for reprints in small quantities.

The KBTV I had reference to was the original one in Dallas, which is now WFAA-TV. This is not to request a correction, for I understand the Denver KBTV is an excellent station, but I wanted to mention this in case you received an objection from the Denver station. It is my fault for not defining the change.

Your treatment of the agency wife ("The Agency Wife," p. 34), is well done, and could reflect the likeness at the station level. Your features are more thought provoking all the time. Keep it up.

SHERRILL E. EDWARDS
Sherrill E. Edwards TV Management Consultants
Dallas 1, Tex.

NARFD PITCH

Our program for the regional Radio and TV Farm Sales Presentation sponsored by the National Association of Radio Farm Directors and the cooperating stations (KMMJ, Grand Island, Neb.; KXXX, Colby, Kan.; KFAB, Omaha; KFEQ, St. Joseph; WIBW, Topeka, Kan.; WMT, Cedar Rapids; KSOO, Sioux Falls, S. D.; KMMO, Marshall, Mo.; KOA, Denver; KLZ, Denver; WHO, Des Moines; KMBC, Kansas City; KCMO, Kansas City; WKY, Oklahoma City; WNAX, Yankton, S. D.; KVOO, Tulsa; WOW, Omaha; WCCO, Minneapolis; and

KMA, Shenandoah, Iowa) is now prepared.

Invitations to this presentation have gone out to advertising managers of 65 firms who have not been using much farm radio or TV but should be in the fold. The invitation list was prepared by a committee of sales managers and radio farm directors. Sandy Saunders of WKY is chairman. Other members are E. C. Stangland of KSOO, Lew Van Nostrand of WMT, Gus Brandborg of KVOO, Glen Griswold of KFEQ, and Carl Herman of KLZ.

The thinking of the executive committee of NARFD is that if this particular clinic is successful, it can be extended to other regions in the United States and perhaps we can hold a national event.

The stations selected to cooperate with us on this program are all stations that employ farm directors who are members of NARFD. We have received much support from managers on this program, and they all seem quite enthusiastic.

Any mention you might like to make about this presentation will be appreciated by members of this Association.

MAL HANSEN
President
National Association
Radio Farm Directors

RETAILER QUESTIONS

I read your article, "13 questions retailers ask most often about radio," with great interest in the March 9 issue of SPONSOR (page 36).

It is articles such as this that lend new enthusiasm to radio salesmen such as myself.

I would very much like to have 200 reprints of this article if they are available. Just bill Radio Station KAOK for the charge.

Thanks again for swell reading and my sincere congratulations to SPONSOR.

TOM GRESHAM
Vice President
KAOK
Lake Charles, La.

• **Reprints have just been delivered and are available at nominal cost. Address SPONSOR Services for supply you may need.**

If reprints of "13 questions retailers ask most often about radio" are available at almost any price, we would like to have 50.

FRANK E. WIMBERLY
General Manager
KWHW
Altus, Okla.

FOREIGN LANGUAGE

Those parts of your January 26 article on foreign-language radio that refer to the tremendous Spanish-speaking market, are turning out to be the best salesmen we have! Our hearty thanks for and congratulations to you on this very fine article.

J. G. OROZCO
Business Manager
Orozco Broadcasting Co.

I would appreciate your sending me 100 copies of the article "13 questions retailers ask most often about radio," which appeared in your magazine issue of March 9. Not only was this article informative but very interesting, as well. Mr. Joseph B. Ward, ARBI president, gave some good answers to questions that are always coming up.

R. C. EMBRY
Vice President
WITH
Baltimore, Md.

We are very interested in the article in the March 9 issue of SPONSOR entitled "Questions and answers on use of radio by retailers."

If they are available, I would like 30 reprints of this article.

ARTHUR L. MARTIN
Station Manager
WIZE
Springfield, Ohio

This is to inquire if reprints are available of your March 9 article, "13 questions retailers ask most often about radio." If available, kindly send 100 reprints and bill us.

T. H. OPPEGARD
General Manager
WVSC
Somerset, Pa.

Please put us down for 250 reprints of the Joe Ward article. Ship them as soon as you can and bill us. . . .

EUGENE B. DODSON
Administrative Assistant
WKY
Oklahoma City, Okla.



For complete "at home" and "out-of-home" ratings see "The Pulse of WHDH Area"

Away We Go . . . .!

People on the move listen to radio . . . and people in WHDH's area listen to . . . of course — WHDH! Take advantage of this huge "out-of-home" market and add it to your "at home" buy!

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY



Governor Warren Presents Special Recommendation from the American Heritage Foundation

• • •

The American Heritage Foundation, citing the program of the National Automobile Dealers Association as the most outstanding effort among all Trade Associations in getting out the popular vote, recognizes the importance of the new car dealer to the nation and to his community.

Here was a most effective program of action, offering all who wanted it, free transportation on a non-partisan basis, to vote. National only in its broad organization, here was a purely local program, effective in nearly every American community through the local efforts of individual new car dealers.

New car dealers have long been identified as "local, independent merchants and business men" and "community leaders". Here is recognition for unselfish contribution in support of Democracy. Here is a true picture of "Mr. Mobility" at work at home.

Representative of 35,000 new car dealers, the National Automobile Dealers Association is proud to receive, for them, the award of the American Heritage Foundation.

• • •

One of a series from the National Automobile Dealers Association—Any material contained herein may be reproduced without permission

for further information or research material on New Car Dealers, write or phone:

DIRECTOR OF PUBLIC RELATIONS, NADA
1026 17TH ST. N. W.
WASHINGTON, D. C. REPUBLIC 7-6946

MEN, MONEY

(*Continued from page* 10)

of inherent suspicion of staging services, as such. The burden resting upon this "new profession" is indeed weighty. Above all, remember these chaps must deal with temperament, and more temperament, all through the morning, the luncheon, the afternoon, the cocktails and the evening.

* * *

The financial liaison officer of a network may or may not become something of a personage in his own right within the industry. Jim Seward at CBS is just that. He is now the president of umpteen CBS-financed talent capital gains corporations. So, too, with his longtime CBS side-kick, Zac Becker, who became famed as a labor negotiator and is now head of CBS-owned Air Features, Inc. One notes, in passing, that Frank White, the president, and William Fineshriber Jr., the general manager, of NBC are both saturated in the minutiae of contract and deal—the factory-side of studio operations. Much more than this, of course, White and Fineshriber have full grounding in the intricacies.

* * *

The financial liaison officer (his titles are many, his duties highly variable, his authority ranges from vague to potent) is a broadcaster who never broadcasts, but is privy to all the operational aspects. Sometimes he is sneered at as a mere "watch-dog of the treasurer." Often enough, staff geniuses resent his restraining tug, and sometimes advertising agency officials are convinced that the network financial liaison is no more than a comic Frank Libuse leading them down the wrong aisle to the wrong table.

* * *

No census has ever been made of this breed of men. Probably it would reveal that most of them have orthodox business training. They are "controller's spokesmen" by conditioned reflex. Sometimes their experience has been in manufacturing or banking. Because they are not "creative showmen," the staff geniuses, and outside geniuses, too, may cast doubt upon them. As to that, that's another column. Meanwhile, let nobody discount the sheer knowledge of broadcasting which these financial minions acquire and absorb. In the end they become two-legged univacs. ★ ★ ★

NEWS on KMBC-KFRM *is TOPS...*

... because KMBC-KFRM stays on 'top' of the NEWS!



And there is no greater value today than radio news!

KMBC-KFRM news programs are the most-listened-to newscasts in the heart of America. They enjoy their high ratings because of the reputation for accuracy and immediacy built by the KMBC-KFRM News Department.

Here is a tremendous sales potential in one of the nation's richest markets...the great Kansas City Primary trade area.

Call KMBC-KFRM or ask your nearest Free & Peters' colonel for complete details on the mighty voice of the KMBC-KFRM Team and for newscast availabilities.

KMBC of Kansas City
KFRM for Rural Kansas

• • • 6th oldest CBS Affiliate • • •

APS TV PRODUCTION MUSIC LIBRARY

The incomparable APS musical transcription library — built specifically for telecasters — priced at just $19.50 per month on a simple 1 year contract basis.

321 different TV Production Aid selections—music available from no other source—all carefully coded by production experts in a specially designed catalog which actually spells out the most functional use of every single selection—all precisely timed—all faithfully reproduced on sixteen-inch lateral cherry red virgin vinylite transcriptions for ease of handling and highest fidelity—all tailored to meet your most exacting needs today and tomorrow.

More telecasters use APS than any other transcription service. You're missing plenty if you're not one of them.

ASSOCIATED PROGRAM SERVICE

(A Division of Muzak Corp.)

237 West 54th St., New York 19, N. Y.

Phone: Plaza 7-7700

(Be sure to see pages 46, 108, 111, 112, 113 for other APS TV and related services)

BMI

Program Aids to the Broadcaster

BMI service to the broadcaster takes many forms . . . from performance rights in an extensive and constantly growing catalog of music to a variety of helpful and practical programming aids.

PIN UP SHEET: Monthly guide to current song leaders of every type.

MEET THE ARTIST: Vital statistics on 144 of the nation's popular recording artists.

HOLIDAY MUSIC: Timely suggestions of appropriate music.

These are but a few of many specific program aids in daily use by BMI-licensed broadcasters.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

SLIDE FILM PRODUCERS

Only **APS** has a complete
SLIDE FILM MUSIC
TRANSCRIPTION LIBRARY

Completely coded & cross-referenced by production experts

Available for less than one year, the APS Slide Film Music Transcription Library is already used more extensively by more Slide Film Producers than any other source of slide film music!

Write today for catalog and FREE delivery plan.

ASSOCIATED PROGRAM SERVICE A Division of Muzak Corp.)
237 West 54th St. New York 19, N. Y.
Phone: Plaza 7-7700

(Other APS services are listed on pages 46, 108, 111, 112, 113. Be sure you know about all of them)

ROUND-UP

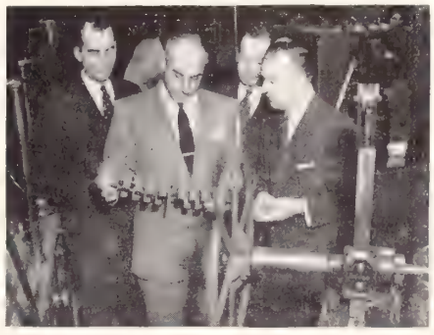
(*Continued from page* 55)

new station, calling attention to the on-the-air date. A *Business Week* article ("Turning an Idea into a TV Station," 14 February 1953), told the story behind WTVI, soon to be St. Louis' second TV station.

* * *

Radio is helping spread the gospel for television in Newport News, Va. In an effort to provide accurate and current information on the area's upcoming UHF station, WACH-TV, a panel program, *The Radio and TV Technicians' Roundtable*, was launched over sister radio station WHYU. The new radio series serves as a clearing house for all available information on WHYU's planned TV operation. Moderator of the series is Perry M. Magoun, technical director of WHYU. Show is designed to speed set conversion by the general public, and to answer technical questions on conversion, for technicians.

* * *



Sportscaster Stern (center) visits razor factory

Air personalities who understand a sponsor's policies and how he manufactures his product can give far more effective commercials, it's been found. In line with this theory, the American Safety Razor Corp. conducted sportscaster Bill Stern on a tour through its Brooklyn plant. This was just prior to the recent launching of its sponsorship of Bill Stern's *Sports Final* show, Monday, Wednesday and Friday nights (11:15-11:20 p.m.) on WNBT, New York. His escorts explained the many processes in the manufacture of Gem razors and blades. In photo above (l. to r.): Cleve Carey, ASR account executive, Grey Advertising; Stern; Albert J. Goetz, ASR ad manager; and Edgar Nelson, v.p. in charge of production for ASR.

*
Green Pastures surround WIBA



*
with Greenbacks for your product

WIBA's rich SAM's 16-county area is one of the most agriculturally productive and progressive in the nation. Recent U.S. census of agriculture figures show that in 56 categories, counties in the WIBA area rank among the top hundred 118 times. WIBA is *first* in listeners in this "green pasture" area — *first* in value to advertisers. Write today for latest surveys and market data.

FIRST IN MADISON FOR 28 YEARS!
WIBA
MADISON, WIS.
NBC
WIBA-AM WIBA-FM
5000 WATTS ON 1310
Established 1925
AVERY-KNODEL, INC.
REPRESENTATIVES
BADGER BROADCASTING COMPANY
MADISON, WISCONSIN



PHOTOGRAPH BY SARRA

Competition's Wonderful!

It's one reason we all have so many of the good things that make life worth living!

Johnny couldn't tell you whether Mary's friendlier smile, or her name on the sign, made him choose her lemonade. But he's glad he did! Because let's face it—we all like to have somebody try extra hard to win our good will.

In fact, when so many brand manufacturers compete for your favor, as they do every day in this land of ours—it makes you feel pretty wonderful, doesn't it?

Their keen competition is the chief reason we can all choose today from the biggest line-up of top-quality brands of merchandise ever offered to a purchaser anywhere in the world! It explains why makers of brand-name products never stop trying to improve their brands to increase our satisfaction. And why they keep us up-to-date about them in magazines like this.

Yes, today it is truer than ever before—when you name your brand, you better your brand of living!

BRAND NAMES FOUNDATION
INCORPORATED
A Non-Profit
Educational Foundation
37 West 57 Street, N.Y. 19, N.Y.

Large-volume advertisers on WMAL-TV, Washington, D. C., are receiving a 45% discount, under the terms of a package plan recently inaugurated by the station. Any advertiser buying 11 or more announcements per week is an automatic participant in the plan, and earns a 45% discount in addition to the station's regular earned frequency discounts. Prior to the new plan, this additional frequency discount amounted to only 30% for a schedule of over 11 announcements per week. According to Harvey Glascock, WMAL-TV sales manager, the plan was adopted to encourage large-volume advertisers to allocate bigger spot budgets to WMAL-TV. It also allows advertisers a greater spread of their budgets throughout all time classifications on the station.

* * *

A new "retailer-reminder" order book is being distributed by KSL-AM-TV, Salt Lake City, Utah, as part of its merchandising and promotional campaign. The book, designed to assist retailers in ordering supplies, also includes a series of promotional squibs, giving such information as KSL's audience composition, area coverage, and other data of interest to retailers.

* * *

Plans for the Sixth Annual WOW Farm Study Tour call for stops in Ireland, England, Holland, Belgium, Luxembourg, Germany, Switzerland, and France, the station has announced. The tour is scheduled to leave Omaha's Municipal Airport 20 September, and will return 22 October. Complete information on itinerary and tour costs can be had by writing to Mal Hansen, Radio WOW, Insurance Building, Omaha, Neb.

* * *

Most phases of the programing side of television are touched on in a recently published book, *Twenty-two Television Talks*, composed of addresses transcribed from BMI Television Program Clinics. Issued by Broadcast Music, Inc., the volume includes talks by: G. Bennett Larson, WPIX, N. Y.; Robert D. Swezey, WDSU-TV, New Orleans; Charles F. Holden, ABC; Roger Clipp, WFIL-TV, Phila.; Ted Cott, WNBT, N. Y.; Ralph Burgin, WNBW, Washington, D. C.; Joel Chaseman, WAAM, Baltimore; Philip G. Lasky, KPIX, San Francisco; A. Donovan Faust, WDTV, Pittsburgh; Paul Adan-

For "Delivery" Now

A New Television Market Served by Cowles

KVTV Channel 9

Sioux City

See your Katz man

An Unexcelled Prestige TV Film Series
(authenticated by Encyclopaedia Britannica)

"GREAT AMERICANS"

Twenty-six quarter-hour episodes—all superbly produced dramatically portraying the highlights in the lives of these "Great Americans" and their contributions to our American heritage:

Christopher Columbus
Benjamin Franklin
Thomas Jefferson
Lewis & Clark
John Marshall
Eli Whitney
Daniel Webster
Henry W. Longfellow
John C. Fremont
Andrew Carnegie
Susan B. Anthony
James Fenimore Cooper
John Greenleaf Whittier
LaSalle
George Washington
Daniel Boone
Alexander Hamilton
John Quincy Adams
Andrew Jackson
John C. Calhoun
Horace Mann
Abraham Lincoln
Booker T. Washington
Washington Irving
Louisa May Alcott
Oliver Wendell Holmes

Tested and proven by such particular advertisers as:

The Michigan Bell Telephone Co.
The Southwestern Bell Telephone Co.
and a host of banks & savings and loan associations

Audition prints & rates on request

ASSOCIATED PROGRAM SERVICE *(A Division of Muzak Corp.)*

237 West 54th St., New York 19, N. Y.
Phone: Plaza 7-7700

(See page 108 for further details on "Great Americans")



Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent audience rating leader since 1943.

WHEC

CBS

ROCHESTER, N. Y.
5,000 WATTS

Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE P. O'CONNELL CO., Los Angeles, San Francisco

ANOTHER **APS** EXCLUSIVE

TV FILM LIBRARY SERVICE

The only complete film library of its kind available anywhere—comprised of the internationally famous Encyclopaedia Britannica Films.

Film Library Plan—permits you to choose any 100 or more subjects of your own choice, which you may program in any way you see fit for a full year at a single low unit rate—in most cases, less than $4.00 a month per title. Unrestricted use includes:

Unlimited repeat rights

Clip & stock shot rights

Rear screen projection rights, (loops, slides, etc.)

Commercial film leader privileges

All films come complete with film guides containing scenarios and listing all pictorial footage sequences.

For TV Schools of the Air, for entertaining educational features, for commercial program packages, for dramatic film production aids, for local spots, for standby purposes—this unique TV Film Library Service is unexcelled.

ASSOCIATED PROGRAM SERVICE (A Division of Muzak Corp.)
237 West 54th St. New York 19, N. Y.
Phone: Plaza 7-7700

(For further details on other APS services see pages 46, 108, 110, 111, 112)

ti, WHEN, Syracuse; A. A. Schechter, NBC; George Heinemann, WNBQ, Chicago; Bruce Wallace, WTMJ, Milwaukee; Walter Preston, WBKB, Chicago; Jay Faraghan, WGN-TV, Chicago; Walter L. Emerson, WENR-TV, Chicago; Klaus Landsberg, KTLA, Hollywood; Robert M. Purcell, KTTV, Los Angeles; George Moscovics, KNXT, Hollywood; Harold C. Lund, WDTV, Pittsburgh; Don Tatum, ABC; Joe Coffin, KLAC-TV, Hollywood. The book can be obtained from BMI for $6.

* * *

Highlighting the French Government Tourist Office's 1953 advertising campaign is sponsorship of *To France—With Music*, over the 13 stations of the Good Music Broadcasters. The series, featuring French music and information on France, is narrated by Jacques Fray and Madame Angele Levesque. The 52-week contract runs through next February. The program reminds listeners to "see their local travel agent" as a build-up for the seller of transportation and hotel accommodations. Agency for the French Government Tourist Office is Benton & Bowles.

* * *

United Cerebral Palsy contributions totaling $2,287,612 were the net results of 12 telethons conducted in a dozen different cities throughout the country last year, UCP has reported.

Top moneymaker among the telethons was the 18-hour show over WABC-TV, 7-8 December, which drew $642,824. Other participating stations included WTVJ, Miami; WDSU-TV, New Orleans; KPRC-TV, Houston; WDTV, Pittsburgh; WBKB, Chicago; KGO-TV, San Francisco; WFIL-TV, Philadelphia; WKRC-TV, Cincinnati; KECA-TV, Los Angeles; WOAI-TV, San Antonio; WHAS-TV, Louisville.

* * *

The Association of Advertising Men's third annual "Inside Advertising Week" will be sponsored this year by Hewitt, Ogilvy, Benson & Mather, Inc., and NBC, Henry Hoke Jr., chairman, has announced. The project scheduled for 12-17 April, offers outstanding college seniors throughout the country a chance to visit New York's ad agencies, attend conferences, lunches, and dinners. Climax of the week will be an "Inside Advertising" banquet to be held 16 April at the Hotel Biltmore. Students will be



the LIVELY corner of the United States

A VIBRANT, GROWING PROSPEROUS MARKET

Six counties bordering on Puget Sound account for more than half of Washington State's population . . . more than half the state's total retail sales . . . more than half the state's effective buying income.

These six counties lie within the Puget Sound Area served by KTNT-TV, the new station which went on the air in March with basic CBS and Dumont Television Networks.

The Puget Sound Area is *alive* . . . it is *growing* . . . it is *prosperous*. There are 418,100 families; retail sales, $1,316,645,000; effective buying income, $2,416,495,000. Within this area are such cities as Seattle (population, 467,598), Tacoma (143,673), Everett (35,000), Bremerton (29,900), Olympia (16,300). And there are approximately 250,000 TV receivers in this lively area.

You can sell this prosperous market with only one TV station — KTNT-TV.

KTNT-TV

CHANNEL 11

KTNT-TV, South 11th at Grant, Tacoma 6, Washington
Transmitter strategically located at Tacoma in Middle Puget Sound
Represented nationally by WEED TELEVISION
Represented in Pacific Northwest by ART MOORE & SON, Seattle, Portland

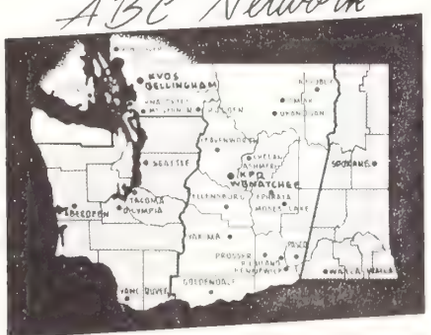
CBS and Dumont Television for the Puget Sound Area

DUMONT



CLEVELAND'S
Chief
STATION
WJW
5,000 WATTS—850 K.C.
BASIC ABC NETWORK
REPRESENTED
BY
H-R REPRESENTATIVES

KVOS-TV CHANNEL 12
KVOS 1000 WATTS 790 K C
KPQ 5000 WATTS 560 K C
ABC Network



Here's 55.4% of
WASHINGTON STATE'S
CASH FARM INCOME

Represented by
Robert Meeker Assoc., Inc.

luncheon guests of the Advertising Club of New York and the 100 Million Club during the week. Other participating sponsors of the event, announced previously, are the McGraw-Hill Publishing Co., Cowles Publications, and Circulation Associates.

* * *

A New York advertising agency—Kiesewetter Associates, Inc. — has changed its name to list the principals in the organization in its title. Henceforth, it will be known as Kiesewetter, Baker, Hagedorn & Smith, Inc. There are no changes in personnel or address. As under the previous name, H. M. Kiesewetter is president. Vice-presidents are Samm S. Baker, Horace Hagedorn, and H. Bechtel Smith.

* * *

To help bring about public acceptance of its new call letters, WGFG (Kalamazoo, Mich.) now WKMI, instituted a series of air, newspaper and other promotions. Among them: a newspaper ad picturing a diapered baby, headlined, "It's time for a CHANGE (of call letters!) In addition, this recorded musical jingle follows station identification every hour:

Kalamazoo has something new
to help the time go by—
Keep your dial tuned all
the while to WKMI

* * *

TV's first religious husband-and-wife team launched a program recently on WTOP-TV, Washington, D. C. (9:30 a.m.) Dr. Norman Vincent Peale, one of America's most widely known ministers, shared billing with his wife on a new TV show, *What's Your Trouble?* The quarter-hour weekly film appears under the auspices of the Washington Federation of Churches.

Format of the show calls for discussions by the Peales on ways in which religious faith and simple psychology can help people solve problems on the job, in personal life. The discussions are informal, friendly. Idea: to present religion as it relates to everyday life; to emphasize value of talking over problems with community ministers.

* * *

WKRC-TV, Cincinnati, is using cartoon clues to dramatize the station's planned switch next month to high power. The cartoons figure in the station's Coronation Contest. According

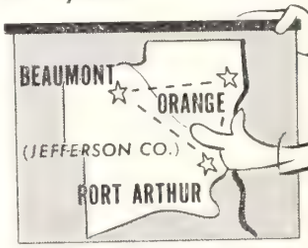
Your Latin American Station in San Antonio

To help you to sell the Spanish Speaking market in this metropolitan area.

KEXX 1250 Kc 500 Watts

Manuel D. Leal
Owner & Manager

MACK from K-PAC recommends
TEXAS' 5th MARKET
the rich, industrial tri-city area



KPAC serves a population of 236,100 in the rich Beaumont—Port Arthur-Orange metropolitan tri-city area.

KPAC is the No. 1 radio salesman for local sponsors in the world's No. 1 oil refining area.

MUTUAL
KPAC
5000 WATTS
JOHN E. PEARSON CO.
National Representatives

KWJJ
is PORTLAND'S "Sports Station"

Portland radio listeners depend on KWJJ for their local sports news and direct broadcasts. Football and basketball — both collegiate and high school — are featured yearly. KWJJ has the exclusive broadcast rights for Pacific Coast baseball league games—both at home and on the road. KWJJ features the top sports announcers of the area. Cash in on KWJJ's exclusive local sports audience.



KWJJ

Studio and Offices
1011 S.W. 6th Ave.
PORTLAND
OREGON

Nat'l Reps. — WEED & COMPANY

to contest rules, contestants determine the kind of power illustrated by cartoons, and at the end of a week, send in answers to five clues. First prize sends the winner and companion on an all-expense trip to London, also includes luggage, cash, and income tax payment for works.

* * *

Thousands of Kentucky drivers recently were startled to hear the announcers on their car radios say, "You're way above par . . . with entertainment in your car . . . from WHAS, Louisville." Earlier, farmers had been told between programs, "If you're down on the farm . . . you're *up* with WHAS." These selected announcements (there are 20 different ones) for selected audiences are part of a new WHAS plan to make listeners more aware of radio. According to WHAS program director Sam Gifford, comments from listeners indicate that the "spiked SI's" are getting notice.

* * *

Each week, WCAU Radio, Philadelphia, acquaints listeners with a different industry, what makes it tick and what it does for the people. *Strength of the Nation*, a weekly half-hour series (Fridays 9:00-9:30 p.m.), sponsored each week by a different firm representing a given industry, returned on 27 March to WCAU. The program takes listeners on tours of plants, records interviews with plant personnel, traces products from raw material to distribution. The series is produced by WCAU in cooperation with Americans for the Competitive Enterprise System (ACES) and industrial firms in the Greater Philadelphia area. The initial show of the new series explored the operations of rug manufacturer, James Lees & Sons Co. Previous participants included Heintz Manufacturing Co., Pennsylvania Salt Manufacturing Co., Allen Wood Steel Corp., Sun Shipbuilding, and others.

* * *

Single women almost invariably request different types of gifts than married women, according to Jim Morgan, producer of MBS' daily *Queen for a Day* program (11:30 a.m.-12 noon). A single girl wants personal items jewelry (engagement rings come first), clothing, hope chests, vacation jaunts. A married woman seeks family gifts: refrigerator-freezers top her list, washing machines come second, then stoves, radio-phonographs.

The Only

COMPLETE BROADCASTING INSTITUTION IN

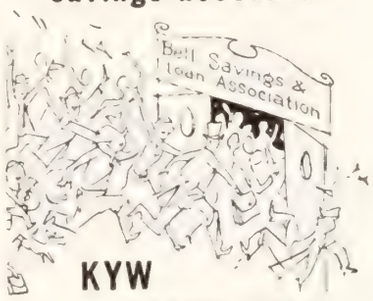
Richmond

WMBG—AM
WCOD—FM
WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.
WMBG The Bolling Co.

Experts predicted 300 to 500 new savings accounts



KYW and JACK PYLE PRODUCED 2500

There are two acid tests for pulling power in a radio personality

One is sales. The other, popularity in personal appearances.

KYW personalities score high on both. Here's just one example. At the opening of the new Cottman Street office of Philadelphia's Bell Savings and Loan Association, the big drawing card was Jack Pyle, KYW's terrifically popular star of the "Musical Clock" show. And according to a letter to Jack Pyle from Herbert L. Gross, Bell's executive vice-president:

The experts predicted that we would open between 300 and 500 new savings accounts. But they figured without Pyle. When word got around that you were in the neighborhood, everyone rushed to put his money in a safe place and we opened over 2500 accounts!

To get action like this in Philadelphia.. on the air or on the spot.. put KYW to work for you! Free & Peters has details.

KYW
PHILADELPHIA
50,000 WATTS
NBC AFFILIATE

WESTINGHOUSE
RADIO STATIONS Inc
WBZ • WBZA • KYW • KDKA
WOWO • KEX • WBZ-TV
National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

NOW! GOOD TV
in
MOBILE ALA!

WKAB-TV

CHANNEL 48

CBS - DUMONT
NETWORKS



captivatin'
KABBY
says:

"20,000 television sets already in Mobile — and they're still coming fast!"

Also, remember . . .

WKAB—A.M.

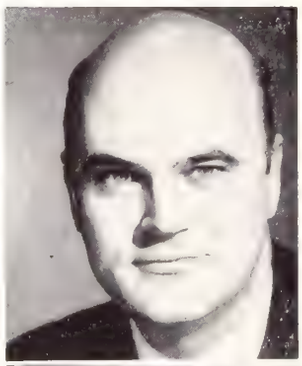
the High-Daytime
Hooper Bargain!

CALL

Forjoe
AND
COMPANY

Offices in New York • Chicago • Atlanta
Los Angeles • San Francisco
SOUTHERN REPS.:
Dora-Clayton Agency, Atlanta

Newsmakers in advertising



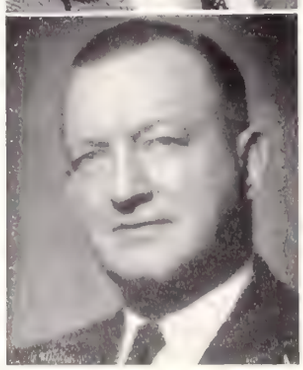
Lawrence W. Bruff, *advertising manager, Liggett & Myers Tobacco Co. announced that Chesterfield will sponsor the heaviest radio and TV coverage of baseball ever undertaken by a single advertiser. A total of over 900 games will be aired at an estimated cost of over $2,500,000. Teams to be covered are: Giants, Red Sox, Athletics, Phillies, White Sox, and Cubs in the major leagues. Minor leaguers are: Los Angeles Angels, Hollywood Stars, San Francisco Seals, and Oakland Oaks. This spot coverage will supplement regular net programs.*



Robert M. Weitman, *ABC v.p. in charge of program and talent, has wasted little time in demonstrating his knowhow in negotiating contracts with top talent. In the short period of two weeks Weitman was instrumental in the negotiation of long-term contracts with George Jessel, Martin Block, Ray Bolger, and Danny Thomas for their exclusive services to the ABC radio and TV networks. "The addition of this group of talent to our ranks," Weitman told* SPONSOR, *"gives ABC not only unsurpassed star attractions but diversification too."*



Samuel Carter III, *radio and TV commercial supervisor, has been elected a v.p. of Sullivan, Stauffer, Colwell & Bayles, Inc. Prior to joining SSCB four years ago, Carter was associated with J. Walter Thompson for 13 years in the New York and Hollywood offices. Carter has freelanced scripts for* Celanese Theatre, Philco Playhouse, *and Chevrolet's* On Broadway, *all top-rated dramatic shows. Prior to his entry into the agency field he did publicity for Ivy Lee and wrote copy for R. H. Macy. He's father of three children.*



William B. Ryan, *president, Broadcast Advertising Bureau, Inc., has announced that the BAB budget for the* 1953-54 *fiscal year will total* $642,000. *BAB is now engaged in 54 projects, with major studies extending over a period of many months. These will include penetrating studies of radio's nighttime audience. BAB will coordinate a campaign to step up sales pressure at the local level by the group's* 785 *member stations. Bill is shooting at a goal of* 1,000 *member-stations by April* 1954. *BAB is now authorized to seek members outside U. S.*

A REPORT ON 30 YEARS OF SERVICE

Radio WOW began its 31st successful broadcasting year on April 2, 1953!

The audience of Radio WOW is now *100,000 families greater than its nearest competitor — 243,000 families greater than the third station.*

This 31st year looks like it will be the greatest year in billings in the station's history.

Why?

Take a look at these five solid reasons why Radio WOW continues its leadership:

1. ***590 kilocycles, 5,000 watts.*** Radio WOW's (brand new RCA) transmitter delivers a strong, clear signal both day and night, for nearly 200 miles in all directions from Omaha.
2. ***Programming.*** An NBC affiliate for 26 years. The finest local programs. Radio WOW's emphasis on excellent News Service is nationally recognized and respected.
3. ***A Rich Farm Market.*** The WOW-Land Farmer is the world's finest customer for all goods and services.
4. ***Progressive ownership and management "know-how."*** Frank P. Fogarty carries on with a veteran staff trained by the late John J. Gillin, Jr. The ownership is the solid, progressive Meredith Publishing Company of "Better Homes and Gardens" and "Successful Farming" fame.
5. ***Promotion and merchandising.*** Alert, aggressive, continuous, past, present, and future!

This five-point unbeatable combination is a specific formula for advertising success in WOW-Land.

RADIO
JOHN BLAIR AND CO.
Nat'l Representatives

WOW
A MEREDITH STATION

OMAHA
INSURANCE BUILDING
WEBSTER 3400



These Figures Will Make You

See the Light*

in prosperous, progressive Mobile . . .

Metropolitan Population	Number Electric Meters
1940 114,906	1940 24,200
1951 231,105	1951 55,178
% Increase 101%	% Increase 128%

and use WKRG

CALL

Adam Young, Jr.
National Representative

or F. E. Busby
General Manager

first ON THE DIAL 710 WKRG CBS

Mobile, Alabama

Newsmakers in advertising *(Continued)*



David Sarnoff, *chairman of the board, RCA, made headlines when he predicted that "tape recordings will obsolete the use of film for television and reduce over-all costs." He contended that the tape process would revolutionize the art by eliminating the degradations which mark the various steps in film production. Statement was made at convention of the Institute of Radio Engineers at which Sarnoff was given the first Founders Award "for outstanding contributions to radio engineering through wise and courageous leadership. . ."*



Lowe Runkle, *president of the agency which bears his name, was presented with the 1952 Distinguished Service Award by the Oklahoma City Advertising Club for service to that city and to the advertising profession. Basis for the award was Runkle's leadership as chairman of the publicity and public relations committee of the United Fund of Greater Oklahoma City. As part of this campaign he personally wrote and produced a 20-minute film "Help Wanted." His agency's accounts include WKY, Oklahoma City; KWFT, Wichita Falls.*



Frank Stanton, *president of CBS, testified before a Congressional committee that it would be "quixotic and economically foolish for us (CBS) single-handedly at this time to resume a large-scale broadcasting and manufacturing program under the field sequential system." In thus surrendering the "technical monopoly" granted his company by the FCC in 1950, Stanton offered to support any color television system which "works well, is practical, and has a reasonable cost." He added hope hearings will speed color.*



Les Blumenthal, *William H. Weintraub & Co., Inc., has been promoted to the post of business manager of the radio-TV department. For the past two years Blumenthal has functioned as an assistant radio-TV business manager and as an account executive, working on the Blatz, Nylast, and Revlon accounts. Prior to joining Weintraub he was an account exec for CBS TV for a year and advertising director of* SPONSOR *for three years. He is credited by CBS' Dick Loftus with "a spectacular job in helping clear 53 stations for 'Amos 'n' Andy.'"*



James E. Wallen, *recently stepped up to the post of v.p., member of the board and treasurer of General Teleradio from his previous position as treasurer of the Mutual Broadcasting System. He joined the Mutual network as financial director and treasurer in 1944, following a 10-year association as controller for the Federal Telephone and Radio Corp., a subsidiary of IT&T. During World War II, Wallen was industrial advisor to the War Production Board. He is a director of BMI, Inc., and remains a member of the board of MBS.*

Mars sponsors Hopalong in England

Mars is sponsoring "Hopalong Cassidy" over Radio Luxembourg for British radio audiences starting 27 March. Arranged through London office of Y&R and Fremantle Overseas Radio (producers and distributors of programs for markets abroad), half-hour Western will be heard Fridays.

-IRS-

Canadian Dept. of Transport presents TV plans

Primary plan for TV coverage presented by Canadian Department of Transport allows for 18 stations in Ontario; 9 in Quebec; 7 in British Columbia; 6 each in Alberta, Saskatchewan, New Brunswick; 4 each in Manitoba and Nova Scotia; 3 in Newfoundland; 1 in Prince Edward Island. Dept. of Transport and CBC board of governors in 9 April hearings will give priority to applicants from markets with most stations according to allotment in primary plan.

-IRS-

General Foods seeking evening TV show in Cuba

General Foods, extensive radio-TV advertiser in Caribbean area, is looking for TV show to sponsor on CMQ-TV, Havana, reports Export Advertising Manager William Procter. Through Y&R, General Foods has placed 3-month TV announcement campaign over CMQ-TV, with 20-second Jell-O commercials to run at 6 times weekly frequency starting mid-April. General Foods is active radio user in Honduras, too.

-IRS-

Fifth TV station in Havana soon to go on air

Fifth TV station in Havana, now under construction, will go on air on Channel 11 within 2 months, reports Melchor Guzman's Al Martinez. Havana's fourth station, owned by Radiotelevision El Mundo, on Channel 2, went on air in March, is to go commercial in April. Cuba now reports 105,000 TV sets, with 3,000 sets bought monthly.

-IRS-

Norwich scores 228.8% sales increase over KGMB-KHBC

Norwich Pharmacal Co. reports 228.8% average monthly sales increase for its NP-27 foot remedy since firm advertised on "Mr. Kuraishi," Japanese-language morning show on Hawaii's KGMB-KHBC. Jackie Ruta, timebuyer for National Export Advertising Service, bought one participation daily 7 times weekly starting 13 July 1952. Average monthly sales increase of 228.8% applies to jump for July-December 1952 over previous season when Japanese radio wasn't used.

-IRS-

Elphicke heads CAB in 1953

F. M. Elphicke, CKWX, Vancouver, B.C., will head CAB in 1953. He was elected 13 March by CAB board of directors in Montreal meeting.

-IRS-

CAB encourages broadcast editorializing

Bill Burgoyne of CKTB, St. Catharines, Ont., head of CAB editorial committee, endorsed principle of broadcast editorials in address at mid-March conference of Canadian broadcasters. Canadian stations had not been forbidden from editorializing news previously. Main change in CAB policy consists of encouraging instead of merely allowing stations to editorialize to greater extent. More stations are now hiring qualified personnel to follow CAB suggestion.



The high cost of summer hiatus

This summer will you:

Drop your air advertising?

Substitute a low-cost replacement for your audience-drawing winter program?

In either case SPONSOR's fifth Summer Selling Section starting on page 57 shows you that it will cost you money.

In the first place, all available statistics indicate that people spend more money in the summer than at any other time.

In the second, there are virtually as many people available to listen, or view, in summer as in the winter.

But you need good programing to attract them.

Trendex shows in this issue what relatively poor programing will do to TV audiences in the summer: It sends them to their porches where they probably tune on their radios.

On the other hand, it's astonishing to learn from Nielsen that at one period of the day in the summer, 3:00-4:00 p.m. for example, radio listening is higher than in the winter. Big reason: Few daytime program hibernate when the mercury soars.

So don't waste your money this summer either by going off the air or by using a no-drawing card replacement. And above all, remember:

- Magazine reading doesn't fall off (according to MAB).
- Newspaper reading doesn't fall off (according to ANPA).
- But neither do magazines or newspapers give you a summer-rate break. Both radio and TV do. So which are the better summer buy?

You take it, Mr. Advertiser.

Divided we fall

That almost-researched-to-death advertising medium, radio, is having another narrow escape during 1953. Just as many advertisers are beginning to regard radio with enthusiasm again, two competing radio circulation yardsticks have emerged with conflicting findings (see page 27).

Agency timebuyers are defending themselves against this new, irreconcilable confusion factor. Some agencies and advertisers, including almost all the large ones, have decided to use Nielsen Coverage Service (NCS) as their exclusive yardstick. Others are doing business with Ken Baker's BMB-type Standard Audit & Measurement Services (SAM).

One BMB that grew out of date was bad enough. But two competing, conflicting, and confusing successors are worse. The strangest aspect of this situation is that radio stations and networks, which are the chief supporters and major financiers of the two systems, have been stung so often and bled so much as a result of radio's mania for over-researching that they certainly should know better.

As we see it, everyone suffers from this 1953 rivalry. The cost of BMB caused bitterness throughout the industry, yet the $1,500,000 investment that the two new services involve is considerably more.

Radio, it seems, will wake up only when it learns that there is nothing but grief in "divided we fall." How many "falls" will it take before the industry unites on such key projects as nationwide coverage and circulation?

$1 million yardstick?

SPONSOR has been offered $1 million three times for an infallible media yardstick during its eight-month all-media evaluation study: (1) by a Chicago advertiser; (2) by a New York research executive; (3) by a Cleveland agency head.

They made the offer with full confidence that they would not have to pay. Reason: As long ago as 1932 able researchers like Frank R. Coutant were listing as many as 150 variables which contribute to the difficulty of making dependable sales tests.

Whether SPONSOR, treading where all 158 media experts interviewed have feared to walk, has come up with a suitable yardstick will be revealed in the 14-article series starting 20 April.

Meantime, SPONSOR's own media specialist, who headed the evaluation study, consented to part with this six-word synthesis of everything he's learned from eight months' dredging in the media jungles. It consists of a three-word conclusion and a three-word recommendation.

The conclusion is: "All media sell."

The recommendation: "Use air first."

For an explanatory article on SPONSOR's All-Media Study, see page 34.

Applause

The advertiser turns

Most advertisers are as fed up with false or misleading advertising as you and I.

This was borne out during numerous conversations SPONSOR had with advertisers at the March AAA meeting in Hot Springs, Va.

Since the war the advertiser has taken a beating from the public, chiefly because of the misdeeds of a few.

Now, a move is afoot that should prove the most important development in improving advertising's position with the public since the creation of the Advertising Council (as the War Advertising Council) in 1942.

This move is the beginning of talks between the Federal Trade Commission on one hand and the Association of National Advertisers and the 4-A's on the other to establish a closer liaison so that some standards might be set up for advertising claims.

Whatever the outcome, advertising is bound to benefit. The advertiser wants to increase the believability of his message. He wants the public to accept advertising as a cost of business and not as it often regards it—a waste or a luxury.

Let the broadcaster who's often caught between the economics of his business and letting a misleading commercial get out over his station be strengthened in his desire to do the right thing.

We could write a sonnet– but instead of singing 'bout our bonnets– here's a season's thought for you . . .

JOIN THE EASTERN PARADE OF NATIONAL PRODUCTS CURRENTLY USING THE *Dee Rivers' Stations*

Carnation Milk
Murine
Feen-a-Mint
Tube rose snuff
Coca Cola
Apex
Muntz TV
Black Draught
Ford
S S S
Rinso
Kaiser-Frazier
Zenith
E. E. DuPont

4-way Cold tablets
Ford Tractor
Motorola
Standard Brands (Royal Puddings)
Sunnyland Packing Co.
Land O Lakes
Chesterfields
Fab
B C
Chevrolet
Phillip Morris
American Snuff (Sweet Peach)

Lincoln Mercury
St. Joseph's Aspirin
Brock Candy
Vicks Chemical
Nash Motors
Sun-Dial Shoes
Magic chef stoves
DeVoe Paints
S. States Fertilizer
New York Life Ins.
Jefferson Island Salt
Orkin Exterminators
Polar Bear Flour
Ward Baking Co.

Doan's Pills
Halo Shampoo
Stanback
Southern Bread
Procter-Gamble (Cheer)
Frigidaire
Sylvania
Maytag Washers & Stoves
Philco
Wings Shirts
Rheem Water Heaters
Sherwin-Williams Paints
Lupine Farmers Supplies

WEAS

(Flagship of Dee Rivers' Famous Family Four)

WGOV	KWEM	WJIV	WEAS
Valdosta, Ga.	*West Memphis Ark. Memphis, Tenn.*	*Savannah, Ga.*	*Atlanta - Decatur, Ga*
5000 WATTS	1000 WATTS	1000 WATTS	10,000 WATTS

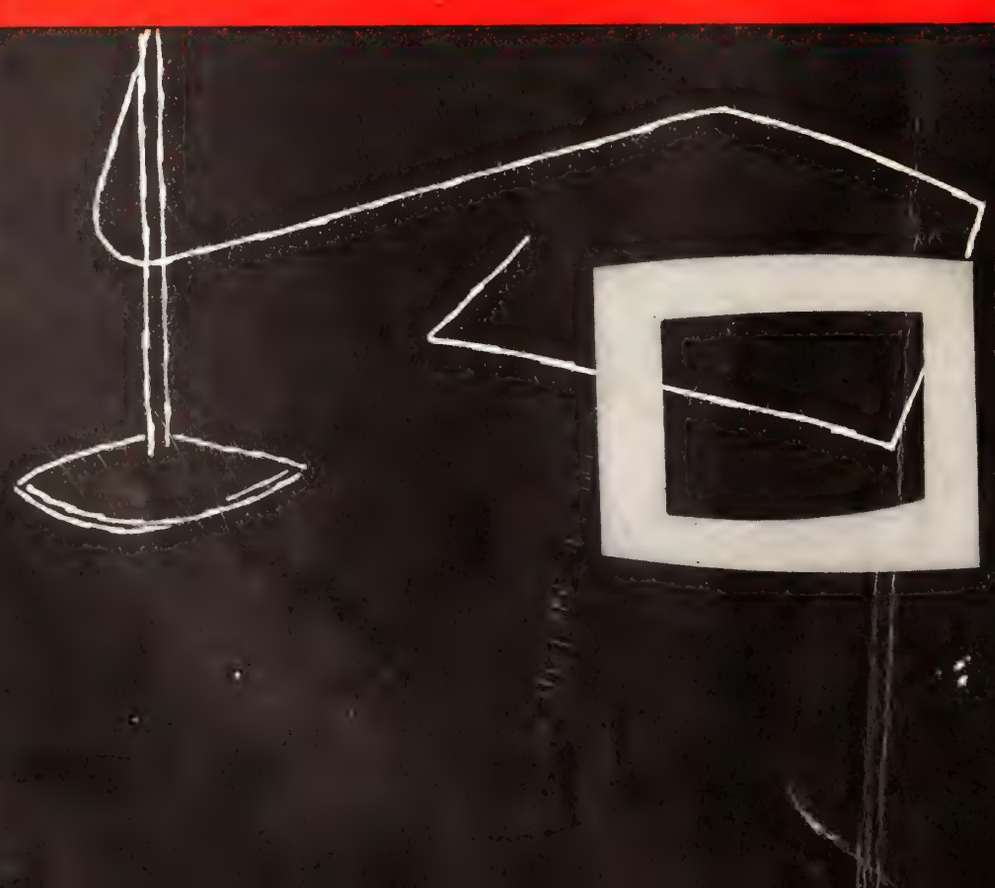
CALL STARS, INC.
CANDLER BUILDING
ATLANTA, GEORGIA



NEW YORK
BOSTON
CHICAGO
DETROIT
SAN FRANCISCO
ATLANTA
HOLLYWOOD

WEED AND COMPANY

RADIO STATION REPRESENTATIVES



SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

use magazine for Radio and TV advertisers

SPONSOR

20 APRIL 1953

50c per copy • $8 per year

RECEIVED
APR 21 1953

What services NARTB, BAB, BMI offer to today's air advertisers
page 29

How Nabisco's 20 air brands help sell 200 in its line
page 32

8 advertisers discuss their radio and TV problems in panel session
page 34

Today's coverage data: their uses and misuses
page 36

Gilbert's 6-week TV formula good for other seasonal advertisers
page 38

ALL-MEDIA EVALUATION STUDY . . .

Part 1 of 8-month investigation of how media are bought

pages 41-50

OR SPONSORS who like to win every time

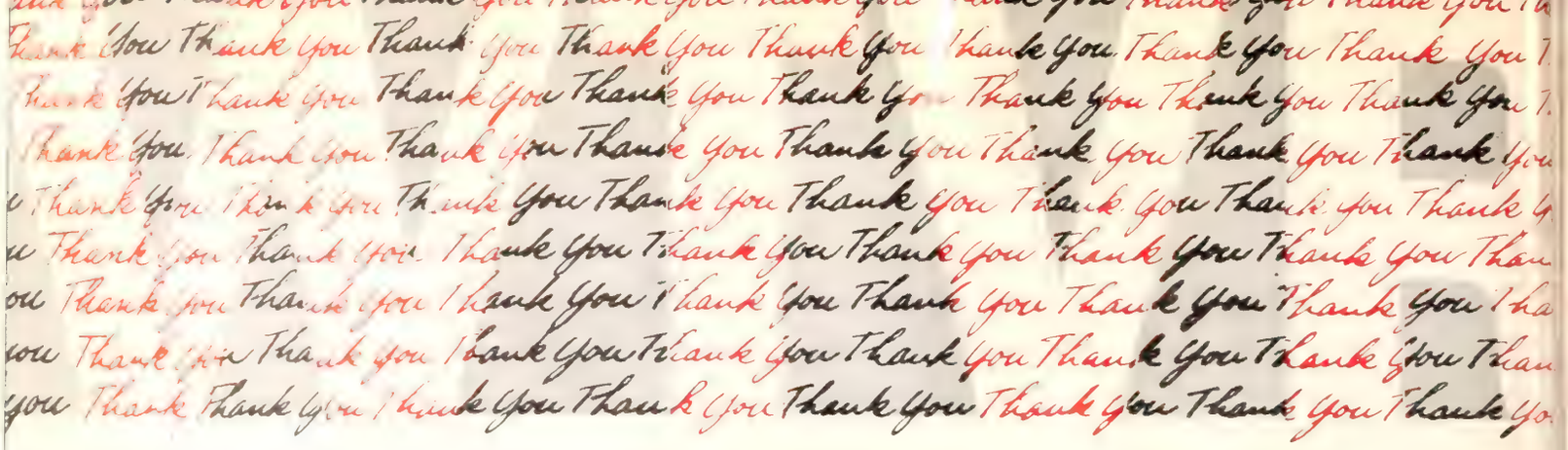


WNHC-TV can be *your* Wheel of Fortune! Television means WNHC-TV to families not only in all of Connecticut, but in eastern New York, Massachusetts, western Rhode Island and much of Long Island. 91 publications carry WNHC-TV listings.

WnHC AM FM TV

new haven New England's first complete broadcasting service

Represented nationally by the Katz Agency



Our Fifth Anniversary...

a time to say "Thank You" 403 times

We're sentimental at WTVR. That warm glow of gratitude and pride fairly overtakes us on anniversaries. Gratitude to our 403 wonderful regular weekly clients, among them America's most distinguished companies. Gratitude to our loyal viewers, many of whom have been with us since April 22, 1948, the day we began commercial operation. And pride in being "The South's First Television Station." Today we're still Richmond's only TV station. And soon we shall be serving you even more powerfully! We now have under construction a 1,049 foot antenna in the heart of Richmond. Upon completion WTVR will be operating with Maximum Height and Maximum Power—100,000 watts. As always, you can expect maximum results. We hope you will be with us on our next anniversary!



FIRST STATIONS OF VIRGINIA

WMBG AM WCOD FM WTVR T

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond.
Pioneer NBC outlets for Virginia's first market.
WTVR represented nationally by Blair TV, Inc.
WMBG represented nationally by The Bolling Co.

form
new
ption
to

the **USE**
magazine
of radio and
television
advertising

SPONSOR


here is
your Order form
for new
subscription to
SPONSOR

REPORT TO SPONSORS
20 APRIL 1953

Some admen mix media & wives

First article in SPONSOR's All-Media Evaluation Study contains 10 pages of charts and data showing why subject is so fascinating. A $10 million Chicago advertiser chooses media the way he would a wife; for details on this and other more scientific methods of apportioning ad budgets, see "Why evaluate media?" beginning on page 41.

-SR-

"No medium can sell"—Dietz

Puncturing belief held by many advertisers and SPONSOR's own media evaluator that all media sell is Stephens Dietz, Ted Bates account exec and member of SPONSOR All-Media Evaluation Advisory Board, who says: "No advertising medium can sell. Advertising medium delivers selling message, and differences between media are differences in audiences and their mechanical reproduction of message. Selling is result of all factors that are brought to bear." Touche, Mr. Dietz!

-SR-

Y&R spends $6 million

Young & Rubicam wrapped up $6 million in radio-TV network business for 1953-54 season during week ended 3 April. Probably biggest week in air media contracting in agency's history. Deals closed: Bob Hope for GE, 52 weeks daytime NBC Radio and 10 monthly hour TV shows in spot currently occupied by Buick on NBC Tuesday nights; "My Favorite Husband" for Simmons Bed, International Silver alternation on CBS TV; Paul Winchell for P&G on NBC TV; renewal of "Four-Star Theatre" for Singer Sewing Machine on CBS TV. (For Y&R's private media guide issued for its clients and employees, see page 50.)

-SR-

SPONSOR makes 2 corrections

General Foods Post Cereal Division (not General Mills) sponsors "Captain Video" on Du Mont. SPONSOR had it wrong in 6 April issue. B&B is agency. Chart page 67 same issue should have been headed: "Vacations make slight dent in radio-TV summer audiences." Word "slight" was omitted from the headline.

-SR-

"Hit Parade" talks stymied

Crosley's negotiations with American Tobacco Co. for alternate-week sponsorship of "Your Hit Parade" this fall at impasse. American Tobacco's President Paul M. Hahn insists on 39-program guarantee. Because of show's prestige he doesn't want alternate sponsor moving out after brief stay. Program's talent-production cost now $36,500; offer to Crosley: $30,000. Firm is division of Avco Mfg. Co.

-SR-

Du Pont would hypo "Cavalcade"

Du Pont has become rating conscious. Account is unhappy about standing of its TV film version of "Cavalcade of America." Wants agency, BBDO, to submit recommendations on overcoming lag in viewer interest. Radio version was canceled 31 March. Previously Du Pont had been satisfied with "Cavalcade" sheerly for what it could accomplish in depicting company as contributor to American way of life through chemistry, not manufacture of munitions.

SPONSOR, Volume 7, No. 8, 20 April 1953. Published biweekly by SPONSOR Publications Inc. at 3210 Elm Ave., Baltimore 11, Md. Executive, Editorial, Advertising, Circulation Offices 510 Madison Ave., New York 22. $8 a year in U. S., $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

REPORT TO SPONSORS for 20 April 1953

Sinclair uses air to sell gas

Sinclair Refining, long-time user of local news programs, is hypoing introduction of new premium gas and oil by radio-TV announcement campaign of unprecedented size for firm. Will air 22,600 radio announcements over 113 stations in 84 cities; 2,100 TV blurbs in 17 cities.

–SR–

"Omnibus" sponsor called unhappy

Ford Foundation as producer of "Omnibus" (CBS TV) is under pressure from American Machine & Foundry to reveal what plans it has for jacking up show this fall. Odd feature about this quizzing: It comes after AMF, through its agency, Fletcher D. Richards, had already committed self to continue with series next season. Reason for reconsideration: AMF officials are critical of last four "Omnibus" programs. Only other "Omnibus" participant that looks like 1953-54 holdover is Scott Paper. Others—Willys-Overland, Remington Shaver, Greyhound—want to have own shows.

–SR–

MGM rejects "Omnibus" offer

MGM turned down "Omnibus" proposition for one-time telecast of new feature picture. "Omnibus" offered to turn over entire week's program budget, $65,000, to MGM as payment for "preview" of 40 minutes. Clips of behind-scene story of movie's production plus plug urging viewer to see entire show at local theatre would have filled 90-minute spot.

–SR–

Movie firm angers reps

Reps are in arms over action of major movie firm trying to get stations to run movie "news" program based on items firm would supply. Reason: Firm is offering to pay "fee" if program runs a year. Firm's thinking: Newspapers carry stories on films; why not radio? Reps' reaction: It's price-cutting of worst sort, actually borders on bribery.

–SR–

Study your coverage data

Don't apply 1949 time buying tricks to new NCS and SAM coverage data. Article on uses and misuses of these two services, page 36, shows why it's dangerous, especially use of arbitrary "cut-off point" (such as "50% of radio families in county reporting listening at least once weekly") in deciding whether radio station can "claim" county or not.

–SR–

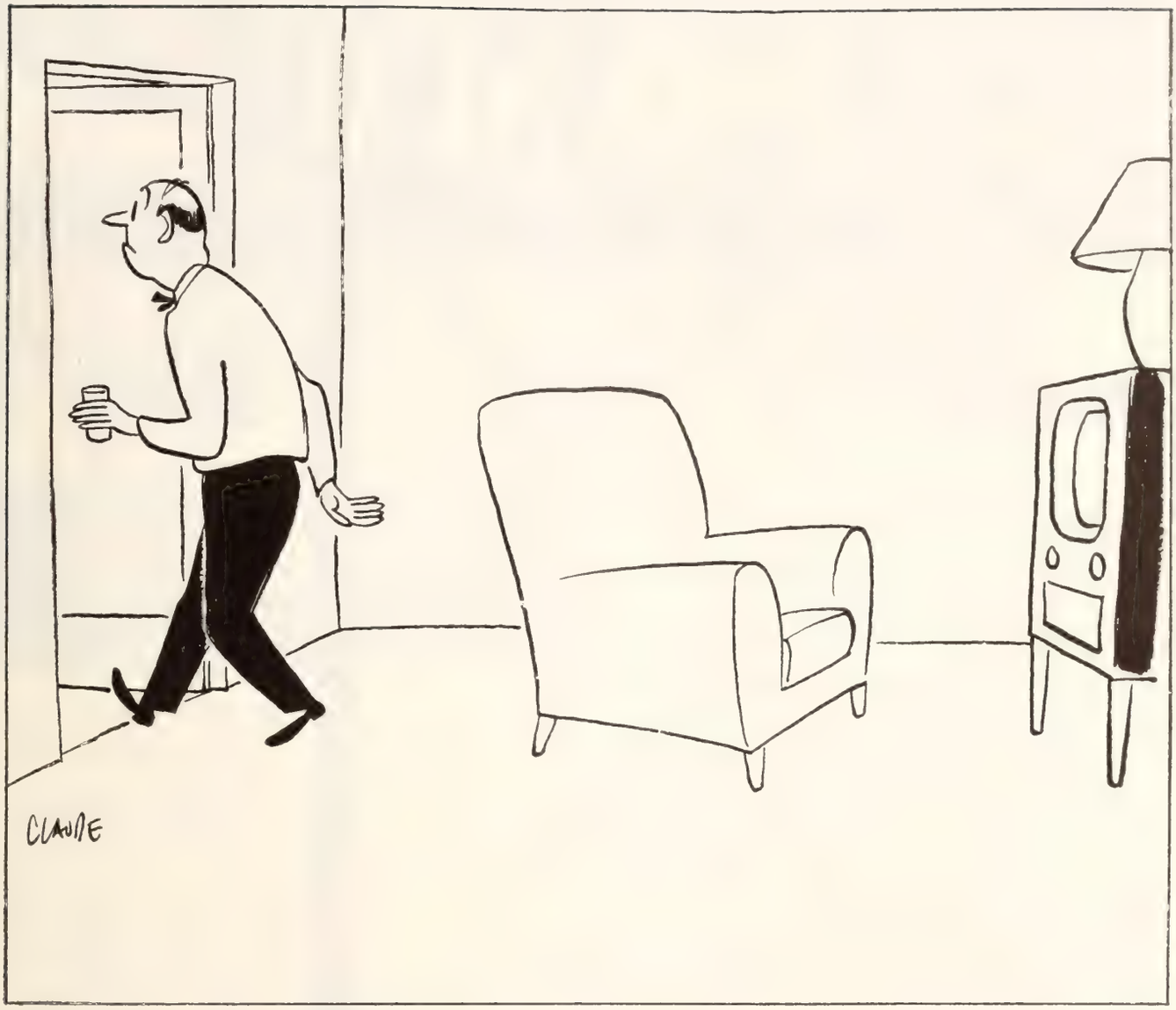
Creative sales approach works

Creative selling, much spoken of in luncheon speeches before radio exec clubs, works in practice as well. One rep alone (CBS Radio Spot Sales) has scored 3 major sales in recent months through use of creative analyses of newspaper vs. radio impact. In one of 3 sales, client switched nearly half million from newspapers to spot radio. Other 2 sales represented swing of money from black-and-white to radio.

–SR–

Radio keeps expanding

Radio dying? SPONSOR's 8-advertiser, recorded panel session in Hot Springs, Va., hotly denied this. See article starting page 34. Another example: Edwin R. Peterson, v.p. of Keystone Broadcasting System, only national transcription network, told SPONSOR KBS station list now totals 643, will break 700 by first of next year. Affiliates are in towns under 50,000.



Vanishing American

There's only one thing that can keep this new breed of vanishing Americans from vanishing when *your* commercials come on . . . creative ingenuity.

YOUNG & RUBICAM, INC.

ADVERTISING

New York Chicago Detroit San Francisco Hollywood Montreal Toronto Mexico City London

the magazine Radio and TV advertisers use

SPONSOR

20 April 1953
Volume 7 Numbe

ARTICLES

What NARTB, BAB, BMI do for sponsors

Little known to clients and agencies are information services which radio and TV's trade groups furnish in addition to their role in improving air media — **29**

How Nabisco's 20 air brands sell 200

America's number one cookie and cracker maker will concentrate bulk of $2.5 million air budget in spot TV this year. Strategy will feature heavy plugging of new package seal to help Nabisco's strong brands carry the weak sisters — **32**

8 advertisers examine their radio-TV problems

Recorded SPONSOR panel session held in Hot Springs, Va., reveals what's preying on advertisers' minds, especially regarding TV and unions. Group spends $50 million a year on advertising. Here's what it's doing on air this year — **34**

Today's coverage data: their uses and misuses

In an era of rising costs and market-by-market air planning, obsolete applications of coverage data are dangerous. Best ways of utilizing NCS and SAM data are outlined for both the constant and occasional air buyer — **36**

Gilbert's 6-week TV formula

Seasonal advertisers can learn from this toy manufacturer's approach to TV: (1) build show around product; (2) buy time in specific program block; (3) merchandise program heavily whenever possible — **38**

Why evaluate media?

Part I of SPONSOR's eight-month All-Media Evaluation Study tells how some advertisers pick media (the way they would a wife—with possibly same results), why scientific media evaluation is necessary but still in jungles — **41**

Radio reversed supermarket's downward trend

Southern supermarketer licked new competition by switching from newspapers to all-radio campaign. Slump whipped, sales are higher than ever — **51**

COMING

Media Basics

Second of 14 articles in SPONSOR's All-Media Evaluation Study. Will cover strengths, weaknesses of major media, give you tips on how best to use — **4 May**

Homemaking programs on TV

Study conducted by University of Oklahoma indicates that TV has done much to repopularize the homemaking type of show. 75 stations participated in study — **4 May**

Comparagraph

A SPONSOR feature you will use. Three-page fold-out supplies data on all network programs: show costs, sponsor and products, agency, live or film, time, network. Radio and TV are in alternate issues — **4 May**

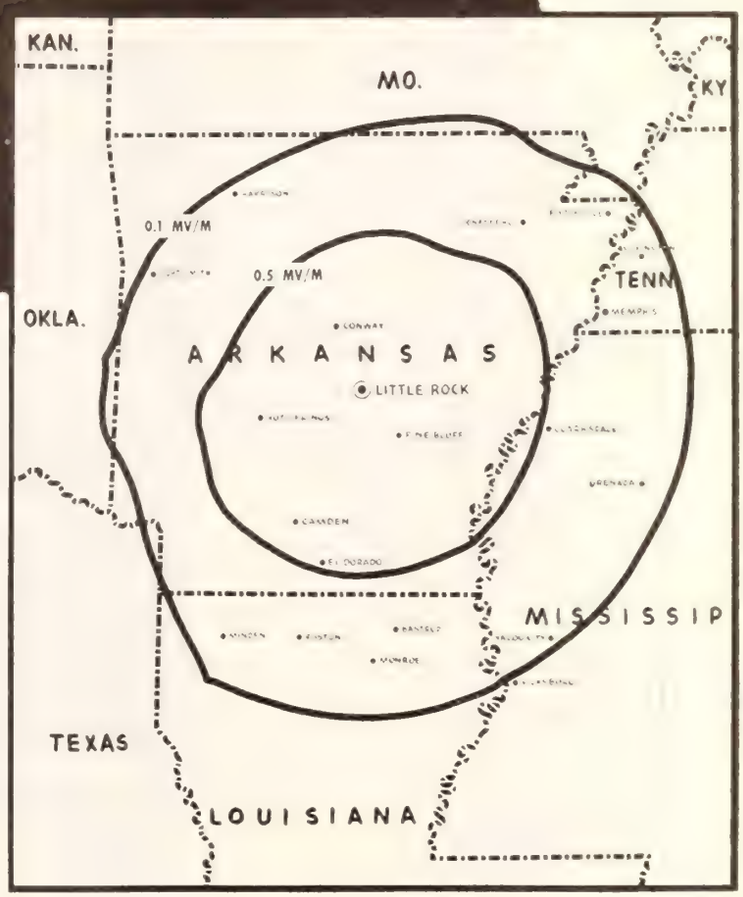
DEPARTMENTS

TIMEBUYERS AT WORK 6
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NOW YOU CAN COVER ALMOST ALL OF ARKANSAS WITH ONE ULTRA-MODERN STATION— THE NEW 50,000-WATT KTHS! (CBS SOON!)



- the *only* 50,000-watt Class 1-B clear channel station in the State
- the only Arkansas station with 28 years of continuous broadcasting experience —
- formerly located at Hot Springs with 10,000 watts on 1090 KC. —
- now broadcasting from Little Rock, with 50,000 watts on 1090 KC.
- now offers primary daytime coverage of 1,002,758 people, of whom more than 100,000 do not receive primary daytime service from any other station
- secondary coverage (between .5 and .1 contours) adds another 2,369,675 people!
- superb new equipment — superb new programming planned for every segment of Arkansas' population
- same ownership and operation as KWKH, Shreveport, whose KNOW-HOW has made KWKH one of the South's great stations
- **EFFECTIVE JUNE 15th, KTHS JOINS THE CBS RADIO NETWORK**
- ask your Branham Man! Several truly unusual "charter opportunities", now open, may not be available again for years

Represented by The Branham Co.
Henry B. Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

THE NEW 50,000-WATT (CBS SOON!)

KTHS

BROADCASTING FROM LITTLE ROCK, ARKANSAS

REACH
the
PACIFIC COAST'S
2nd
LARGEST MARKET
the
"OAKLAND-
SAN FRANCISCO
BAY AREA"
with
MORE POWERFUL
KLX
The Bay Area's
Dominant and
Only Independent
Station Broadcasting
5000 watts
DAY and NIGHT
#1 in NEWS - SPORTS - MUSIC
KLX and KXL-FM
THE TRIBUNE STATION
TRIBUNE TOWER,
OAKLAND, CALIFORNIA
Represented Nationally by
BURN-SMITH CO., INC.
Pacific Coast
DUNCAN A. SCOTT & CO.

Timebuyers at work



Dan Kane, *Ellington & Co., is buying 20-second announcements on 31 Georgia radio stations for McKesson & Robbins' four-week test campaign to introduce the firm's new liquid vitamin, Dynex. "Starting 13 April, these 20-second announcements are on the air from 25 to 40 times a week," adds Dan. "Since we're aiming the message at a mixed adult audience, we placed time on a run-of-station basis—that is, from 6:30 a.m. to 10 p.m." The radio campaign will go national when Dynex achieves national distribution.*



Joan Stark, *William H. Weintraub & Co., has bought 100 radio and 14 TV markets for Kaiser-Frazer's two-week campaign to promote the 1953 line. "We're aiming at a predominantly male audience," Joan explains. "Therefore, the 60-second announcements will be heard near news and sports summaries before 9 a.m. and after 5 p.m. On TV, I bought Class A time and late evening." Besides Kaiser-Frazer's spot and network activity, Joan buys time for the Kaiser-Frazer Dealers Assn. and for Revlon Products Corp.*



Ed Forester, *Dancer-Fitzgerald-Sample, has a full-time job buying time for the Falstaff Brewing Corp. He's buying 190 MBS stations in 23 states for Game of the Day. Falstaff also sponsors wrestling and adventure shows on TV stations in about 20 large markets. "We use radio heavily from spring through fall with baseball coverage for male appeal," Ed explains. "We place general adult appeal programing on radio and TV year-'round." With Falstaff's heavy air budget, Ed too is kept busy year-'round buying radio-TV time.*



Elaine Sloat, *N. W. Ayer, tries to arrange for maximum merchandising efforts from stations when she buys time for Hills Bros. Coffee's spot radio effort. "We've found that spot radio does a highly effective selling job," says Elaine. "We don't let up in summer, because we feel that it is important to have a continuous effort." Hills Bros.' 60-second announcements are placed in outstanding women's shows throughout the day, early-morning newscasts and personality shows on stations throughout the country.*

Homey Chatter

BROUGHT SMALL TOWN WELCOME TO "BIG BANKING"





The Rochester community's largest banking operation has been welcomed to 19 neighborhood areas of expansion through its "Mainstreeter," Al Sisson.

Sometimes a big city bank is not readily accepted in the closely-knit circles of rural or suburban communities.

The warm, human chatter of the "Mainstreeter" and frequent personal visits have dispelled any existence of this feeling in the establishment of these 19 "at home" banking offices.

An excellent yardstick to measure the amazing success of this plan was the giveaway of a household hints booklet to 24,000 persons who made a personal call at the bank for their copy. Three announcements brought this response, which figures out to 3,200 booklets distributed per minute.



SUCCESS like this for you and your products may be achieved only by using WHAM in this richly-rewarding market.

WHAM



Write Hollingbery or WHAM *for more information.*

The STROMBERG CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*



some spots are bette

For the best spot, at the right time, at the right



han others

You're always sure of top coverage when you sponsor local Radio news programs.

*More people depend on Radio for rapid news reporting than on any other medium.** The news programs on the five Radio Stations represented by NBC Spot Sales feature the top newsmen in their markets. They command attention for your sales message by giving your customers the local and national headlines first . . . long before the extras hit the street.

To get the scoop on sales with local Radio news, call your NBC Spot Radio salesmen for programs available now and throughout the summer. *BAB

representing
RADIO STATIONS:

WMAQ	*Chicago*
KNBC	*San Francisco*
WTAM	*Cleveland*
WRC	*Washington*
WNBC	*New York*

representing
TELEVISION STATIONS:

KPTV	*Portland, Ore.*
WRGB	*Schenectady-Albany-Troy*
WNBT	*New York*
WNBQ	*Chicago*
KNBH	*Los Angeles*
WPTZ	*Philadelphia*
WBZ-TV	*Boston*
WNBK	*Cleveland*
WNBW	*Washington*

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Cleveland Washington San Francisco
Los Angeles Charlotte Atlanta* *Bomar Lowrance Associates*

HOW'S THIS FOR SIZE?



We at KSDO are used to fitting them for size . . . ***budgets,*** that is. Regardless of budgets, we still deliver ***more*** listeners than any other San Diego station!

KSDO is MR. FIRST in San Diego . . . ***first*** in just about everything, according to the latest HOOPER and NIELSEN.

May we fit you for size?

KSDO
1130 KC 5000 WATTS

Representatives
Fred Stubbins Los Angeles
Daren McGavren San Francisco
John E. Pearson, Co. - New York

Men, Money and Motives

by ***Robert J. Landry***

Calling all vice presidents

The Earl Marshall of England, the Duke of Norfolk, "wishes to draw attention to the guidance given in his dress regulations about the wearing of medals and decorations by gentlemen at the Coronation in Westminster Abbey on June 2. These regulations require orders, decorations, and medals to be worn in full, except with court dress or evening dress, with which miniatures will be worn."

* * *

From the above communication, we must draw fresh realization that the British arrange these things very efficiently. They know so well the importance of titles and honors. They give honest vent to honest pride whereas here in America we are a little furtive and apologetic about distinctions. Only the other day Crawford H. Greenwalt, the president of E. I. du Pont de Nemours & Co., a man with an annual emolument in excess of $500,000, commented ruefully that "In the Army and Navy we see incentive based on rank; even the Church offers various symbolic tokens of advancement." But in business, in the United States, "there are no medals, stripes, uniforms or grandiose titles."

* * *

There is provocation in Mr. Greenwalt's observations but he perhaps under-credits the not-unimaginative "stimulation" of rank down the line in American business. This is especially evident in the advertising agency business. Hardly 100 agencies bill $5,000,000, or more, a year. Yet there are surely 500 agency Majesties rejoicing in the rolling cadences of "Chairman of the Board of Directors."

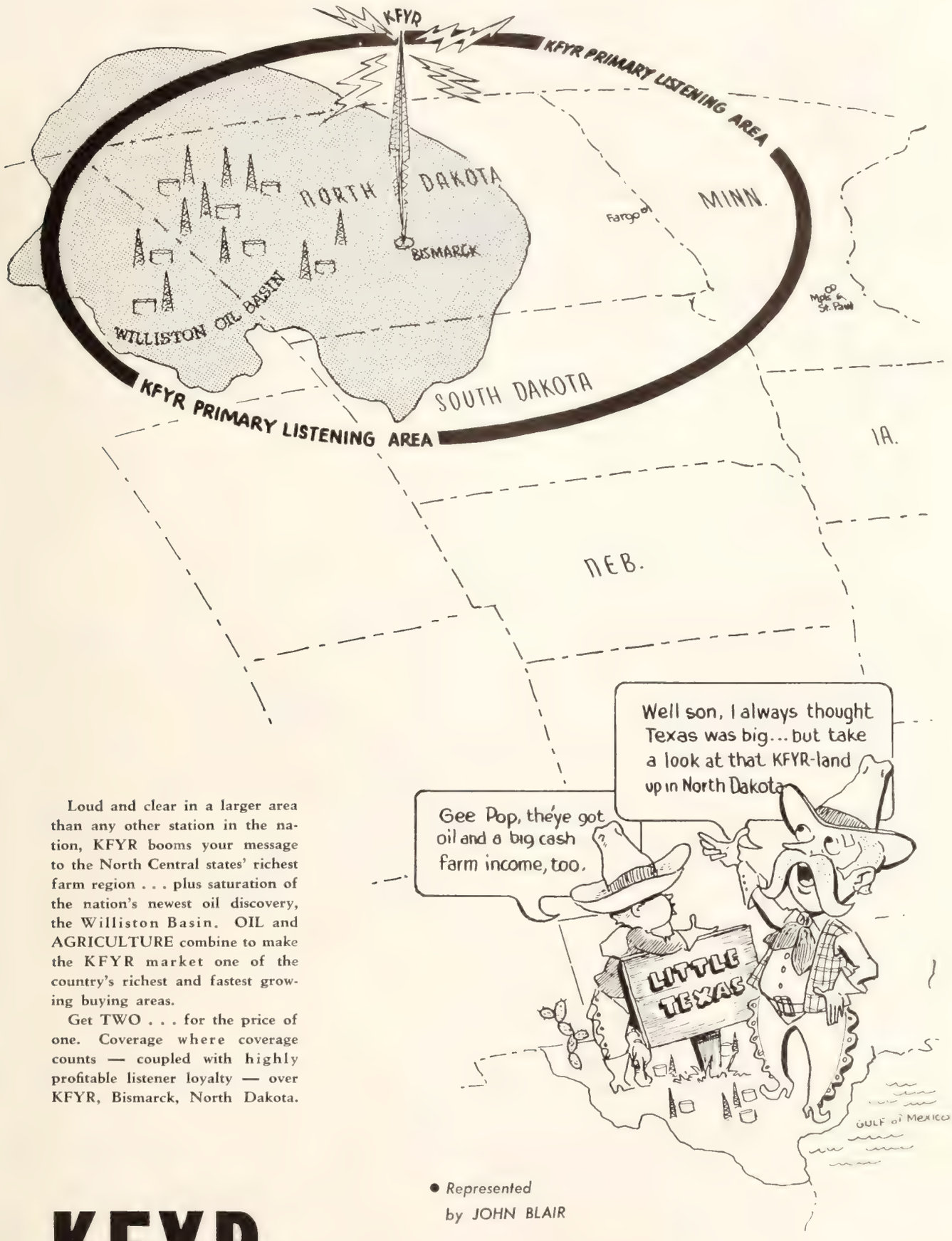
* * *

As for the larger sponsoring organizations, one notes a sharp increase in the variety of titles of honor. The Majesty of the Chairman of the Board is matched nowadays by various Cousins Royal, entitled to choice space at all corporation coronations. They are called Co-chairman, Vice-chairman, Chairman of the Executive Committee, Chairman of the Finance Committee, Chairman of the Plans Committee, and so on. While the title "Director-General" is employed mostly in Britain and France, we have an extensive investiture of "Managing Directors."

* * *

In our half-embarrassed American way, we do what we can to oblige the human fondness for gold braid. We may be amused at the bureaucracy in Germany where the wife takes her husband's title and becomes "Frau Second Assistant Inspector of Licenses." But if you listen closely at cocktail parties along Manhattan Ad Row or out in the Chateau country of Connecticut you'll become aware of subtle ways in which women distinguish "Mrs. Inner Circle Vice President" from "Mrs. Enlisted Reserve Vice President."

(*Continued on page* 123)



Loud and clear in a larger area than any other station in the nation, KFYR booms your message to the North Central states' richest farm region . . . plus saturation of the nation's newest oil discovery, the Williston Basin. OIL and AGRICULTURE combine to make the KFYR market one of the country's richest and fastest growing buying areas.

Get TWO . . . for the price of one. Coverage where coverage counts — coupled with highly profitable listener loyalty — over KFYR, Bismarck, North Dakota.

• *Represented by JOHN BLAIR*

KFYR BISMARCK, N. DAK. • NBC AFFILIATE • 550 KC 5000 WATTS



CLEVELAND'S
Chief
STATION

WJW

5,000 WATTS—850 K.C.
BASIC ABC NETWORK
REPRESENTED
BY
H-R REPRESENTATIVES

TV PRODUCTION MAN WANTED

Medium-sized New York agency offers new job with excellent opportunity to man who can take full responsibility for directing and supervising production of TV spot commercials both film and live. He must:

- have had at least 5 years experience in TV commercial film direction and production;
- know how to use all techniques involved in TV production;
- know and be able to evaluate all film producing sources;
- be a shrewd judge of film production costs and be a skillful negotiator of production contracts;
- have the creative imagination and producing "know-how" to add a selling plus to the writers' efforts in the development of story-boards;
- be articulate, able to sell his ideas, add to the ideas of others. He must get along with people.

Our staff knows of this ad. Address in confidence, giving full resume of experience. State starting salary required.

President,
Box 11, c/o Sponsor Magazine

510 Madison

FARM SECTION

I have been requested by one of our clients to get the complete story on farm programs particularly in New England and New York.

I recall that SPONSOR ran an excellent article a year or so ago, but unfortunately people keep robbing my files, and I cannot lay my hand on the issue in question. Would it be possible for you to send me a copy of this issue or a reprint of the article so that I can give the client full information on what he wants?

ALICE M. LIDDELL
Director of Media
Ingalls-Miniter Co.
Boston

● In answer to many inquiries, the 31-page Farm Radio and TV Section published 29 December 1952 is not available in reprint form. Copies of the 29 December issue are still available.

AGENCYMAN'S AID

Enclosed please find a check for eight dollars for a one-year subscription to SPONSOR. Please start them coming as soon as possible.

During my tenure as director of radio and TV for this agency (Fishbein agency, Minneapolis), I have come to depend on SPONSOR for keeping track of other markets. On April 6 I assume the duties of TV production manager for station WDAY-TV, Fargo, and I want to make sure of a regular source of your excellent magazine.

EDWIN M. CONRAD
TV Production Manager
WDAY-TV
Fargo, N. D.

CREATIVE BUYING

I have just read "Are you selling the timebuyer today on a 1947 basis?" in the March 23, 1953 issue of SPONSOR (p. 30). In fact, I have just read it twice. I thought I ought to find out about keeping abreast of "creative selling techniques."

Maybe these anonymous timebuyers have a point that eludes me—but in this article I can't find a single complaint against reps that couldn't have been—and wasn't made in 1947, and 1937 too.

There seems to be a lot of talk now about "creative selling" as if it were a postwar development. For my money, all selling is creative, and is effective or not in varying degrees. After all, a guy is either a good, an average or a poor salesman. We had all three varieties in 1947 just as we have today.

As for the paper work hampering salesmen in this "new" creative selling —I never underestimate a piece of paper. It might be an estimate with the client's signature on it — or it might be a 52-week contract.

Maybe timebuyers should do more "creative buying," and that would stimulate salesmen to keep abreast of "creative selling techniques." Then we might put all the paper work through an I. B. M. machine and come up with a cost-per-1,000 lower than match book covers!

BETH BLACK
Director of Media
Joseph Katz Co.
New York, N. Y.

REPRINT RIGHTS

I am writing to you as regards obtaining permission to reprint the article entitled "UHF television: what timebuyers want to know about it," as published in the February 23, 1953, volume 7, number 4 issue of SPONSOR. We would like to use this article as part of a lecture to students of our radio-television school.

DAVID WINTERS
Programing Department
Triangle Productions
Miami

● Permission granted. SPONSOR is happy to allow reprinting providing permission is asked and source is clearly identified.

PREGNANT SUGGESTION

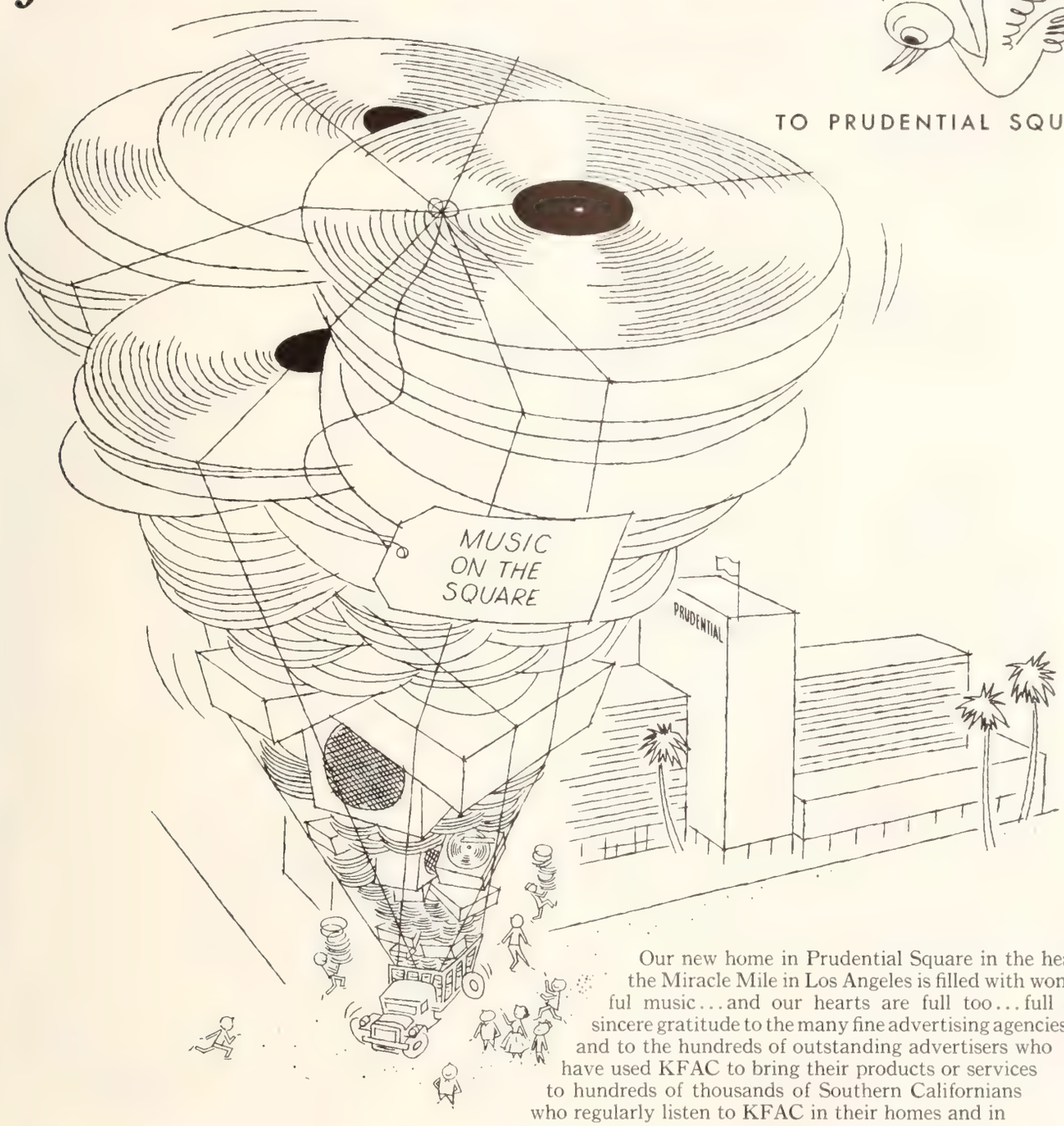
It seems that the credibility of radio messages is quite high. A recent case in point can be seen in the *Merit Fix-It Show*, a quarter-hour program (weekly) featuring household tips.

The sponsor of the show, Bob DelBuono, offers his services in giving out advice to solve household problems.

After one particular Saturday morning show, a female voice was heard at the other end of the wire explaining in a very serious tone of voice that she had been married eight years and in that course of time, was not able to become pregnant. She then proceeded

KfAC MOVES 28 TONS OF MUSIC

TO PRUDENTIAL SQUARE



Our new home in Prudential Square in the heart of the Miracle Mile in Los Angeles is filled with wonderful music... and our hearts are full too... full of sincere gratitude to the many fine advertising agencies and to the hundreds of outstanding advertisers who have used KFAC to bring their products or services to hundreds of thousands of Southern Californians who regularly listen to KFAC in their homes and in their cars. These three groups have helped make KFAC famous... famous as the quality music station of Southern California, famous as the station with the lowest cost per thousand listeners, famous for the longevity of its customers... the high calibre of its advertisers.

To the distinguished group of business and service organizations throughout the country who regularly speak to 4,000,000 Southern Californians through KFAC, we say thanks... thanks for listening... thanks for your business.

KfAC

1330 ON YOUR RADIO DIAL — 104.3 F.M.
THE MUSIC STATION FOR SOUTHERN CALIFORNIA
PRUDENTIAL SQUARE • LOS ANGELES

CONFIDENTIAL

Top Secret

TOP SECRET

MEMO FROM TODD STORZ

It'd be quite a story if we could tell it — but the sponsor says "No!"

You see, radio KOWH was one of 11 key stations selected by **CENSORED** Incorporated for a test campaign to see if radio could up their sales of **CENSORED** magazine.

Careful records were kept as a check on the efficiency of the stations used in each market area, and the pilot stations were rated as to the results they obtained per advertising dollar. Of course the results served to back up KOWH's contention that there's nothing better than first place (the only place KOWH is willing to occupy).

HUSH HUSH

Your "Everybody-gets-in-the-act" station again nailed down the number one spot when, all by its lonesome, it secured a better than eight per cent sales increase for **CENSORED** in the Omaha, Council Bluffs area!

Too bad we can't tell folks about it — it makes quite a story!

Todd Storz

GENERAL MANAGER, KOWH

Someday, if you twist our arm hard enough, you might force us to leak the scoop — but remember, we're not promising a thing!

Sh-h!

KILL

Kowh

OMAHA

AIMS

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

to ask Mr. DelBuono for advice on how to remedy the situation.

Inasmuch as I prepare the script for the shows, I can't possibly see how I can weave this problem into the script without running amuck with the FCC.

JAY HOFFER
Sales Promotion Director
WICC, Inc.
Bridgeport, Conn.

RADIO AND MOGEN DAVID

Over 25 years ago, my career as a newspaper reporter ended abruptly one night when I missed an entire railroad wreck, therefore I can hardly be rigid in my attitude when I point out that your magazine missed a big story in the recent article concerning Mogen David wine. (See "TV and psychiatry boom Mogen David," 26 January 1953.)

Let's turn to page 30 of the January 26 issue. (You can see this has been on my mind for some time.)

Mogen David sales rose rapidly with TV. There is no doubt about it, and from the article you can see that the agency certainly is a very active one which misses no bets. But there is another story inside the story and I think your editors cracked the shell but never saw the meat of the nut.

In 1950, $400,000 was spent on TV and nothing on radio.

In 1951, $550,000 on TV—$10,000 on radio.

In 1952, $770,000 on TV—$100,000 on radio.

In 1953, $500,000 on TV—$350,000 on radio is planned.

In short, radio expenditures were increased 10 times in 1952 over 1951 and 35 times in 1953 over 1951, and the agency continues to do a very sizable job in TV. A 35-fold increase in radio from 1951 to the end of 1953 by a major wine company, handled by an excellent agency—where nothing had been spent in radio in 1950—there's a big story!

Nothing that I say here, you will note, belittles TV. But in looking at radio, let's not be like the man who forgets the little woman at home because there is a new blonde in town.

NAME WITHHELD ON REQUEST
OF THE WRITER

● Mogen David and Weiss & Geller, its agency, attribute wine's terrific climb to TV. Article pointed out Mogen David was increasing radio expenditure to get coverage it wanted in new markets not covered by TV. Since article was published, Mogen David has bought *News of Tomorrow* over 198 ABC Radio stations for 52 weeks and *The Bill Cullen Show* on CBS TV for 52 weeks. Lastly, decision to embark on big radio network campaign was made just as SPONSOR went to press.

MEDIA STUDY: PART 1

This is a well done piece. The subject is big and difficult. You handle it smartly and interestingly.

The best sales managers we work with "fly by the seats of their pants." They have a *feeling* for advertising. You can't analyze it.

But they have come up the hard way. They have pounded the pavements. They have taken the beating of the years. They know the aches of sleeper jumps. The nightmares of commission selling. The horror of the lonesomest thing in the world, a product on a grocer's shelf that nobody wants.

Maybe it's extra-sensory perception. But these men usually come up with answers faster and better than those the smart boys in most media departments turn out.

Besides, there are so many variations in each medium that it seems stupid to me to wave a flag for anyone.

What the advertiser wants is a *force* to sell his stuff. Because his market and his customers and his conditions are constantly changing, his problem is to find the medium or media that will generate that force *for him.*

Penicillin is a great drug. But it makes some people sick.

Philip Morris last year had the top-rated show, called *I Love Lucy.* PM sales dipped 14%. That doesn't mean the next cigarette advertiser should or shouldn't use TV.

There are seven TV stations in Los Angeles. Only one in New Orleans. Naturally each market would show a different TV reaction. So I say find the formula that will furnish the *force* and the business of media will take care of itself.

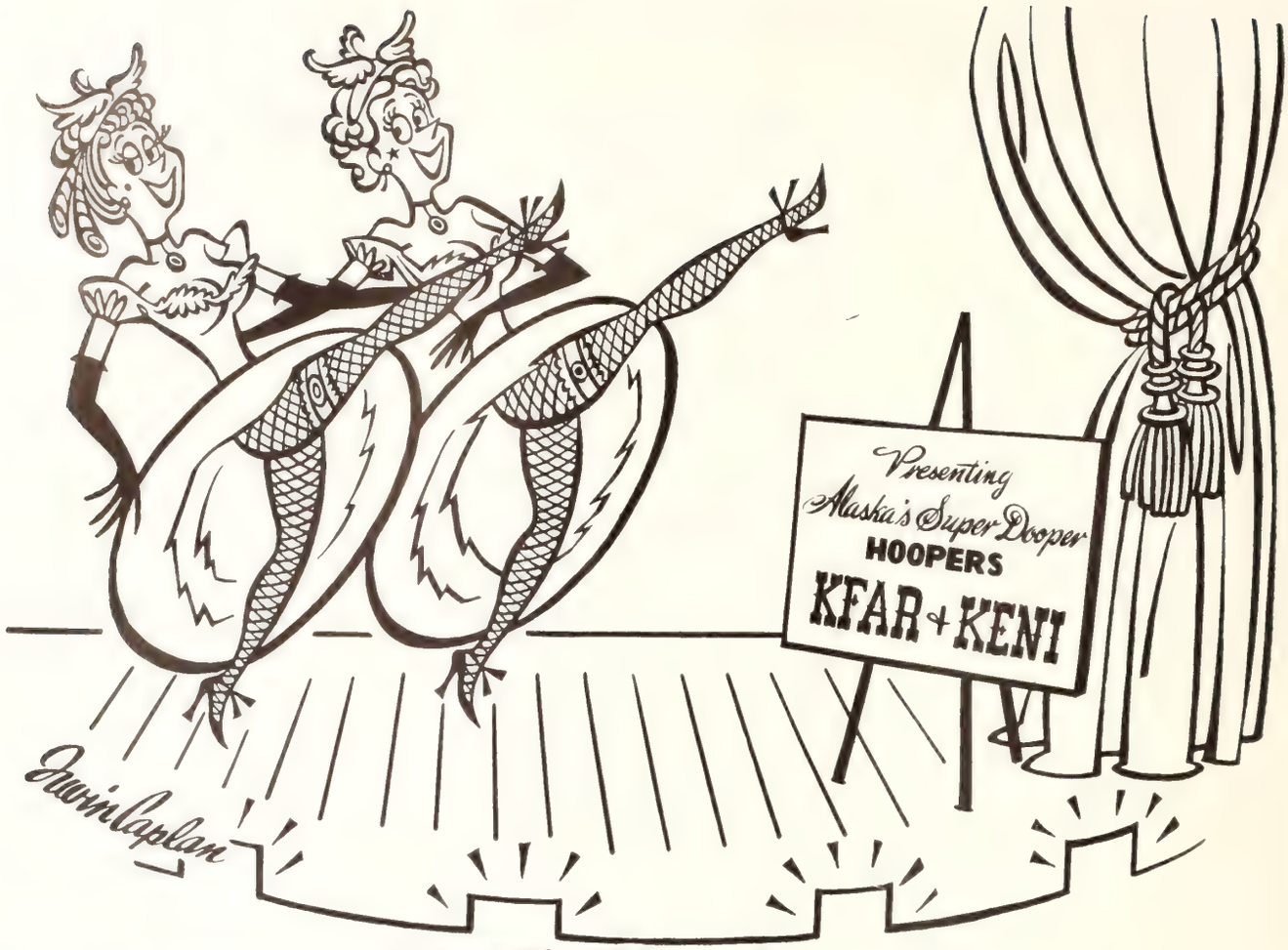
So many scream *size.* So many tout cost-per-1,000. That's like saying that because a prize fighter is *big* he's good!

I remember seeing Carnera and Max Baer fight in New York. Carnera was big. He was a *giant!* But Max Baer, half his size, knocked him out of the ball park.

RAYMOND R. MORGAN
President
Raymond R. Morgan Co.
Hollywood

● Mr. Morgan is a member of the Advisory Board for SPONSOR's All-Media Evaluation Study. As such, he received an advance copy of Part 1 of the study (appearing in this issue on page 41) and the letter above is in reference to the article.





SHARE OF AUDIENCE			
FAIRBANKS			
TIME	KFAR	Sta. 'B'	Sta. 'C'
MORNINGS Mon. thru Fri.	65.7%	23.1%	11.0%
AFTERNOONS Mon. thru Fri.	62.7	24.4	12.8
AFTERNOONS Sunday	62.3	24.6	11.9
EVENINGS Sun. thru Sat.	48.9	40.7	10.4
ANCHORAGE			
TIME	KENI	Sta. 'B'	Sta. 'C'	Sta. 'D'
MORNINGS Mon. thru Fri.	65.1%	17.4%	13.9%	3.2%
AFTERNOONS Mon. thru Fri.	63.1	14.3	20.5	1.7
AFTERNOONS Sunday	45.6	22.8	27.3	4.1
EVENINGS Sun. thru Sat.	54.7	27.6	15.8	1.6

Wow!

What a show! If you're interested in top box office for your clients in Alaska you really should see it. You'll be amazed! You never saw such figures! Imagine, three acts a day . . . morning, noon and night, seven days a week . . . and they steal the bulk of the Alaska audience every time! Wouldn't you like to meet these fantastic Hoopers* in person . . . and see for yourself the amazing record of a truly outstanding performance. Just whistle. We'd love to trot 'em out for you.

** First ever available in Alaska. Taken in Fairbanks and Anchorage only.*

MIDNIGHT SUN - AURORA BROADCASTING SYSTEM

Alaska's Four Great Stations

KFAR, Fairbanks • KENI, Anchorage • KJNO, Juneau • KABI, Ketchikan

Affiliates: NBC - ABC - Mutual - Don Lee

GILBERT A. WELLINGTON, Nat'l Adv. Mgr., 5546 White-Henry Stuart Bldg., Seattle • JAMES C. FLETCHER, Jr., Eastern Sales Mgr., 60 W. 46th St., New York, New York

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Gillette Razor Co	Maxon	NBC TV 55	Top Stake Horse Races; Sat 4-4:30 pm; 18 Apr; 10 wks
Hoover Co	Leo Burnett, Chi	CBS TV 43	Garry Moore Show; alt M 1:45-2 pm; 13 Apr; for 3 telecasts
Nash-Kelvinator Corp	Geyer Advertising	NBC TV 47	Welcome Travelers; F 3:30-3:45 pm; 27 Mar; 13 wks
Nestle Co	he man & Marquette	CBS TV 63	Jackie Gleason; Sat 8-9 pm; 20 Mar; 52 wks
Trailer Coach Co	J. Walter Thompson, Chi	NBC TV 42	Today; W 7:18-7:24 am; 1 Apr; 52 wks
Willys-Overland Motors Co	Cannady, Ewell & Thurber, Chi	CBS TV 75	Queen Elizabeth's Coronation; T 6:30-7:30 pm, 11-12 pm; 2 June only

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Chicle Co	Dancer-Fitzgerald-Sample	Du Mont 45	Rocky King, Detective; Sun 9-9:30 pm; 1 Mar; 52 wks; (co-sponsor)
American Tobacco Co	BBDO	CBS TV 91	Private Secretary; Sun 7:30-8 pm; 29 Mar; 52 wks
Boyle-Midway	Geyer Advertising	Du Mont	Sports Showcase; Sat 11:05-11:20 pm; 4 Apr; 52 wks
Carter Products	SSCB	CBS TV 75	City Hospital; alt Th 9-9:30 pm; 24 Mar; 25 telecasts
General Foods Corp	Benton & Bowles	CBS TV 82	Red Buttons; M 9:30-10 pm; 23 Mar; 52 wks
P. Lorillard Co	Lennen & Newell	ABC TV 49	Chance of a Lifetime; Th 8:30-9 pm; 21 May; 52 wks

3. New National Spot Television Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
G. N. Coughlan Co	DeMoist dehumidifier	Lewin, Williams & Snyder	40 mkts	60-second films, slides; st 1 June; 13 wks
Jacoby-Bender Watch Band Co	Watch bands	Lewin, Williams & Snyder	6 test mkts	20-second, I.D.'s; st 15 Mar; 10 wks
Robert Hall Clothes	Retail outlets	Frank B. Sawdon	20 stns in 11 mkts	60-, 90-second, 2 min buys; st 1 Mar; 13 wks
Pepperidge Farms	Pepperidge bread	Kenyon & Eckhardt	6 mkts: NY, Phila, New Haven, Boston, Wash, Baltimore	60-second film anncts; st 30 Mar; 11 wks

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Sherwood Armstrong	Foote, Cone & Belding, SF,, acct exec and radio-TV dir	Brooke, Smith, French & Dorrance, SF, creative dir
John Badger	Bank of Montreal, Canada, mgr of publ rel	Foote, Cone & Belding Canada, Montreal, in chg of publ rel and merch
John P. Beresford	Cecil & Presbrey, NY, acct exec	Same, vp and acct exec
Frank E. Brill	Cecil & Presbrey, NY, dir of publ rel	Same, vp and dir of publ rel
Dolores Cappelletti	Foote, Cone & Belding, NY staff	Cavanaugh-Shore & Co, NY, space and timebuyer
Reginald L. Dellow	D. P. Brother & Co, Detroit, dir of res	The Allman Co, Detroit, dir of media and mkt res
Morton H. Dorchin	Greystone Corp, NY	Smith, Hagel & Snyder, NY, media dir
George A. Frye	James Thomas Chirurg Co, NY, gen mgr	Same, vp, sls dev mgr
William C. Geoghegan	Compton Advertising, NY, vp	Sherman & Marquette, NY, vp
Ray Girardin	WEEI, Boston, prog dir	Alley & Richards, NY, radio-TV dir
Kathryn Hardig	The Ralph H. Jones Co, Cinci, TV dir	Same, radio-TV dir
Welch Henderson	Safeway Stores, Kansas City, asst adv, merch dir	Peter T. Scott Assoc., Kansas City, acct exec
Edward Hillman Jr.	Radio Cincinnatti, traffic mgr, continuity dir of WKRC	Strauchen & McKim Adv, Cinci, radio TV dir
Donald W. Jackson	Doyle, Kitchen & McCormick, NY, vp	James Thomas Chirurg Co, NY, acct mgr
Jack F. Keiner	KOIL, Omaha, anncr	Allen & Reynolds, Omaha, radio-TV dept, asst radio-TV dir
Rita Kennedy	The Ralph H. Jones Co, Cinci, radio traffic	Same, timebuyer
Hank Ladd	Kudner, NY, prod staff	Same, gen superv of TV, radio prod
Roy Lang	Foote, Cone & Belding, NY, radio-TV dept	The W. E. Long Co, Chi, asst radio-TV dir











Numbers after names refer to New and Renew category

Frank J. Reed (1)
W. C. Geoghegan (1)
George Zachary (4)
Felix Sutton (4)
E. W. Finkelstein (5)

In next issue: New and Renewed on Radio Networks, New National Spot Radio Business, National Broadcast Sales Executives, New Agency Appointments

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Dick Laughlin	Laughlin, Wilson, Baxter & Persons, Houston, Dallas	Dick Laughlin & Assoc, Houston, hd
Garrit A. Leydecker	Y&R, NY, contact superv	Same, Chi, vp
Kenneth G. Manuel	D. P. Brother & Co, Detroit, radio-TV dept	Same, vp in chg of radio-TV
Harold L. Mooney	F. W. Dodge Corp, NY	Paris & Peart Adv, NY
Lee Morris	WPAT, Paterson, sls mgr	Riedl and Freede, Paterson, radio-TV dir
Harry Parnas	Cecil & Presbrey, NY, dir of media	Same, vp in chg of media
Frank J. Reed	NBC, TV sls serv dept, mgr	SSCB, NY, radio-TV exec
Eula Reggin	The Ralph H. Jones Co, Cinci, TV traffic	Same, timebuyer
Al Reibling	Kudner, NY, bus mgr	Same, mgr of TV, radio
Ann Smith	The Ralph H. Jones Co, Cinci, timebuyer	Same, asst dir, radio-TV
Florence Smith	Hewitt, Ogilvy, Benson & Mather, NY, timebuyer	Horton-Noyes Co, Providence, R. I., timebuyer
Robert D. Stuart	James Thomas Chirurg Co, NY, asst gen mgr	Same, gen mgr
Felix M. Sutton	Grey Advertising, NY, exec	Platt, Zachary & Sutton, NY, partner
Donald E. Tomkins	Tomkins & Weil Prods, NY, pres	Grant Advertising, Chi, radio-TV dir
James T. Vandiveer	ABC-KECA TV, Hywd, exec prod	Erwin, Wasey & Co, LA, acct exec
Melvin D. Weiss	WEWS, Cleveland, sls dept	McCann-Erickson, Cleveland, acct exec, bus mgr of radio-TV dept
Harry G. Woodward Jr	Gardner Adv Co, St. Louis, acct mgr	Warner, Schulenburg, Todd & Assoc, St. Louis, acct exec
Robert Wulfhorst	Biow Co, NY, timebuyer	Kenyon & Eckhardt, NY, media dept
George Zachary	Lennen & Newell, NY, contact exec	Platt, Zachary & Sutton, NY, partner

5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Michael Ames	David O. Alber Assoc, NY, vp	Emerson Radio and Phonograph Corp, NY, mgr of publ rel and publicity
Edward W. Finkelstein	Manor Films, NY, partner	Lewal Industries, NY, New Prods Div, prom dir
William T. French	National Dairy Prod Corp, NY, adv dept	Same, asst dir of adv
Henry Rawle Geyelin	Allan B. Du Mont Laboratories, mgr and dir of creative activities	Metropolitan Life Insurance Co, NY, mgr of adv service
Arthur L. Jensen	Consumers Cooperative Assoc, Kansas City, adv mgr	George Muehlebach Brewing Co, Kansas City, adv and merch mgr
Thor W. Steinert	Macy's, NY, sr asst buyer in houseware dept	Lewal Industries, NY, asst gen sls mgr

6. Station Changes (reps, network affiliation, power increases)

KELP, El Paso, new rep Everett McKinney

KFDX-TV, Wichita Falls, Tex, new rep O. L. Taylor Co, eff 1 Apr

KLX, Oakland, Cal, power incr from 1 kw to 5 kw, eff 23 Mar

KWFC, Hot Springs, Ark, new ABC Radio affil, eff 24 Mar

WABC-TV, NY, power incr from 16 kw to 80 kw eff 12 Apr

WAPO, Chattanooga, Tenn, new ABC Radio affil, eff 7 Apr

WAUG, Augusta, Ga, new rep Interstate United Newspapers

WAYS, Charlotte, NC, new Southeastern rep James S. Ayers Co, Atlanta, Ga

WHKP, Hendersonville, NC, new ABC Radio affil, eff 1 Apr

WJAR-TV, Providence, RI, cp from ch 11 to ch 10, eff 1 May

WOAI-TV, San Antonio, power incr to 100 kw, eff 22 Mar

WOC-TV, Davenport, Iowa, cp to change from ch 5 to ch 6, also incr from 22.9 kw vis, 12.5 kw aural to 100 kw and 50 kw respectively

WOOD-TV, Grand Rapids, Mich, power incr from 28,500 watts to 316 kw, eff 31 Dec 1953

WORL, Boston, new rep Headley-Reed Co

WPOR, Portland, Me, new rep Richard O'Connell

WRHC, Jacksonville, Fla, new rep Interstate United Newspapers

WTVN, Columbus, Ohio, new rep Katz Agency, eff 6 Apr

WUSN, Charleston, SC, new rep Interstate United Newspapers







Numbers after names refer to New and Renew category

A. L. Jensen (5)
D. W. Jackson (4)
George Frye (4)
Robert Stuart (4)
H. Woodward Jr. (4)

Thor W. Steinert (5)
S. Armstrong (4)
Frank E. Brill (4)
H. R. Geyelin (5)
R. L. Dellon (4)



IOWA PEOPLE *Work-Play-Live* BY RADIO!



Iowa Radio Users Spend More Than Twice As Much Time With Radio As With All Other Media Combined!

After all is said and done, you can't watch television, read newspapers, thumb through magazines, or pass billboards — while you push an iron. But you *can* listen to radio while doing the ironing — and that's exactly what most Iowa women do.

The 1952 Iowa Radio and Television Audience Survey proves that Iowa radio users spend more than twice as much time with radio as with all other media *combined.* Iowa women reported themselves as using the radio 44.6% of all the weekday time they are at home and awake. (45.9% of the women using radio-equipped automobiles listen while they drive, too.)

And oh yes — 68.5% of all Iowa families hear WHO *regularly,* daytime — as compared with 31.9% for Station B!

Write for your copy of the Survey, *today.* It's authentic, reliable, valuable and amazing. . .

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

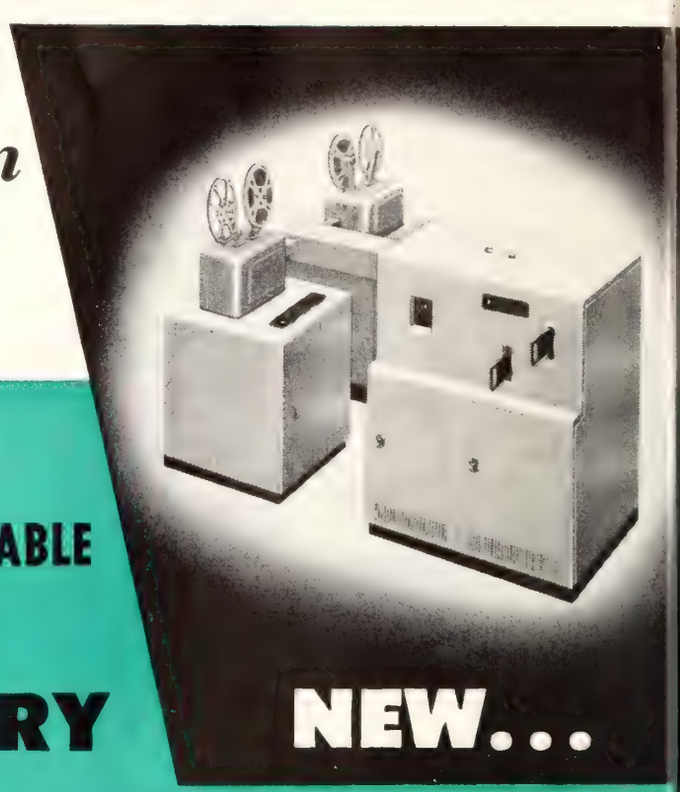
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

THIS IS THE *Only* WAY...

to guarantee the finest TV film reproduction



Now COMMERCIALLY AVAILABLE

REVOLUTIONARY NEW...

a full year ahead of schedule . . .

A year ago when the Film-Scanner was first shown, everyone who saw it operating wanted to know, "When?" Deliveries were quoted as being, at the earliest, in 1954. Through a tremendously stepped-up development program, the Film-Scanner is now ready for scheduled production. Some time will elapse before production can possibly catch up to the unprecedented demands for this equipment. Orders are being accepted and deliveries scheduled on a priority basis.



FOR THE COMPLETE STORY
ON THE FILM-SCANNER
WRITE FOR BROCHURE TR-394

DU MONT HAS CONSTANTLY MAINTAINED LEADERSHIP IN TELEVISION SCANNER PRODUCTION AND DEVELOPMENT

SMOOTH, SIMPLE OPERATION: 16 mm film pickup can be remotely started, stopped, *reversed*, or operated single frame. Simple switching of video from 16 mm film to opaque pickup.

NO SHADING OPERATOR REQUIRED: Shading controls are not required. Picture inherently free from edge flare and shading—simple, high quality operation.

FILM MOVES CONTINUOUSLY: No noisy, wearing, tearing, intermittent claw mechanisms — extremely quiet, continuous-motion operation.

NEW CATHODE-RAY TUBE: The Heart of the Film-Scanner. The result of years of Du Mont leadership in Cathode-Ray Tube design. The brightest scanner raster yet developed — light intensity many times the output of conventional tubes—extremely long life.

SPECIALLY DESIGNED MULTIPLIER PHOTOTUBE: Extremely high gain accomplished by extra-sensitive photocathode averaging 60 ua/lumen—multiplication factor: 700,000 to 2,000,000. High degree of stability. Spectral response predominates in visible region.

FILM AND OPAQUE-SLIDE PICKUP: Finest reproduction of 16 mm movie or 4" x 5" glossy or matte finish prints.

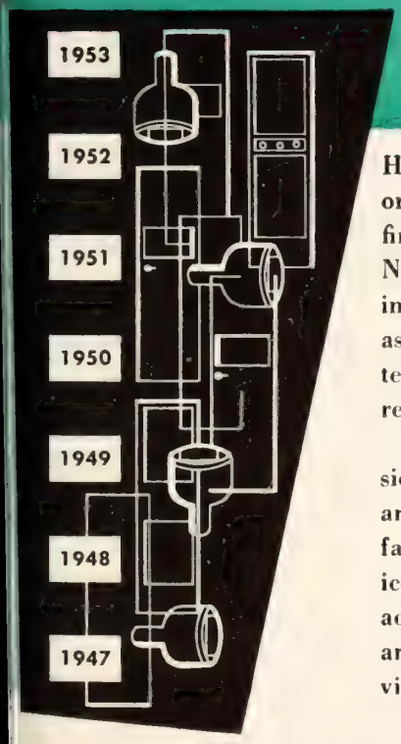
SIMULTANEOUS SIGNALS: Simultaneous video from each of two 16 mm film pickup machines or from each of two opaque pickups.

FILM SHRINKAGE COMPENSATOR: Built-in unit reproduces old or new film alike—smooth operation.

GAMMA CORRECTED: Excellent reproduction of the gray scale.

AUTOMATIC SLIDE CHANGER: Provision made for 2" x 2" glass slide automatic changer — a plus feature of the Film-Scanner.

Film-Scanner



HERE is the film pickup system everyone has been talking about since its first public demonstration at the 1952 N.A.R.T.B. Show. Here is the seemingly magic device that has been hailed as one of the greatest advancements in television . . . now as a commercial reality . . . ready for you.

The Film-Scanner offers the television broadcaster entirely new standards of *film, opaque and slide* pickup far superior to any system employing iconoscope or image orthicon tubes. In addition, operating costs of this system are a fraction of the costs of any previous system.

The development of scanner techniques is backed by knowledge gained through years of experience. From the great engineering achievements of the Monochrome and Universal Color Scanners, Du Mont has applied these well learned and proved principles to the ultimate in fine film reproduction equipment—the FILM-SCANNER. Years of experience in scanner techniques combined with the new continuous motion mechanism has resulted in a film pickup system of extreme simplicity. This is the final solution in answering all television film pickup problems of small and large stations alike.

TELEVISION TRANSMITTER DIVISION

ALLEN B. DU MONT LABORATORIES, INC., CLIFTON, N. J.

DU MONT

CFCF
Mr. Sponsor...
It costs LESS to sell MORE in MONTREAL
WHEN YOU CHOOSE CANADA'S FIRST STATION...
CANADA'S FIRST STATION
CFCF
in 3 years
Population up 11.4%
Retail Sales up 36.9%
CFCF local sales up 300%
CFCF Rates up less than 15%
Based on latest SM figures.
CFCF
In the U.S., see Weed & Co.
In Canada, All-Canada.



Mr. Sponsor

Robert M. Ganger

President
P. Lorillard Co.

Robert M. Ganger, president of P. Lorillard Co., like many New Yorkers, is a Mid-Westerner, having been born in Greenville, Ohio, on 20 June 1903. Unlike many corporation presidents, he spent 24 years in advertising agencies before he moved over to the client's side of the conference table.

Today, Ganger is in the headlines because of his announcement that Old Gold cigarettes are now available in both king and popular sizes. Maybe it's no coincidence that he first impressed Lorillard executives in 1948 when, as v.p. of Geyer, Newell & Ganger, he tackled the assignment of introducing Embassy. That was Lorillard's first entry in the king-size sweepstakes.

During his many years in advertising Ganger has been an interested observer of the shifts in advertising budgets. He pointed out to SPONSOR that Lorillard had been an early TV advertiser, using the medium first in 1948. "More and more," he said, "we have placed the bulk of our advertising investment in television. Today, it is our most potent advertising medium."

"Costs are a challenge, of course. But we are meeting them with strategic integration and balancing of our programs to increase our audiences and bring down our cost-per-1,000."

For next fall, Lorillard is shifting its Herb Shriner show from NBC TV to CBS TV, moving a new Fred Allen show into the NBC slot, and keeping Dennis James' *Chance of a Lifetime* on ABC TV.

The TV promotion will be backed on radio with *Queen for a Day* on MBS and, probably, a CBS Radio version of the Herb Shriner show.

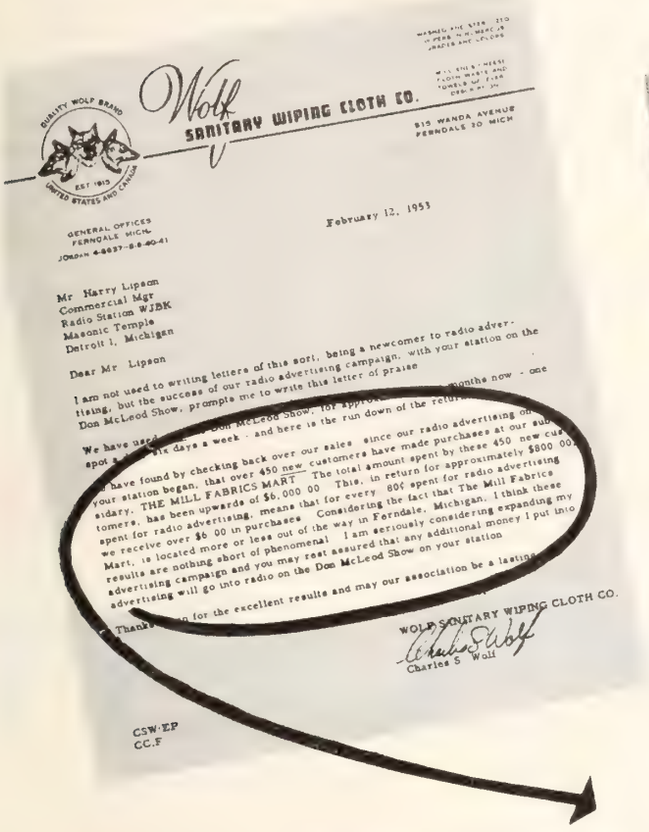
"Naturally," Ganger said, "we are depending on this new air scheduling to accelerate the established growth of Old Gold, both king size and regular, which will be promoted together."

Growth stimulation is an old Ganger specialty: At the age of 12 he took over a newspaper route of a dozen customers, built circulation to 350 readers in one year, an increase of 2,837%.

After graduating from Ohio State University in 1926, he went to work as an office boy with the Geyer Co., a Dayton advertising agency. He continued to grow with Geyer until he shifted to Lorillard in 1950 as executive v.p. and director.

Married, and the father of one son, Ganger, at 49, is the youngest president of the oldest company among the Big Five in tobacco.★★★

$800 Budget Brings 450 NEW Customers



Wolf
SANITARY WIPING CLOTH CO.
815 WANDA AVENUE
FERNDALE 20 MICH

GENERAL OFFICES
FERNDALE MICH.

February 12, 1953

Mr Harry Lipsen
Commercial Mgr
Radio Station WJBK
Masonic Temple
Detroit 1, Michigan

Dear Mr Lipsen

I am not used to writing letters of this sort, being a newcomer to radio advertising, but the success of our radio advertising campaign, with your station on the Don McLeod Show, prompts me to write this letter of praise

We have used ... Don McLeod Show, for approx... months now - one spot a ... six days a week - and here is the run down of the return. We have found by checking back over our sales since our radio advertising on your station began, that over 450 new customers have made purchases at our subsidiary, THE MILL FABRICS MART The total amount spent by these 450 new customers, has been upwards of $6,000 00 This, in return for approximately $800 00 spent for radio advertising, means that for every 80¢ spent for radio advertising we receive over $6 00 in purchases Considering the fact that The Mill Fabrics Mart, is located more or less out of the way in Ferndale, Michigan, I think these results are nothing short of phenomenal I am seriously considering expanding my advertising campaign and you may rest assured that any additional money I put into advertising will go into radio on the Don McLeod Show on your station

Thanking you for the excellent results and may our association be a lasting one

WOLF SANITARY WIPING CLOTH CO.
Charles S Wolf

CSW:EP
CC:F

WJBK GIVES QUICK RESULTS

in the Booming Detroit Market

Want Proof? Here's a Typical WJBK "Success Story"

"We have used *only* the Don McLeod Show, for approximately two months now—one spot a day, six days a week—and here is the run down of the return. We have found by checking back over our sales, since our radio advertising on your station began, that over 450 *new* customers have made purchases at our subsidiary, THE MILLS FABRICS MART. The total amount spent by these 450 new customers, has been upwards of $6,000.00. This, in return for approximately $800.00, spent for radio advertising, means that *for every 80c spent for radio advertising we receive over $6.00 in purchases.* Considering the fact that The Mills Fabrics Mart is located more or less out of the way in Ferndale, Michigan, I think these results are nothing short of phenomenal."

WJBK Detroit

A STORER STATION

Tops in MUSIC, NEWS and SPORTS

National Sales Mgr., TOM HARKER, 488 Madison, New York 22, ELDORADO 5-7690

Represented Nationally by THE KATZ AGENCY



New developments on SPONSOR stories

P.S.

See: "What you should know about alternate-week sponsorship"

Issue: 8 September 1952, p. 36

Subject: Maxon agency puts same show on radio and TV, alternates sponsorship between two clients

Maxon, Inc. has added a novel twist to alternate-week sponsorship: For two clients—General Electric Co.'s Electronics Division and GE's Small Appliance Division (through its agency, Y&R)—this agency has planned a mystery series, starring Ray Milland, to go on the air both in *radio* and *TV* versions starting fall 1953.

Maxon's precedent for this combined radio and TV, alternate-week plan is a similar arrangement it made for Hotpoint Co. last fall. The agency bought *Ozzie & Harriet* for half an hour once a week both on radio and on TV, with sponsorship alternating between Hotpoint Co. and Lambert Pharmacal Co. (through its agency, Lambert & Feasley).

As Jim Andrews, Maxon's radio-TV director, explains it: "Both sponsors got the dual impact of the two media, a top-grade show with high merchandising potential, and just split the costs down the middle."

Heard on ABC Radio Fridays at 9 p.m. and seen on ABC TV Fridays at 8 p.m., *Ozzie & Harriet* was signed on a 44-week basis by its two sponsors starting 3 October 1952.

Maxon and Hotpoint Co. have been so satisfied with this radio and TV, alternate-week package, that the agency initiated a similar plan for the Ray Milland program. In this instance, however, the two advertisers do not intend to share sponsorship on a 50-50 basis. The Electronics Division gave up four of the 20 planned half-hour TV shows in return for all the 40 radio half hours of the Ray Milland series.

P.S.

See: "How times have changed!"
"How to demonstrate a girdle on TV"

Issue: 4 December 1950, p. 34
12 January 1953, p. 30

Subject: Ex-Lax's "good taste" copy makes product acceptable to network

A positive, "good taste" copy approach has made Ex-Lax commercials welcome on radios throughout the country. When Warwick & Legler took over the account, they applied to it taste standards acquired from handling other ticklish product stories.

The approach: "Emphasize those qualities of the product that you like to hear in your own living room."

This is a sample of Ex-Lax copy.

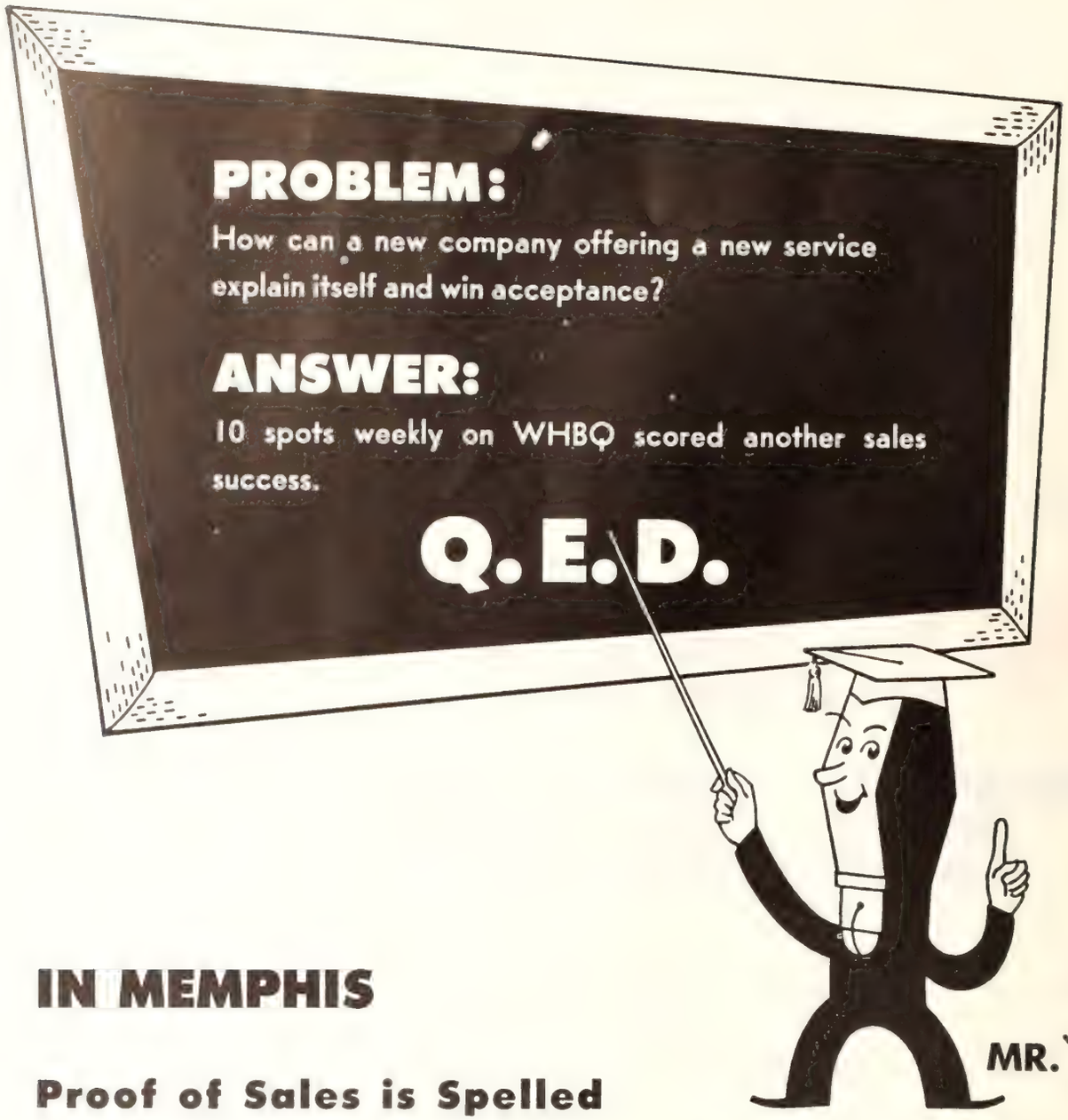
Announcer asks: "Think of the taste of the laxative you now use. Does its taste make you feel like this?" The question is followed by a few bars of dreary music. "Why do you feel that way? Is it because the product you now use tastes like chalk? Or is it bitter, salty, or unpleasantly oily? Well, why be old-fashioned? Change to America's best-tasting laxative. Change to delicious chocolated Ex-Lax." It's as simple as that.

This emphasis upon the taste quality of the product coupled with a successful agency-originated soap opera have made Ex-Lax a welcome NBC Radio feature daily 5:45 to 6:00 p.m. The program, *Doctor's Wife*, originally went on the air for Ex-Lax on 3 March 1952 across-the-board. And, as the agency's timebuyer puts it, "From the beginning, clearing the stations for time was no trouble. That goes even for the Westinghouse stations, reputed as toughest in continuity clearance." Ex-Lax renewed sponsorship of the show in mid-March 1953. ★ ★ ★

Television Station Representatives

WEED TELEVISION

New York · Chicago · Detroit
Boston · San Francisco
Atlanta · Hollywood



MR. "Q"

IN MEMPHIS

Proof of Sales is Spelled

WHBQ

. . . and soon- WHBQ-TV

U-Fix Your Car Company is the first of its kind in the South.

One week before its opening, the company scheduled 10 spots weekly on WHBQ's "Clock Watchers". This was its only advertising.

Two weeks later—just one week after its opening—U-Fix Your Car Company was turning away business!

90% of its customers say they heard about the company on WHBQ.

Just another example of the cumulative effect of consistent advertising on WHBQ.

This same cumulative effect can sell your product.



MR. "Q"

WHBQ

Memphis Mutual Station • Hotel Chisca • 8-6868

560 kc • 5000 watts day • 1000 watts night

JOHN CLEGHORN
General Manager

BILL GRUMBLES
Commercial Manager

No. 3 of a Series Anonymous People who add up to well-known Buying Power in the area of **WCCO-TV**



In the clean-up spot!

Photo . . . Ralph Hobbs, Jr.

The Unsung Heroine of the TV Kitchen Steps up to the plate!



In a single day at WCCO-TV, Arlie Haeberle . . . Woman's Activities Director . . . estimates that Gloria (in photo at right) washes pots, pans and dishes equivalent to those in fifteen average homes.

Food, you see, is important to the homemakers who can watch WCCO-TV. They buy lots of it, want new ideas for fixing it, and to learn what appliances and accessories help to make meals more fun.

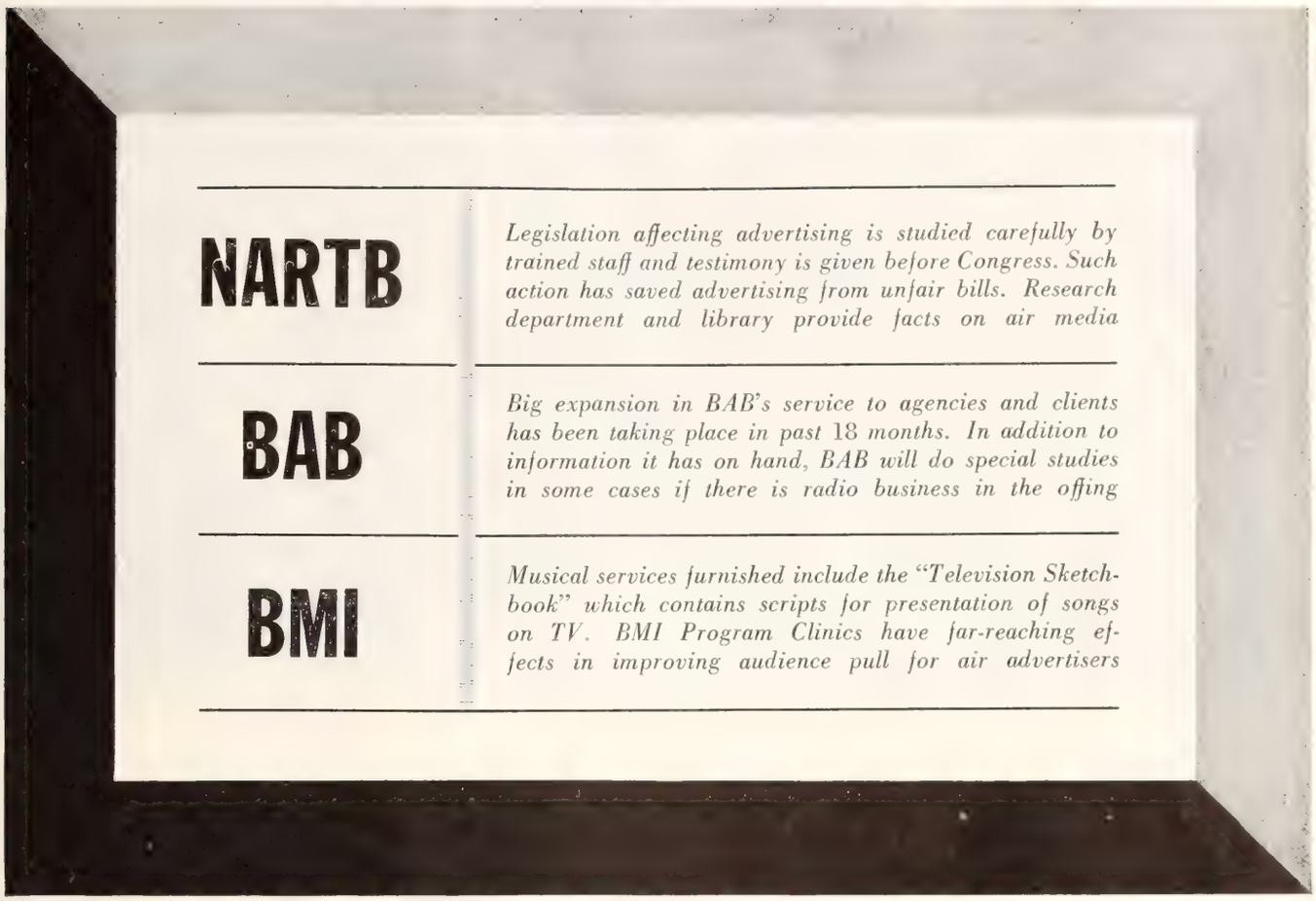
At WCCO-TV the food is real! The soiled dishes pile up! And, as Gloria makes ready for the next day's kitchen programs, over 100,000 housewives prepare to watch before they shop!

WCCO
CBS

100,000 WATTS TV Channel 4

MINNEAPOLIS • ST. PAUL

Nationally represented by FREE and PETERS



What the 3 radio and TV trade groups do for advertisers

Besides adding to effectiveness of air media they provide fact service

Few advertisers follow the activities of radio and TV's trade organizations with the interest they give to ANA and 4A's projects. Yet behind the scenes NARTB, BAB, and BMI carry on programs which are important to every client and agency.

On the pages that follow you'll find a brief review of the activities of each of radio and TV's three trade groups designed to show what they do to help the advertiser—and how advertisers can make use of their facilities. Each trade group is covered in a separate story for quick reading.

Of the three groups, NARTB is most in the news at the moment because its annual convention is due to take place within a few days at the Biltmore Hotel in Los Angeles (28 April-1 May). But year-in, year-out each of the groups contributes to the effectiveness of dollars expended on the air.

For a brief description of the activities of NARTB, BAB, BMI which are up the advertiser's alley, see the box which appears at the top of this page.

SPONSOR's room number at NARTB convention

Industry executives, advertisers, and agencies attending the NARTB meetings will find Norm Glenn, Norm Knight, Ed Cooper and Wally Engelhardt in Room 2358, Biltmore



HAROLD E. FELLOWS, NARTB PRESIDENT, SPEAKS FREQUENTLY ON BEHALF OF ALL ADVERTISING AS WELL AS RADIO AND TV

NARTB protects advertisers against unfair laws, provides information service on radio and television

"We must be vigilant to protect advertising's good name. We must be determined and unwavering in defense of our rights to its use. We must be aware of its essential purpose in the big scheme of American living. For if advertising should die of neglect, the America that we know would die as well and the freedoms that we love would waste away."

The above quotation is from an address delivered by Harold E. Fellows, president of the National Association of Radio and Television Broadcasters. Culled from one of many such talks delivered before all types of audiences in thousands of miles of travel during the past year, it provides an accurate capsule definition of the association's philosophy on advertising and advertisers. But more than a defined philosophy, it is descriptive of the daily operational procedures within the framework of the NARTB: for, in a very tangible sense, the association serves immeasurably to the growth and security of American advertising and its practitioners.

The NARTB's contributions to advertisers may be characterized under two broad classifications: (1) legislative and administrative support; (2) public relations, information, and promotion.

1. Definite aids given under the first category include legislative appearances before Congressional committees, liaison with the professional staffs of such committees, and consultation and cooperation through hearings and talks with administrative agencies.

2. A major responsibility of the association is following closely the thinking and actions of Congress. Thus, whenever new legislation affecting advertising is introduced in either house, the bills are carefully studied, an analysis of the potential effect is transmitted to the NARTB members (and, in certain instances, to the industry at large), and the association requests the privilege of presenting its views concerning the pending legislation before the proper Congressional committee. Testimony, developed frequently through cooperation with representatives of the advertising industry, is ultimately delivered by one or more of the association's six registered lobbyists. Such testimony, backed by expressions of opinion from broadcasters throughout the nation, has been helpful to the legislative body in its deliberations — and has saved advertising from some inequitable legislation.

A good example of the association's efforts in this realm is provided by the Johnson-Case Bill. The legislation was aimed directly at the advertising of hard liquor by radio and television. Although broadcasters, of their own volition, do not accept such advertising, the NARTB waged all-out opposition to the proposed law simply on the basis of believing it unfair to withhold the privilege of advertising any legally salable product. The association, through its several appearances before Congress in connection with the bill, takes some credit for its defeat.

3. The Congressional ruling that the Defense Department could expend no government funds for recruitment advertising is another effective example of the NARTB's legislative activity. Upon announcement of the restriction, the association conferred informally with members of Congress and with

(*Please turn to page 90*)

BAB handles over 300 requests for aid from agencies monthly, is expanding its services

The Broadcast Advertising Bureau provides a lengthy and constantly expanding list of services for advertising agencies.

This facet of BAB's service was strictly "on paper" until about 18 months ago when BAB began developing the agency field. Now, BAB is handling well over 100 written requests from agencies each month and probably double that number of phone requests, mostly from New York and Chicago agencies.

These are the requests that come directly to BAB. Of the more than 450 service requests from BAB members handled by radio's sales promotion organization in February, more than a quarter were being relayed from agencies spread from Salt Lake City to Baltimore.

BAB has attempted to set up its service on an "anything-you-ask-for, we'll-try-to-get-you" basis and thus it is difficult to give specific examples.

Most of the agency requests for *information* fall in four areas:

Radio audience: While BAB provides no individual market or per broadcast ratings, agencies are using the wider-scope data developed by BAB more and more.

Heaviest requests for information are in the cumulative audience field (on which BAB has released three reports and is readying four more); the extra-set field; county-by-county radio families; the nighttime audience in TV cities field; the "listeners-on-wheels" field; and the field of long-term trends in audience and cost per 1,000.

Sales effectiveness: The publication of "Count Your Customers" and "Sears Counts Its Customers" focused attention on BAB as a source of sales-effectiveness data. These two reports plus three others BAB will release in the next three months in the grocery retailing, department store, and packaged grocery products fields have awakened more interest among agencies than any other phase of BAB activity.



WILLIAM B. RYAN, PRESIDENT OF BAB

General information: One of the most popular (with agencies) services BAB has developed are the product information sheets. These are a one-

(*Please turn to page* 92)

BMI stimulates better programing through clinics, will clear any music title for agencies on request

Although primarily aimed at the broadcaster and his staff, BMI services indirectly benefit the agency and his client, particularly through its aids to better programing. Since programing has been called the "powerhouse" of the station, BMI has developed its Program Clinic series to the point where it appears mandatory that they be repeated each year, in one format or another.

1. This year BMI has joined forces with Broadcast Advertising Bureau for a two-day conference. Programing is to be the theme one day, and sales the next. Each organization will have its own agenda, but the single date and meeting place will be helpful in saving time and money for the broadcaster. Forty-three such Clinics have been set in the United States beginning 25 May and ending early in July.

As with all its other services, no charge is made by BMI for the Clinic, and agency men are welcome at any of the Program Clinics. On many occasions, agency men and women have been on the agenda as guest speakers.

2. A comparatively new adjunct to the BMI services is the "Television Sketchbook" which includes 85 leading advertising agencies on its mailing list. This is a regular monthly service containing timely and practical working scripts for the presentation of songs in dramatic, comic, or pictorial fashion. Latest song hits as well as standard favorites are developed into photogenic sketches which can be used effectively in many ways. Since the agency knows that any BMI-licensed station does not need further or special permission to use any of its songs for straight TV purposes, his clearance is always assured. The BMI Index Department, however, clears any title as to its ownership, whether it be BMI or any other copyright owner or performing rights organization. This service is used by agencies, producers, and others as well as stations.

3. BMI also makes available a Categorical Index for setting musical scenes and selecting appropriate music for countless script situations; also "Recorded Bridges, Moods, and Interludes," a classified and cross-indexed reference book, helpful where descrip-

(*Please turn to page* 98)



CARL HAVERLIN, PRESIDENT OF BMI



Merchandising material, above, carried by Nabisco's 3,200 salesmen, shows dealer when Godfrey's morning radio show and spot TV will feature particular products, is used to urge stores to tie in with air plugs. Salesmen, however, make no deals for shelf space. Godfrey has been selling Nabisco products five years, big TV spot campaign started last fall. Firm spends $1.5 million on spot TV

How Nabisco's 20 air brands carry 200

One-third of firm's $7.5 million ad budget goes for Godfrey, spot TV brand recognition drive

There is hardly a grocery store in the United States which doesn't carry any of the crackers or cookies made by the National Biscuit Co. The world's largest baking company, which took the cracker out of the cracker barrel, penetrates every nook and cranny in the country, sells directly to 450,000 stores via 3,200 salesmen. Last year consolidated net sales topped $346 million, up $16 million from the previous year's figure.

It is pretty well agreed that this huge production and blanketing of retail food outlets could not have been accomplished without aggressive advertising. In its earliest days, Nabisco was putting $1 million behind Uneeda Biscuit, the first packaged cracker, and Nabisco has been in radio since 1930.

There is nothing cracker barrel about Nabisco's present operations, either. From manufacturing to advertising, Nabisco's postwar history has been modern, heads-up, aggressive: (1) It has spent a fortune in modernizing its plant and equipment, (2) it has just completed the redesigning of packages for its 200-odd products with a new Nabisco seal, (3) it is using spot TV to acquaint the consumer with the new Nabisco package look and to spark impulse buying in self-service food stores, (4) it is using Arthur

case history

Godfrey in net radio for mass audience appeal.

The redesigned Nabisco seal is the firm's answer to the growth of the supermarket and the fact that an increasing share of its immense production is going to self-service outlets.

Since impulse buying is the key to such sales, Nabisco has found that short, 20-second TV announcements can do an effective selling job. Nabisco has also found that it is getting a real buy in cost-per-1,000 with some of the choicest nighttime slots.

Nabisco will spend $7.5 million on advertising this year, one-third of it on radio and TV. The air budget breaks down as follows: $1.5 million for spot TV, $1 million for radio, with the bulk of the radio money going for the Arthur Godfrey morning show on CBS. Practically all of its TV advertising is at night.

The TV announcements are currently running in every pre-freeze market in the country, plus Denver and Portland, Ore., and a few other new stations. Except for special cases, every commercial film ends with the camera moving in on Nabisco's new seal, which is a triangular trademark on the upper left hand corner of the package. The audio part of the commercial ends with the jingle: "It's the best you can buy, if it's baked by . . . Nabisco!"

McCann-Erickson, Nabisco's agency since 1934, has garnered as choice a collection of time slots for these commercials as you'd want to see. The agency accomplished this coup with a simple, but shrewd, method—a method that almost any advertiser can use.

Redesigned Nabisco seal is firm's answer to growth of supermarkets, aids let-strong-brands-help-the-weak strategy

Going in heavily for consumer research after World War II, Nabisco found housewife often bought its lesser brands without realizing they were Nabisco products. Seeking better identification of entire line so that its well-advertised brands would help sell its non-advertised products, Nabisco asked Raymond Loewy & Associates to improve its already-famous seal. Loewy's answer was a triangular seal on the upper left-hand corner of all Nabisco packages. The color (red) was made brighter, also. Conversion of all packages to new seal was completed at beginning of this year, a big job made easier by the fact that Nabisco makes its own paperboard, and prints its own package designs. The new look of Nabisco's packages is plugged at end of nearly all TV announcements it sponsors.

Before the spot drive began, the agency sent letters to reps informing them that Nabisco had budgeted $1 million for video commercials. The letter explained that the company was seeking 20-second slots adjacent to highly rated shows in the evening. The larger markets would get four announcements a week, medium-sized markets three, and the remainder, two.

The reps were informed that whenever they called with availabilities which met the agency's standards, they would have an okay in *five minutes*.

The result surprised even McCann-Erickson. The campaign was scheduled to begin 1 September last year and the agency expected that the TV spot money would be committed by March of this year. However, all announcements were placed by the end of November. It turned out that most reps would call McCann-Erickson first whenever an availability turned up because they knew they would get a quick answer.

As a result, Nabisco got announcements placed between such shows as: (1) *I Love Lucy* and *Ozzie and Harriet* in Phoenix. (2) *Lux Video Theatre* and *Godfrey's Talent Scouts* in

(*Please turn to page* 80)

Nabisco's advertising policies are guided by George Oliva, left, while decisions at agency, McCann-Erickson, are coordinated by co-equal group heads, William H. Conine, center, and Farish A. Jenkins. The latter pair work closely, can fill in for each other if necessary. Two account executives under each group head divide among themselves 20-odd products that Nabisco advertises, plus export advertising



SPONSOR panel enjoys laugh in discussing air strategy during ANA convention in Hot Springs

(L to R) SPONSOR's *Ray Lapica; M. H. Keel, Shell Chemical; Dr. Ernest Dichter, psychologist; H. C. Botsford, Gen. Motors; R. H. Harrington, Gen. Tire & Rubber; W. H. Patton, Green Giant; H. J. Hull Jr., New Holland Machine; George Oliva, Natl. Biscuit; H. M. Stevens, Campbell Soup; Jack Mullowney, Green Giant. These admen spend $50 million*



A recorded SPONSOR forum

8 advertisers examine their radi

SPONSOR held a special recorded panel session during the ANA convention 18-20 March 1953 in Hot Springs, Va., to learn what some advertisers are doing in radio and TV, what their problems are, and how they view the future. Here SPONSOR presents the thinking of eight advertisers spending $50 million annually, much of it in air media, and of a psychologist whose business it is to improve the effectiveness of their messages. To those who so graciously gave their time and energy to make this symposium a success SPONSOR extends its warmest thanks.

* * *

SPONSOR Panel: Merton H. Keel, adv. mgr., Shell Chemical Corp.; Dr. Ernest Dichter, pres., Inst. for Research in Mass Motivations; Henry C. Botsford, asst. adv. mgr., General Motors; Ralph H. Harrington, dir. of adv., General Tire & Rubber; Ward H. Patton, v.p., sls. & adv. dir., Green Giant Co.; H. Joseph Hull Jr., adv. mgr., New Holland Machine Co.; George Oliva, dir. of adv., National Biscuit Co.; Henry M. Stevens, adv. mgr. (soups), Campbell Soup Co.; Jack Mullowney, adv. mgr., Green Giant Co.; Ray Lapica, ed. dir., SPONSOR, chairman.

CHAIRMAN: What is happening to your air advertising? That is the theme of this special recorded SPONSOR panel discussion. Not only SPONSOR but its readers are greatly interested in what a representative group of advertisers like this one is doing in radio and TV—what your problems are—what you think the future holds. They will be interested to know what kind of programs you're using, how much of your budget is in the air media, how the increase in advertising costs is affecting your media pattern, what television is doing to your sales and budget figures, etc.

Mert, would you like to start? What is Shell Chemical doing on the air this year? What are your future plans?

MR. KEEL: We are not doing any television; we are doing spot radio in the agricultural field on insecticides, fertilizers, soil fumigants, using spots in the early morning and at noon in farm areas.

CHAIRMAN: How many markets are you in?

A. Just about all of the agricultural areas.

Q. What percentage of your ad budget is in the air media?

A. About 10%. To answer your earlier question, we aren't taking any funds out of any one medium to get into another; we are in the medium that we use because we feel it does a job. We use the task method of arriving at our conclusions, and we don't attempt to take from Peter to pay Paul.

CHAIRMAN: Hank Botsford of General Motors, how about you?

MR. BOTSFORD: As you may know, General Motors operates on a decentralized basis. In discussing our advertising, I would like to point out that we are responsible only for the institutional copy. Each Division has its own advertising department which is responsible for Divisional copy. This also applies to the selection of media and the scheduling of copy. Speaking from an institutional advertising standpoint, General Motors made its debut in television last fall when we sponsored the NCAA football games via the NBC network. A very splendid Christmas show was offered us and we put this on over NBC television network for one hour on Christmas night. We sponsored the inauguration on both radio and television for about a 5½-hour period Jan. 20. We are very interested in the possibilities of television and have some plans in the making that I am not at liberty to disclose right now. But I might also add that we are very concerned about the



nd TV problems

Panel spending $50 million annually is worried by rising TV costs, defends radio

high costs, and we are proceeding cautiously.

Q. How about your Divisions?

A. Our Chevrolet Division sponsored Dinah Shore on television last year. This year they have added the full NBC radio network to supplement their television coverage with Dinah. Our Pontiac Division is not doing any network radio or television at the present time. Our Buick Division is sponsoring a television show every fourth week with the Buick Circus Hour. Our Oldsmobile Division sponsors Doug Edwards on television three times a week. Our Cadillac Division has just started a CBS network radio show featuring Dr. Frank Black and the Choral Symphony, which I believe is a 15-minute program for 39 weeks. Our Frigidaire Division is sponsoring one of the segments of the Godfrey show over CBS in the morning. I might preface our thinking on radio and television by saying that all of our Divisions use spot radio and spot television very heavily at announcement time to create showroom traffic.

Q. And you are planning to sponsor the coronation this summer?

A. Yes, we bought the coronation rights on NBC for both radio and television.

Q. And that will be for General Motors as a whole, rather than one particular Division?

A. That's right; it will be on an institutional basis. We, of course, in our institutional advertising work in commercials for our five Car Divisions, Truck Division, Fisher Body, and Frigidaire.

CHAIRMAN: How about your General Tire and Rubber Company, Ralph?

MR. HARRINGTON: We are not using network radio or network television; it is all dealer co-op. We are not using television chiefly for three reasons: first, cost—I mean network television; second, inadequate and spotty coverage of the available stations on a network basis; and third, because due to our highly selective and restricted distribution we think it is extremely important to identify by name and address the local dealer, which you can't do on network programs. Our dealers increasingly are using more radio on co-op, and quite a good many of them are doing television advertising on a local co-op basis, chiefly spots. And then a rapidly growing practice is for a group of dealers within the signal area of a TV station to get together as a group to sponsor local program television and radio advertising. The factory pays half the time of production and the dealers divide the other half among themselves on what they consider to be an equitable basis, and that group idea

(*Please turn to page* 114)

***SPONSOR* panel affirmed these 5 points**

1. *Rising costs, especially labor, may drive smaller advertisers out of TV unless economies are made.*
2. *Nighttime radio is a good buy; many advertisers are so convinced of this they are returning to it.*
3. *Only a beginning has been made in producing both shows and commercials that reach and move consumers.*
4. *Use a psychological parenthesis in your commercials in which your announcer can say what he pleases.*
5. *Some advertisers would like to use their own film on TV if no difficulty develops with unions involved.*

Today's coverage data: their use

Emphasis today on market-by-market air planning demands careful applicatio

A typical application of BMB coverage data to time buying, back in 1949, went something like this:

A national advertiser wanted to buy radio announcements in a single major market. There were six radio stations to choose from. Problem: Which was the best buy?

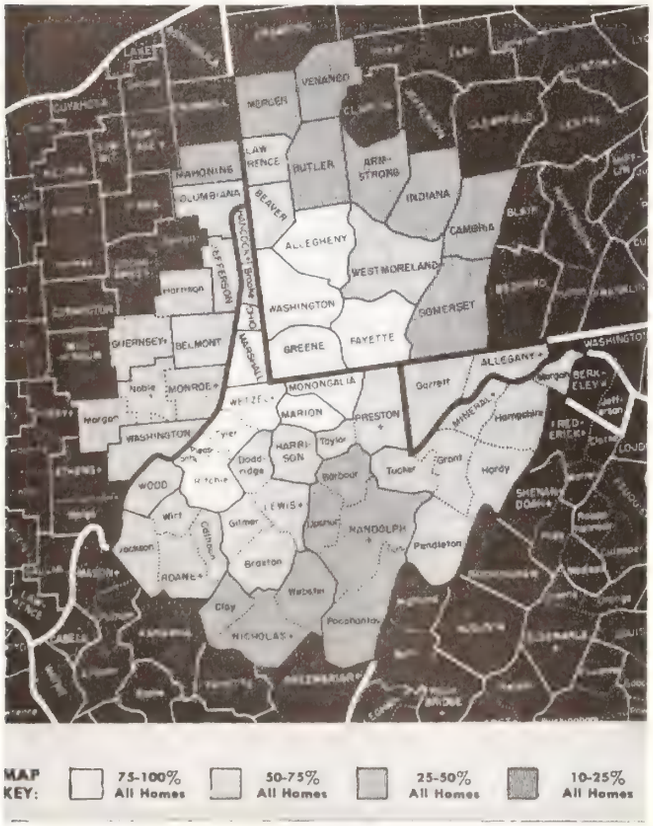
The first order of business was often an agency-client decision on a "cut-off point" of BMB coverage. This involved BMB county-by-county lists of the percentages of radio families who tuned in particular stations, usually on the basis of "once a week or more." These percentages ranged from a minimum of 10% of the families on up to 100%. The further out you went from a station's transmitter, the lower the station's percentage figure generally became, as the signal became weaker.

A favorite "cut-off" was the "50% or better" mark. Agency timebuyers would then scan the figures for the counties in the selected market. If a station got 50% or better of the radio families in a county, that county was viewed as being properly "covered." If the station got fewer than 50%, the county was considered "lost" to the station under consideration.

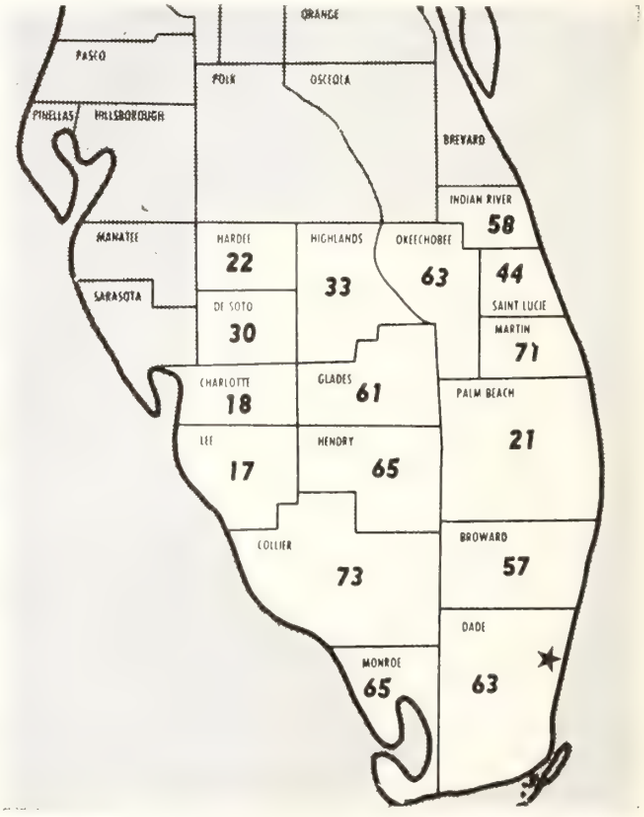
When this yardstick was applied against all the stations, the result was one station which stood out from the others as having a "heavier penetration" in the advertiser's chosen market. This was usually the outlet purchased.

Such a method outlined above had a built-in fault. Sometimes, a station landed 60% of the radio homes in a county at least once a week. But the county might have only 2,000 radio families. At the same time, the station might deliver 40% of another county (and thus "lose" the county) even though the radio families might have totaled 100,000. Keeping in such a 60%-of-2,000 county while dropping the 40%-of-100,000 county gave an unbalanced picture—to say the least—of what a station actually delivered in the way of total homes in its coverage area. Also statistical variations in BMB were wide enough so that "50%" was actually anywhere from 45% to 55% of radio families shown.

But this method of determining "best station" was fast and simple, and many advertisers—even P&G—used it widely. A composite of this process,



NCS: New style reporting is found in station data of NCS service. Maps show "geographic spread of station's NCS market areas," in terms of total homes reporting listening during a month, day and night. Such areas can be matched against advertiser's territory as part of updated processes of radio or TV time buying



SAM: Format of 1949 BMB reports is retained by Standard Audit & Measurement Services in its latest set of station reports. Coverage is divided into day and night maps, with weekly percentages-of-radio-homes figures shown in the county, as in typical SAM daytime map of Florida station above. Buying process via SAM is like NCS

and misuses

of NCS and SAM

repeated over and over on a market-by-market basis, was often used to judge radio networks.

Because it produced an unbalanced, checker-board design of station coverage, without respect to a true picture of "total homes," this process was misleading even in 1949.

Today, when working with Nielsen Coverage Service and Standard Audit & Measurement data, these favorite rule-of-thumb methods are apt to be even more misleading. That's the opinion of NCS and SAM executives, as well as the consensus of leading agency research men.

Reason: Arbitrary "cut-off" formu-

research

las in using coverage data have been even further outmoded today by the great changes that have taken place in broadcast advertising since 1949. Here are just two of the factors which make a careful, rather than hit-or-miss, approach necessary in 1953 air buying:

1. *Radio Changes:* The senior air medium has grown greatly since 1949, often in directions that completely alter the 1949 picture. The total number of U. S. radio homes has jumped more than 10%, and it hasn't been evenly distributed. Some 200 radio stations have changed their power or spots on the dial or basic appeals since 1949. And, about 400 new radio outlets have gone on the air, many aimed at specialized audiences ranging from farmers to foreign-language minorities. All these factors necessitate a scientific, individual approach to virtually every radio market.

2. *TV Changes:* Video, since 1949, has boomed into a full-fledged ad medium—in direct competition with radio. And, TV is still growing, now that the FCC freeze is off. Nearly half the wired homes in the country have television sets, and the use of these sets greatly affects radio listening.

(*Please turn to page* 105)

Three basic applications of SAM and/or NCS air data

IN SPOT TIME BUYING

Familiar practice of selecting a "cut-off point" of around 50% (in terms of audience station receives regularly in a county) short-changes stations today, does not take realistic view of changes in rates or real ability of station to attract an audience. Experts advise today a clear mapping of sales territory of air-sold products as first step. Then, stations within that area are weighed against each other on basis of their ability to gather total audience (day or night, daily or weekly, etc.) within sales territory. This process works in purchasing TV spot, as well as radio spot.

IN BUYING NETWORKS

Applying today's NCS or SAM to problems of network buying is basically similar, veteran researchers feel, to problems of buying spot time in a single market. Network's ability to gather an audience on a nationwide basis (at a low cost) in a sponsor's nationwide sales territories is key factor. Also, network coverage data can be matched against sales territories to determine if all areas are receiving proper support, particularly in radio-TV areas. In the case of advertisers who apportion the costs of network sales over many sales territories, "cut-off point" buying of networks is misleading.

IN SPECIAL PROBLEMS

An advertiser, in buying air advertising may want to reach a fairly specialized audience, such as low-income families, car-owning families, farm families, and so on. SAM can deliver on special order breakdowns of SAM stations on the basis of U.S. Census data concerning counties in which they have audiences. NCS is more comprehensive in its qualitative data. Stations can be sorted out in NCS (in addition to normal buying yardsticks) on the basis of their circution in different economic levels, number of radios in the home, TV vs. non-TV, ownership of car and car radio, farm vs. non-farm, and so on.



Tips to clients with seasonal products

1. *Build entire TV program around product for maximum impact upon viewers during brief advertising season*

2. *Buy time near adjacencies that appeal to same viewer group you want to reach to have ready-made audience*

3. *Coordinate advertising in other media to promote seasonal TV push, drawing maximum number of viewers*

4. *Merchandise show intensively through retail outlets, stations, clubs, civic groups composed of potential customers*

TV PROGRAM SHOWS MODEL RR. CLUB IN ACTION. A. C. GILBERT JR. ABOVE PRESENTS CHARTER TO REAL-LIFE CLUB

Gilbert's six-week TV formula

Toy company gets effective program impact without long audience build-up

How can a seasonal advertiser use a network TV program for only six weeks a year and build enough audience to do an effective job?

The answer A. C. Gilbert has come up with for its Christmas-sold American Flyer electric trains is worth studying because (1) it's successful; (2) it can suggest an approach to other seasonal advertisers—whether they're in the toy field or not.

Briefly, this is the Gilbert formula:

- Build the whole TV show around the product for maximum impact in a short season of television advertising.
- Place the show in a time block loaded with programing which attracts an audience similar to the one you want (in this instance, children).
- Merchandise the show intensively through retail outlets, TV stations, schools, and clubs.

That Gilbert is happy with its seasonal TV campaign can be seen from the firm's spiraling TV budget in its five-year TV history: The Gilbert Co. first went into TV with a live 15-minute program in 1948 over five CBS stations. This first TV year cost the company $5,000. The second year eight or nine stations were added to Gilbert's 1948 lineup, bringing TV costs up to $34,000. In 1952 A. C. Gilbert's *Boys Railroad Club* was shown on 69 TV stations with total time costs exceeding $75,000.

(*Please turn to page* 121)

case history



*** spelled W-K-Y in Oklahoma!**

Buchanan-Thomas
ADVERTISING COMPANY

410 • 412 SOUTH 19TH STREET • OMAHA 2, NEBRASKA

January 12, 1953

Mr. R. E. Chapman
Radio Station WKY
Box 8668
Oklahoma City 14, Oklahoma

Dear Bob:

It is gratifying to see WKY climbing higher and higher on our list of 60 or 70 stations used for Tidy House premium offers. You are now in the upper half of the list and it's a blue chip list of stations.

We are especially pleased because your progress reflects a steady growth in our distribution and sales in Oklahoma.

here's why!

A couple of years ago, after unsuccessfully trying various ways of cracking the Oklahoma market, it was often said at our conferences that Oklahoma was impossible.

Then we put the Kitchen Club show on WKY and today everybody is happy. Either we have a wonderful show or WKY is a wonderful station. Let's assume both are true.

Incidentally, we are delighted with the excellent cooperation you have given us in merchandising our schedule and in working with our salesmen. WKY is one of our favorite stations.

Cordially yours,

BUCHANAN-THOMAS ADVERTISING CO.

Adam Reinemund

WKY

AM • 930 KC • NBC
OKLAHOMA CITY

Owned and Operated by **THE OKLAHOMA PUBLISHING CO.** The Daily Oklahoman • Oklahoma City Times
The Farmer-Stockman • WKY-TV • Represented by **THE KATZ AGENCY**



In Detroit, America's 5th Market, this is the proved "success formula":

Take the overwhelming popularity and community acceptance of radio station WWJ. . . . plus the prestige and network programming of its NBC affiliation. Add the ¾-million Auto Radios, and the 1½-million Home Radios in the primary listening area.

A multitude of successful advertisers, during the past 32 years, have followed this formula for doing BIG business in a market with the largest income per family of any major market in the U.S.A.

Through WWJ, you reach more of those families in the middle income group and above, than other Detroit stations do . . . for *less* than the average cost-per-thousand-listeners for radio time in Detroit.

The time to sell Detroit is now . . .
the time to buy is . . .

WWJ AM-FM

Associate Television Station WWJ-TV

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

WORLD'S FIRST RADIO STATION. *Owned and Operated by* THE DETROIT NEWS • *National Representatives:* THE GEORGE P. HOLLINGBERY CO.

A $10 million advertiser in Chicago told SPONSOR:

"Choosing media is like picking a wife—it depends on what you want her for."
Pursuing the analogy several steps further, he jotted down this table:

IF YOU WANT . . .	THEN FOR A WIFE YOU'D PICK . . .	AND FOR A MEDIUM YOU'D PICK . . .
1. PRESTIGE	 SOCIETY GAL	GLAMOR MAGS, TV
2. CIRCULATION	 GADABOUT	OUTDOOR
3. ENTERTAINMENT	 SONGBIRD	RADIO
4. HARD WORK	 GAL FRIDAY	BUSINESS PAPERS OR DIRECT MAIL
5. COMPANIONSHIP	 A GIRL LIKE MOTHER	GENERAL AND SERVICE MAGS
6. INFORMATION	 FISHWIFE'S DAUGHTER	NEWSPAPERS
7. SEX	 EGYPTIAN HOURI	TV

MORAL: ***Such rules of thumb are often the advertiser's only media yardstick***

1. Why evaluate ad media?

Subject long way from being science, but advertisers seeking solutions

"One of the foremost challenges in marketing today is to find a yardstick by which media effectiveness can be measured. Broadcasters, agencies, advertisers, and research organizations have been trying for some time to find a formula that works—and the man who finally finds it will make history."

JACK VAN VOLKENBURG,
president, CBS TV

The chart on this page shows how all too often media are selected even when millions are involved. This SPONSOR discovered in personal interviews with 158 experts in media in half a dozen cities, through questionnaires to 1,000 agencies and 1,000 advertisers, and in checking all available literature on media evaluation over 10 years.

Researchers throw up their hands in horror. Formulas almost universally are "agin" it. But the poor advertisers, who have been waiting for over two decades for a footprint media yardstick that almost measures 91,440 centimeters, have come up with their own systems. Briefly they are five:

1. Spin the bottle. We need a jolt. What shall we try? TV, transit, or throw-aways? Spin the bottle, watch

Part 1 of SPONSOR's 3-month All-Media Evaluation Study. Part 2 in 4 May issue

covers! Let's go!

2. Ask the wife. She's a woman. We sell girdles. She wears 'em. She'll know.

3. Ancestral worship. Do it like the Old Man did.

4. Let it alone. It's working. We're on top. Let it ride.

5. Do what Joe does. Most common—imitating the competition. (Look at soaps, cigarettes, toothpaste.)

Said the president of an $11 million agency in Chicago (at that time he was billing only $7 million): "I get more clients by showing them they ought to try some other medium. How do I decide which? I flip a coin. If you think I'm kidding, you'd be surprised how often it works—how sales skyrocket after a change to another medium. Of course I won't tell you of the times it hasn't. . . ."

"Incidentally," said this expert, "Chicago agencies don't like New York agencies. It all dates back to when Chi was a way stop to the Big City. Leo Burnett, Fax Cone, Earle Ludgin, Will Grant, Geoffrey Wade, Will Presba, and others have changed all this. But Chicago agencies don't have the fat. They can't let five do the work of one. As a result—and I haven't checked this—they seem to handle

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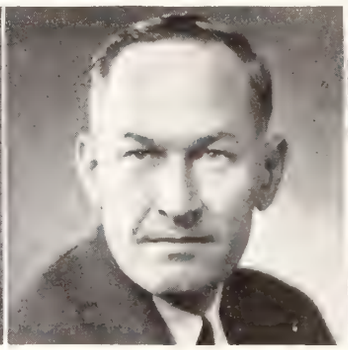
SPONSOR's Advisory Board: These 12 experts are validating the study



George J. Abrams, Block Drug's ad dir. since 1947, member NYU faculty (Grad. School Bus. Ad.) teaching Adv. Mngmt. since 1950



Vincent R. Bliss, exec. v.p. of Earle Ludgin & Co., Chicago, former ad mgr. (Albert Pick-Barth), mktg.-sales consultant



Arlyn E. Cole, pres., Mac Wilkins, Cole & Weber, Portland, Ore. Established agency 1931. Has offices in Seattle, Tacoma



Dr. Ernest Dichter, pres. of Inst. for Research in Mass Motivations. Viennese-born psychologist, he's called "father of depth interview"



Stephens Dietz, acct. exec., Ted Bates, N. Y. Rose to copy supervisor during 6 yrs. at P&G; Carnation Co.'s asst. ad mgr. 2 yrs.



Ben R. Donaldson, Ford ad & sls. promotion dir. since 1945. With Ford since 1919, edited plant pubs.; among first radio anncrs.



Marion Harper Jr., McCann-Erickson pres. since 1948. Only 36, is vice chm. of Adv. Research Fndtn. Bd. of Directors



Ralph H. Harrington, Gen. Tire ad mgr. since 1936, ANA dir., chm. ANA Outdoor Adv. Steering Com., v.p., Traffic Audit Bureau



Morris L. Hite, president of Tracy-Locke Co., Dallas, since 1950. Specializes in making his regional products outsell national brands



J. Ward Maurer, Wildroot ad dir. since 1947, ad mgr. for 5 yrs. before. With firm 23 yrs. Heads ANA Board of Directors



Raymond R. Morgan, pres. of own agency in Hollywood since 1932. Originated "Queen for a Day," "Breakfast in Hollywood"



Henry Schachte, Borden's ad dir. since 1950, Y&R and GE alumnus, ANA dir., chm. Adv. Research Foundation. Joined Borden's 1947

more billings with less manpower. So they're impatient with theory, cynical of scientific appraisal, and believe only in results. They know all media sell. So they concentrate on selling rather than testing. Tell Jack Van Volkenburg: 'Chicago agencies are among the best, but don't expect them to whittle out a media yardstick. They're too busy.' "

(Like everything else in media evaluation, the above statement about manpower in New York agencies can also be contradicted—especially by the William Esty agency, which has nine accounts spending $44 million and needs only 340 employees to service them.)

Then don't advertisers experiment? Of course. But those who do are in the minority. There seem to be a dozen advertisers who test product design and a hundred who test copy, for every advertiser like General Mills, P&G, Toni, and Pillsbury Mills who tests media. Some even test appropriations.

Product, money, message, and media are the Big Four of advertising. Take away product—which is usually out of the advertising department's hands anyway—and you have the three factors that make or break any ad campaign. How each can be used to best advantage encompasses the whole field of advertising and is beyond the scope of this series.

SPONSOR will concentrate on the third, media. Media, if properly covered, said a Cleveland agency executive, would fill an encyclopedia. SPONSOR will just fill 14 articles.

If the above five methods of choosing media are in widespread use, how can advertisers stay in business? Here's the answer from one of them, a New York liquor corporation that spent $9 million on advertising last year:

Objective of study was to help advertisers assess media more scientifically

SPONSOR's Ray Lapica was assigned by Publisher Norm Glenn last August to get the facts on media evaluation and thereby help advertisers assess media more scientifically. The project took eight months to complete. To get the facts SPONSOR *used these methods: personal interviews with 158 experts in seven cities, questionnaires mailed to 1,000 advertisers and 1,000 agencies, study of the published literature on media evaluation of the past 10 years, examination of data available through media organizations, and comparison of numerous case histories of successful corporations. This article is the first of 14. Subsequent articles will cover media basics, results of* SPONSOR's *questionnaire survey, outstanding examples of media testing, and a list of companies which don't use radio or TV and why. For additional details on the background of this study, see "Why* SPONSOR *spent 8 months evaluating all ad media,"* SPONSOR, *6 April 1953.*

1. Agency media project: *This agency-prepared evaluation is typical of the wrong way to do it. This one turned out right*

Agency plan submitted to a client (embracing 2,038 counties in 21-state area)

CAMPAIGN FACTORS	NEWSPAPERS	RADIO
Number of papers & stations	577	121
Total circulation	22,003,987[a]	23,124,226[b]
Readership and sets in use	1%[c]	6.0[d]
Actual readers & listeners	220,020	1,388,050
Cost per 70 lines & per anct.	$4,739.35[e]	$1,214.05[f]
Cost per impression per M	$21.54	$0.87

[a]Audit Bureau of Circulation. [b]Broadcast Measurement Bureau. [c]Average readership of product copy between 70 and 150 lines, Advertising Research Foundation 100 Newspaper Summary. [d]Average Hooperating of actual brand anncts. now being aired. [e]Standard Rate & Data. [f]Standard Rate & Data.

Problem: Object of the campaign was to stop a slide in sales. The slide was attributed to poor advertising penetration by newspapers on a product of small consumption. The budget would buy 34 70-line newspaper insertions or slightly more than one a week for a six-month campaign, or five announcements a week on 121 stations. Newspapers covered 50% or more families in 1281 counties (63%); radio stations had 50% or better in 1933 (95%).

Solution: Agency decided on radio as better buy, chose five announcements a week as result of a Nielsen study showing optimum number lies between five and seven for its type product.

Result: Agency's recommendation to use spot radio was adopted in toto; sales curve turned from down to up within a year.

Criticism of technique: Five researchers SPONSOR showed this chart to said following: (1) Non-comparable figures were used; (2) cumulative factor was ignored; (3) basic assumption that 1,000 newspaper readers are worth as much as 1,000 radio listeners or vice versa for a given product is false; (4) costs are incomparable because there's no way to determine impact of an impression received from a newspaper and one over the radio; (5) no evidence can be produced to show that sales would not have started upward if newspaper campaign had been continued.

TIPS ON EVALUATING MEDIA: *A few preliminary*

FOR THE ADVERTISER

1. *Consider devoting 10% of your budget to intermedia testing. It may save you much of cost of other 90% by giving you comparison figures.*

2. *Find out for yourself, via media tests, which media your customers look at, listen to, and read. Don't get all you know from media headquarters.*

3. *Build your tests into your regular budget (switching media and regions year by year, for example) in order to store up backlog of data and also make tests self-liquidating.*

4. *Recognize that top researchers have few answers but are trying to learn them to help you. So share your information as much as possible.*

5. *On other hand, refuse to accept current stand of some agencies and researchers that media can't be compared. Find out for yourself. Some media-comparison methods are emerging.*

FOR THE ADVERTISER

6. *There seems to be an exhaustion point in use of some media—or even programs. Some advertisers report spurt in sales when they switched from one medium, or one program, to another. So don't hesitate to try something different.*

7. *Each medium has a function and an audience of its own—or it wouldn't exist. Above #6 tends to corroborate this. Find out what it is and boost your sales by tapping new markets.*

8. *Don't ask for cost-per-thousand figures based on ABC and station circulation. They mean little. It's hard, but try to determine cost-per-thousand customers reached. This means more.*

9. *Don't operate from standpoint one medium is best for all objectives. Fact is media must be selected for each task individually. You can find out which medium is most suitable by testing with different products in several markets.*

10. *Don't accept media tests based on matching variables. They're virtually meaningless. Insist on measuring sales before and after advertising.*

FOR THE AGENCY

1. *You're in far better position than adve[r]ser to test media. So if you have several clients with similar products, try media-testing with th[em].*

2. *Discourage use of cost-per-thousand fi[g]ures for advertisers use them to cut rates, medi[a] use them for promotion, and they mean very [li]tle.*

3. *Don't permit your research data to be used by competitive media for promotional purposes. But do share information that will help all businesses use advertising to best advantage.*

4. *Don't let your print or air backgrou[nd] or your staff setup influence choice of media. Make your choice on what is best for each [ob]jective.*

5. *Don't go after new business with you[r] weapon ridicule of current agency's choice of media. This only encourages another agency to do same to you, weakens faith in advertising.*

"All media sell or they wouldn't survive. Even poor copy can't kill the medium. We have little proof that it makes much difference where we run our message, so little in fact that using any of the five methods you mentioned is just as accurate as any other system I've heard about."

You'll naturally ask, in a loud voice: "You mean to say advertisers don't know what they're getting for their money—don't know why they're in billboards — sorry, panels, TV, the *Punxsutawney Spirit*, and balloons?"

The answer is, most don't. And here's proof:

Advertisers are confused: Question 17 from SPONSOR's questionnaire to 1,000 advertisers and 1,000 agencies was:

"Have you ever established a correlation between sales and advertising medium or media used?"

Of the 40 tabulated, representing $100 million plus in advertising expenditures, here were the answers on correlation:

Yes—6; *No*—15; *In part*—10; *No answer*—9; *Total*, 40.

Of the six who said yes, two use direct mail exclusively or principally. Of the other four, one is a tobacco company, one a milk company, one a drug firm, and the last a tea advertiser.

One said plaintively with respect to establishing a correlation: "Wish we could." He spends $500,000 a year on advertising, 58% of it in TV and 19% in radio.

A confectioner who devotes 60% of his $2.2 million budget to radio and 10% to TV says he has found no correlation but he has tested radio, TV, and newspapers in separate towns. Results: "Radio scored first, TV second, and papers third."

Of the six who have found a correlation to their own satisfaction:

One, a $1 million advertiser, tested markets and sales results and found TV was the answer for his product. He is now devoting his entire budget to TV. This SPONSOR series will detail the test and the results in a subsequent article.

The second, a $5.3 million-a-year drug advertiser with 35% of his budget in radio and TV, has tested newspapers vs. radio and decided that newspapers are better for him. In the test of newspapers and TV vs. newspapers alone, the addition of TV strengthened sales. He feels TV offers greater impact and is spending over $1.4 million of his budget, or 25%, on it this year.

The third, a $15 million-a-year food products advertiser, is convinced he has found a correlation between sales and media. He is constantly testing with sales as the yardstick but has such a large variety of products that he can't commit himself as to which medium pulls best. "Varies for various products," he says. "Depends on market and product story."

The fourth, a $3 million tobacco advertiser who uses eight types of media, including outdoor, transit, business papers, and comics, tests markets and watches sales results. He has decided radio and TV sell best for him. But he cautions: "Copy must be right."

Both the last two of those who have

...uggestions based on SPONSOR's 8-month all-media evaluation study

FOR THE AGENCY	FOR THE MEDIUM especially the broadcaster	FOR THE MEDIUM
. *Don't ridicule advertiser who asks, "Does advertising sell?" or, "Am I spending twice as much as I should or only half as much." He has right to know. What part advertising plays in selling is basic question experts have tried to answer.*	**1.** *Stop testing media on superficial basis to prove only that you are superior to others. It's not true, and no researcher will accept your data.*	**6.** *On the other hand, don't hesitate to test air media vs. newspapers for retail sales using ARBI technique. ARBI's 200-plus tests to date have shown that advertisers can't reach ⅓ of their customers by using newspapers or radio alone.*
. *Some advertisers feel they could do better job than their agencies given the agency 15%. Agencies can change this by realistically reappraising their advertising knowhow, use of media.*	**2.** *Instead test to discover truths about your medium that will help advertisers sell more at lower cost, use medium to the best advantage.*	**7.** *Support sound media research. Avoid strictly promotional ballyhoo. If you land a sponsor with phony figures and his campaign flops, all media lose financially and advertising suffers a blow.*
. *Be careful of your copy. Average advertiser will accept most of what you put into it. You can do more than advertiser or medium to increase advertising believability.*	**3.** *Sell your medium to advertisers by stressing its unique qualities. Don't weaken it by stressing cost and circulation data, which other media can use just as well.*	**8.** *Insist that radio and TV industry start matching ANPA's Bureau of Advertising and MAB's PIB in collection of valuable data of use to all advertisers in selection and evaluation of media.*
Agencymen seem convinced copy is more important than media. That is why it's tested times more often. SPONSOR *is not convinced. Have you ever tested importance of both? Medium influences copy, as well as vice versa.*	**4.** *To broadcasters: Stop trying to take business away from each other and go after 99% of 4 million businesses that don't use air media.*	**9.** *Don't ignore these 3 methods by which you can help advertisers appreciate media and increase sales: (1) improving programs; (2) improving copy; (3) increasing believability by curbing misleading or offensive commercials.*
9. *Don't allow your advertiser to get in frame of mind where he knocks down medium with questionable statistics. In end advertising suffers.*	**5.** *Apropos #4, media combinations generally seem to sell better than single medium. So don't ignore virtually unexplored field of testing what combination of media sells best for advertiser.*	**10.** *Respect other media, for they have made it possible for you to exist, just as in depression days radio enabled hundreds of firms to survive.*

established a correlation said they found direct mail worked best for them. One, a $700,000 advertiser, is primarily industrial but also sells farm feeds, canned linseed oil, and flour to consumers. The second, a Midwestern electric utility spending $330,000 a year on advertising, mostly newspapers, ran a pilot test with direct mail and salesmen before embarking on a full-scale campaign. It uses no air.

Agencies are uncertain: The agencies are much more cagey. They divide into three general groups, from the standpoint of evaluating media:

1. *The Negatives.* These have tried to establish a correlation, have failed, don't think now that intermedia studies have any value. They cite several reasons to prove this: Of the x number of factors that move a person to buy, advertising is only one. And the advertising factor in turn can be broken down into as many as 150 sub-factors, ranging from copy and amount spent to medium used. It is therefore virtually impossible to *prove* that this radio campaign sold that amount of goods, especially on a national scale. The negative attitude is, perhaps surprisingly, entertained by some of the biggest agencies—the $50 to $100 million class.

2. *The Mixed Attitudes.* Can't say yes or no. They've tested, occasionally proved that one medium outpulls another, then discovered a variable they hadn't matched and decided they hadn't learned anything. This group, generally the medium-sized agencies, seems more willing to experiment, possibly because they are hungrier and want more business; they are quick to jump at an opportunity to show that medium x or medium y can sell your goods, and usually it does. They sometimes come up with startling information, which the bigger agencies may not accept as gospel. Interestingly enough, this applies to the network researchers as well: The biggest have decided media testing is almost an insoluble problem; the smaller ones are experimenting.

3. *The Positive Attitudes.* Not infrequently, moderate-size agencies, some of them perhaps with Napoleonic complexes, have worked out a test, put the results to work, shot their products to the top, and are thumbing their noses at the Goliaths of advertising. SPONSOR has uncovered one of these and will detail its operations in a full-length article as part of this series. One such agency president told SPONSOR:

"I don't care about media evaluation, theory, or ratings. I test several media with coupons, find which pulls best per dollar spent, then bet my whole wad on it to push my product out ahead of the field. When sales drop, I switch media or change copy. A weekly check keeps me current. It's the only way."

PART 2 NEXT ISSUE—
MEDIA BASICS:

what advertisers should know about each of the advertising media

Note vast differences in coverage of city and county by newspapers, radio, TV, and magazines, especially latter. Agency cautions "none of the information is necessarily up to date. It is shown only as an example of the kind of information that is helpful, mediawise, in evaluating a given market."

A study of the figures below will show, radio has 100% coverage in Lancaster County as compared with relatively small magazine coverage percentages. Newspapers as well lead the magazines, demonstrating the well-known greater intensity of local-based media in any given market.

However, the purpose of presenting this data is not to suggest media conclusions but rather to make a beginning in presenting an impression of where media analysis stands today as a "science."

INFORMATION ON LANCASTER

***Lancaster, Lancaster County, Pa.** (county seat)**

Industries: *clothing, cork products, food products, footwear, hardware, leather products, machinery, machine tools, radio parts, rubber products, textile-mill products, tobacco products, watches*

ECONOMIC INDICES	CITY	CITY ZONE	COUNTY (co nciides with Metro area)	TV AREA
Population (1951 est.)	63,700	117,000	235,000	718,000
Households (1951)	19,400	33,800	68,000	218,000
Radio homes (1951)	18,400	31,600	64,000	209,000
Retail sales/hhld. (1950)	$5,206	no data	$3,503	no data
TV homes (Jan. 1953)	16,300	28,400	57,000	183,000

*Most data from Consumer Markets

2. Newspaper cost and coverage: *New Era, Intelligencer Jour., Sun. News*

CIRCULATION	TOTAL	CITY ZONE	% IN CITY ZONE	% CITY COVERAGE
Intelligencer Jour. (a.m.)	30,400	13,800	45	41
New Era (p.m.)	40,700	29,300	72	86
Morning & evening	71,100	43,100	61	127
Sunday News	58,900	26,500	45	78

BLACK AND WHITE RATES (FLAT)	MORN. & EVE.	SUNDAY
line rate	.24	.21
milline rate	3.32	3.51

3. Radio cost and coverage: *Coverage from inside market*

WGAL, Lancaster, NBC, 250 watts/1490 kilocycles

AMOUNT	PERIOD	HALF HOUR	MIN. SPOTS	STN. BREAK
52-time costs	Class A (evening)	67.50	10.80	10.80
	Class B (day)	49.00	7.50	6.25

Total coverage in Lancaster County **100%**

WLAN, Lancaster, ABC, 1,000 watts/1390 kilocycles

AMOUNT	PERIOD	HALF HOUR	MIN. SPOTS
52-time costs	Class A (evening)	68.00	10.50
	Class B (day)	51.00	6.40

Total coverage in Lancaster County **100%**

In any case, the answers ran as follows from the first 55 agencies tabulated (15 more than the advertiser "correlation" tabulation) among the 1,000 queried as to whether they had established a connection between sales and media used:

Yes—9; *No*—13; *In part*—11; *No answer*—22; *Total*—55.

Now get this: These 55 agencies represent $250 million in billings. Of the 55, only nine were confident (or brash) enough to state without any qualification that they knew why they were recommending a specific medium to their clients. In other words, 13 did not know in advance that the media they wanted to use would sell more goods than any of a half-dozen others, and 11 had established a correlation only in part. If this doesn't indicate a great need for media evaluation, then nothing does.

Here are some comments from the nine who discovered that the medium you use influences the sales you make:

1. A $450,000 Buffalo agency with 30% of its billing in air media: Using coupons, sales results, and inquiries as a measuring rod, it established a correlation in several cases where TV alone was used and where media combinations were used.

2. A $4 million New York agency with 50% of its billings in radio and TV: It has tested markets, used coupons and customer questionnaires, and checked sales results. It has decided TV sells best for its particular clients.

3. A $3 million New York agency with 68% of its billings in radio and TV: It has tested different media in various cities for household consumption items and found they rank (1) TV, (2) radio, and (3) newspapers.

4. A Providence, R. I., agency with 35% of its $1 million billings in air advertising: It made specific tests of product sales and found TV "did the better sales job" for toys.

5. A leading Columbus, Ohio, agency with 20% of its billings in radio: It has tested media in different cities and found "radio gave the lowest cost return."

6. A Utica agency with 8% of its $1.5 million billings in air media: It tests markets, checks sales results, and uses coupons and feels it can determine radio effectiveness pretty well.

But the giants seem more skeptical. Here are two typical comments:

• A $120 million New York agency president with three secretaries: "We have products in the drug field where the movement from the retailer to the consumer has been related to advertising. But in general it's very hard to measure media effectiveness."

• Research director of a $50 million New York agency: "In a general way, we know that TV is more effec-

$[illion] agency analyzes each major market

Other radio coverage: *in Lancaster city and the county*

WEEKLY AUDIENCE BASIS (1949 BMB)

STATIONS	CITY NIGHT	CITY DAY	COUNTY NIGHT	COUNTY DAY
WCAU, Philadelphia	28%	34%	35%	19%
WCBS, New York	12	15	18	—
WGAL, Lancaster	92	60	52	89
WJZ, New York	31	37	37	24
WLAN, Lancaster	81	70	62	81
WNBC, New York	10	21	23	—
WOR, New York	45	55	54	41
WORK, York	—	12	—	—
KYW, Philadelphia	—	16	13	—
WBAL, Baltimore	—	10	12	—
WIP, Philadelphia	—	12	10	11
WEEU, Reading	—	15	—	—
WFIL, Philadelphia	—	11	—	—

Television cost and coverage: *for coverage see next column*

WGAL-TV, Lancaster, 7,200 watts video, 3,600 watts audio/Channel 4

AMOUNT	CLASS	½ HR.	SPOT
52-time costs	(Class A—6:30-11 p.m.)	378.00	126.00
	(Class B—5-6:30 p.m. Mon.-Sat., Sun. afternoon)	283.50	94.50
	(Class C—all other)	189.00	63.00

COUNTY	POP.	PRINCIPAL CITIES	POP.
Lancaster	235,000	Lancaster	64,000
York	203,000	York	60,000
Dauphin	198,000	Harrisburg	89,000
Lebanon	82,000	Lebanon	28,000
Total	718,000	Total	241,000

6. Magazines: *three categories; weeklies, women's, supplements*

MAGAZINE	CITY CIRC.	CITY COVERAGE	COUNTY CIRC.	COUNTY COVERAGE
WEEKLIES				
Life	5,100	26	10,300	15
Saturday Evening Post	2,900	15	5,800	10
Collier's	2,000	10	3,900	6
Look	2,800	14	6,200	9
Total	12,800	65%	26,200	40%
WOMEN'S MAGAZINES				
Good Housekeeping	2,600	13	5,500	8
McCall's	3,100	16	6,000	9
Woman's Home Companion	3,300	17	8,300	12
Ladies' Home Journal	3,900	20	7,900	12
Total	12,900	66%	27,700	41%
SUPPLEMENTS				
American Weekly	6,300	32	10,500	15
This Week	1,500	30	10,600	16
Parade	—	—	500	1
Total	12,100	62%	21,600	32%

tive for cigarettes. When we tried a very specific test in a particular market, it was very hard to establish the superiority of any one medium."

A third agencyman, president of a $90 million New York house, adds: "Copy is more important than media. So we spend more time testing it."

But media evaluation remains a fascinating subject for everyone concerned, and only a few cynics—principally agency researchers—were critical of SPONSOR's project. More agreed with John B. McLaughlin, Kraft Foods' advertising and sales promotion manager, who told SPONSOR:

"Media evaluation is a vital problem. Expenses are mounting. Allocation of funds is becoming more urgent because of TV. What's it worth? Each product is a special case after you decide on an over-all media pattern. SPONSOR's study should help advertisers understand the advantages of each medium. Anyone who calls media selection cut and dried is kidding himself."

Does bias enter into media selection?

Maurice B. Mitchell, vice president of Muzak and a torrential defender of radio, thinks so.

"Media selection is still pretty much in the cave-man stage," he says. "It is riddled with personal prejudices and unspoken confessions of inadequacies. An agency principal whose background is largely in the visual field is always full of bright ideas about the impending doom of radio and its inability to do a good selling job. On the other hand, an agency which made its reputation in the field of merchandising and packaging unfortunately regards media as simply being secondary to the agency's own skills in other fields, and his media policy is likely to be just as haphazard. The well-balanced agency which makes a selection of media on a completely unbiased basis without regard to anything but the ultimate aim of doing the best job for the least amount of money is a rare thing indeed."

And the ad manager?

"Too often he's a T-square artist with a green eyeshade who came out of a black-and-white (print) background and for the sake of holding on to his job doesn't want to meddle with a medium he knows nothing about."

Media tests: On the other hand, quite a few advertisers do want to know the facts. Here's a rundown of a few tests being made that SPONSOR uncovered:

1. ABC has completed a highly original eye-vs.-ear test for the benefit of its sponsors: It called on 1,500 housewives, found they're more susceptible to a presentation by ear than to one in print. SPONSOR will be the

Radio enabled many advertisers to weather depression

Radio was only medium to increase its revenue during depression. Contrary to popular belief that it robbed other media, experts now feel it enabled many firms to survive depression by giving them opportunity to sell their goods to mass audiences at low cost. As they began earning more again, they spent more on other media until each soon surpassed 1928 highs. Table below shows estimated expenditure for advertising in major media for period from 1928 through 1934. Pick up 1935-'52 figures in chart at right.

(MILLIONS OF DOLLARS)

YEAR	NEWS-PAPERS	MAGA-ZINES	RADIO
1928	760	215	20
1929	800	240	40
1930	700	210	60
1931	620	170	80
1932	490	120	80
1933	450	110	65
1934	500	145	90

YEAR	OUTDOOR	FARM PAPERS	TOTAL
1928	85	35	1,115
1929	80	35	1,195
1930	65	30	1,065
1931	50	20	940
1932	35	13	740
1933	30	10	665
1934	30	14	780

**Totals have been rounded to nearest five million dollars. Estimates compiled by late Dr. L. D. H. Weld, dir. of research, McCann-Erickson, Inc., for Printers' Ink, March 1, 1940. M-E now uses different base, so this chart cannot be compared with 1935-1952 chart to right.*

3. Agency media project: *McCann-Erickson*

ANNUAL VOLUME OF ADVERTISING

(Prepared by McCann-Erickson)

Chart shows how all media complement each other. After initial period of competition when new medium seems to rob others—as in case of TV taking revenue from network radio—all

MEDIUM		1935	1936	1937	1938	1939	19
NEWSPAPERS	total	762.1	843.5	872.6	782.4	793.0	81
	national	151.8	171.0	172.6	150.2	153.4	16
	local	610.3	672.5	700.0	632.2	639.6	65
RADIO	total	119.4	132.1	177.5	180.5	199.3	23
	national	84.3	108.1	129.4	136.6	149.1	17
	local	35.1	24.0	48.1	43.9	50.2	6
MAGAZINES	total	136.3	162.0	192.5	168.7	180.1	19
	weeklies	53.7	67.2	82.9	74.6	88.1	10
	women's	51.6	56.6	60.0	52.2	48.4	4
	general	24.8	30.4	37.6	31.1	32.4	3
	farm	6.2	7.8	12.0	10.8	11.2	1
FARM PAPERS	total	3.5	4.4	6.7	3.3	6.0	
DIRECT MAIL	total	281.6	319.0	333.2	323.7	333.3	33
BUS. PAPERS	total	51.0	60.5	70.0	60.5	68.8	7
OUTDOOR	total	31.1	38.0	43.8	42.5	43.5	4
	national	23.3	28.5	32.9	31.9	32.6	3
	local	7.8	9.5	10.9	10.6	10.9	1
TELEVISION	total						
	national						
	local						
MISC.	total	305.0	342.9	375.4	342.4	356.4	37
	national	130.4	154.1	171.9	159.0	168.5	18
	local	174.6	188.8	203.5	183.4	187.9	19
TOTAL	national	858.7	1,003.2	1,102.5	1,030.6	1,085.8	1,16
	local	831.3	899.2	969.2	873.4	894.6	92
GRAND TOTAL		1,690.0	1,902.4	2,071.7	1,904.0	1,980.4	2,08

first to publish the results.

2. A network has commissioned a large agency to do an inter-city market test of TV sales effectiveness. (This is a tough one, and agency admittedly has spent the past four months trying to figure out how to do it.)

3. Elmo Roper is studying the whole problem of advertising and advertising effectiveness for four corporations, going into the third year. He's about ready to report results to his sponsors.

4. Archibald Crossley is measuring the impact of entire advertising campaigns for clients—but he doesn't encourage getting into intermedia comparisons.

5. Advertest is running the biggest intermedia test in its history for an important national advertiser.

6. Starch, Schwerin, and Gallup & Robinson are testing TV commercials to improve their impact; Gallup & Robinson have just about perfected their tracer technique linking the purchase with the message.

7. Pillsbury Mills, General Mills, P&G, Toni are some of the major advertisers who are constantly testing media to improve their advertising.

edia expenditure chart shows that all major media can prosper

UNITED STATES, BY MEDIUM, 1935-1952 *(millions of dollars)*

tral Research Dept. for "Printers' Ink")

'ia register greater gains than ever. One explanation: New medium enables advertiser to reach new markets with his product, or to a fresh approach in selling same markets. Result: more money he makes, more he can spend on all media. (See table at left)

941	1942	1943	1944	1945	1946	1947	1948	1949	1950	1951	1952
44.4	797.5	899.9	888.0	921.4	1,158.3	1,475.0	1,749.6	1,915.7	2,075.6	2,257.7	2,458.5
64.6	143.9	182.2	196.6	211.0	247.8	335.6	393.7	475.7	533.4	548.9	551.6
79.8	653.6	717.7	691.4	710.4	910.5	1,139.4	1,355.9	1,440.0	1,542.2	1,708.8	1,906.9
71.2	290.0	344.5	435.8	467.7	495.8	555.2	617.1	628.0	667.6	712.3	722.7
01.7	217.5	258.3	321.5	343.0	339.2	356.4	387.2	383.0	394.3	406.4	401.5
69.5	72.5	86.2	114.3	124.7	156.6	198.8	229.9	245.0	273.3	305.9	321.2
13.6	198.7	274.9	323.6	364.5	426.5	492.9	512.7	492.5	514.9	573.7	614.1
17.0	107.3	154.4	172.5	188.0	201.7	245.5	257.5	245.4	261.1	296.8	323.2
51.9	51.4	65.4	82.1	97.1	126.7	132.9	133.4	128.6	129.4	143.6	148.9
32.4	27.9	39.3	50.6	59.1	75.7	85.3	86.5	83.6	87.5	95.0	101.0
12.3	12.1	15.8	18.4	20.3	22.4	29.2	35.3	34.9	36.9	38.3	41.0
6.7	6.2	8.8	10.6	11.8	13.9	19.5	20.4	20.5	21.2	25.7	29.7
52.6	329.1	321.5	326.2	290.2	334.4	579.0	689.1	755.6	803.2	923.7	1,011.4
88.9	98.4	142.4	176.7	204.1	211.2	232.5	250.9	248.1	251.1	292.1	335.6
52.7	44.0	42.3	55.6	71.7	85.9	121.4	132.1	131.0	142.5	149.2	161.6
36.9	30.8	29.6	38.9	50.2	60.1	78.9	89.2	88.4	96.2	100.7	109.1
15.8	13.2	12.7	16.7	21.5	25.8	42.5	42.9	42.6	46.3	48.5	52.5
-----	-----	-----	-----	-----	-----	-----	-----	68.4	200.9	388.4	580.1
-----	-----	-----	-----	-----	-----	-----	-----	49.2	145.9	296.7	442.4
-----	-----	-----	-----	-----	-----	-----	-----	19.2	55.0	91.7	137.7
05.6	392.2	462.1	507.1	543.1	638.2	784.2	891.7	942.4	1,033.0	1,173.7	1,305.9
00.4	194.0	242.7	285.7	312.3	344.0	412.0	453.3	472.6	517.8	594.1	655.2
05.2	198.2	219.4	221.4	230.8	294.2	372.2	438.4	469.8	515.2	579.6	650.7
58.7	1,212.4	1,451.6	1,669.2	1,775.3	1,963.2	2,487.3	2,776.1	2,965.1	3,256.8	3,736.3	4,120.9
77.0	943.7	1,044.8	1,054.4	1,099.2	1,401.0	1,772.4	2,087.5	2,237.1	2,453.2	2,760.2	3,098.7
35.7	2,156.1	2,496.4	2,723.6	2,874.5	3,364.2	4,259.7	4,863.6	5,202.2	5,710.0	6,496.5	7,219.6

There are many others.

It has been said of one of these that it has been testing media for 20 years and has never run a successful one. But does that discourage it? Of course not, for it knows that whichever company comes up with a sound media test will get a competitive jump that the others may never be able to overcome, except at great effort and cost.

Yet some of the biggest agencies do not believe in testing media (on an intermedia basis) and, in fact, avoid making such tests. They prefer to test copy or to stick within the medium and test newspaper vs. newspaper and station vs. station.

An example is Dancer-Fitzgerald-Sample, which leads the field in air billings with $26 million out of $45 million gross. It is now engaged in 42 active research projects, as follows:

Controlled market testing	2
Merchandising & promotion	3
Marketing surveys	3
Motivational studies	3
Product acceptance	6
Media research & analysis	12
Copy testing	13
Total:	42

The copy and media research projects are on an intramedia basis—that

4. Agency media project: *Young & Rubicam's private media guide, say air experts, underrates air media—but Y&R doesn't*

12 TANGIBLES (1 rating equals best performance; 5 equals poorest)

	MAGAZINES	RADIO	TELEVISION	NEWSPAPER	OUTDOOR
1. Cost-per-1,000	3	2	5	4	1
2. Cost of national representation (campaign)	1	2	5	3	4
3. Selective coverage of prospects	1	3	2	4	5
4. Circulation tonnage*	3	4	5	2	1
5. Frequency of advertising impact available	5	2	3	4	1
6. Year-'round effectiveness	1	3	4	2	5
7. Life of advertisement	2	5	4	3	1
8. News value or timeliness	4	1	2	3	5
9. Flexibility as to budget control	4	2	3	1	5
10. Flexibility as to copy	4	1	2	3	5
11. Presentation of appearance of product	1	5	3	4	2
12. Presentation of features of product	2	4	1	3	5

3 INTANGIBLES

1. Prestige building	1	3	2	4	5
2. Consumer friendliness	3	2	1	4	5
3. Merchandising value	5	3	2	1	4
	40†	42†	44†	45†	54†

*Possibility of exposure to more different people †SPONSOR, not Y&R, added these

This table from Y&R's Evaluation and Use of Advertising Media, *5th edition, for use by its clients and employees, obviously underrates air media—radio and TV experts told* SPONSOR—*because it omits such powerful tangibles and intangibles in which they rank high. Examples:* (1) *motion in the case of TV;* (2) *publicity value of shows;* (3) *psychological impact and penetration (only radio appeals to the ear alone and can "sell you while you're doing something else"; only TV combines sight, sound, and motion);* (4) *sales ability and persuasion in case of radio; both plus demonstrability in case of TV. All questioned some of Y&R's ratings for points listed as well, especially cost and "circulation tonnage"—how many different people can be reached.*

However, Y&R itself cautions: "Obviously there can be no formula. . . . This evaluation cannot give an inflexible ranking of the mediums. . . . But it can be useful, solely as a starting point in media evaluation." Y&R, a $120 *million agency generally known as a magazine house, ranked 1st or 2nd in TV billings last year, 2nd in newspaper and magazine billings, and 3rd or 4th in radio. It definitely does not underrate radio or TV in practice.*

is, within the medium. D-F-S's Dr. Lyndon O. Brown, its director of media, marketing and research, feels it's impossible at this stage to isolate the influence of one medium among many, except for certain products and new ones advertised in a small way. He told SPONSOR they have had no more luck testing copy on an intermedia basis than with media. He says the same could be said for testing sales methods or markets or uses of media —too many variables to be able to isolate one and conclude, "This did it."

For a fuller explanation, you can read his 612-page semi-classic *Marketing and Distribution Research.* Dr. Brown has been a professor of marketing as well as a college president, so only a brash reporter would dare question his conclusions. Yet he is among the first to agree that someday media testing will become a full-blown science, even though he doesn't know if it will happen in his lifetime.

But the advertisers want to know now. Reason: expenses. All gross media costs, except nighttime radio, are rising even though costs-per-1,000 may be going down or holding steady. So the advertiser is most anxious to invest his money in the media that will bring the quickest sales at lowest cost.

SPONSOR heard two statements repeated on several occasions in talks with a number of advertisers at the March 1953 ANA convention in Hot Springs, Va.: (1) "We wish we had some way to tell which medium is doing the job," and (2) "We wish we were sure it's the advertising that's selling our product."

Tips to confused advertisers: SPONSOR's media study has uncovered three specific factors which should serve to reduce advertiser confusion. When these were explained to advertisers, they were either skeptical or amazed. The three factors are:

1. Cost-per-1,000 radio and TV homes are dropping steadily; that of all other media is increasing:

Business papers	*Up* 40% *since* 1940[a]
Newspapers	*Up* 29.8% *since* 1942[b]
Outdoor	*Up* 22% *since* 1939[c]
Magazines	*Up* 18.5% *since* 1948[d]
Radio	*Down* 23.3% *since* 1943[e]
TV	*Down* 61.8% *since* 1949[f]

[a]Angelo R. Venezian of McGraw-Hill Pub. Co. [b]Editor & Publisher Intl. Yearbook 1953. [c]ANA estimate. [d]MAB estimate based on 41 magazines, av. for black-and-white page and color. [e]BAB estimate prepared for SPONSOR [f]CBS estimate.

2. You can now test sales results of any media on a market-by-market basis by using a technique developed by the Advertising Research Bureau, Inc. (ARBI) of Seattle. It has now run 241 tests in the past two years, mostly newspapers vs. radio but a few involving TV. Begun on a local retailer level, the technique is being expanded to the national advertiser level. Several big companies are now testing it. ARBI's president, Joseph B. Ward, has no radio background but rather is a management engineer; therefore his work does not suffer from bias. His principle discovery to date: You

(*Please turn to page* 100)

Why Ralph's supermarket puts all its eggs in radio's basket

Greensboro, N. C., store lost sales when two rivals opened nearby. But all-radio approach reversed the trend



Radio cut budget in half

Ralph Scism (shown at right) was spending $25,000, mainly on newspapers, before two competitors opened in his area. After his sales plunged, he revamped his budget, shifting to radio entirely. He now spends $10,000 on WBIG and sales are up

case history

Ralph's Food Palace in Greensboro, N. C., was going great guns until two top-level chain stores opened up nearby. One chain outlet was on the same block; the other, half a mile away.

Ralph expected a sales slump, all right. But, considering his $25,000 annual budget (mainly newspaper, some radio), he didn't expect the competition to hit quite as hard as it did. Within a few weeks, business was slipping badly.

That was in the spring of 1952. After a few months of watching his sales drop, owner Ralph Scism launched a quarter-hour d.j. show, six times weekly over WBIG, and stepped up his announcement campaign on the same station. He junked all other advertising.

The first show was aired 24 November. One week later, the independent's business had jumped 8% over the previous week.

This past January, when Ralph Scism signed a year's contract with WBIG, sales were up 9% over the same month in 1952. February's volume shows an 11.2% rise over the corresponding period last year.

Ralph's annual tab for his new radio drive: $10,000, or less than half of his former ad allotment.

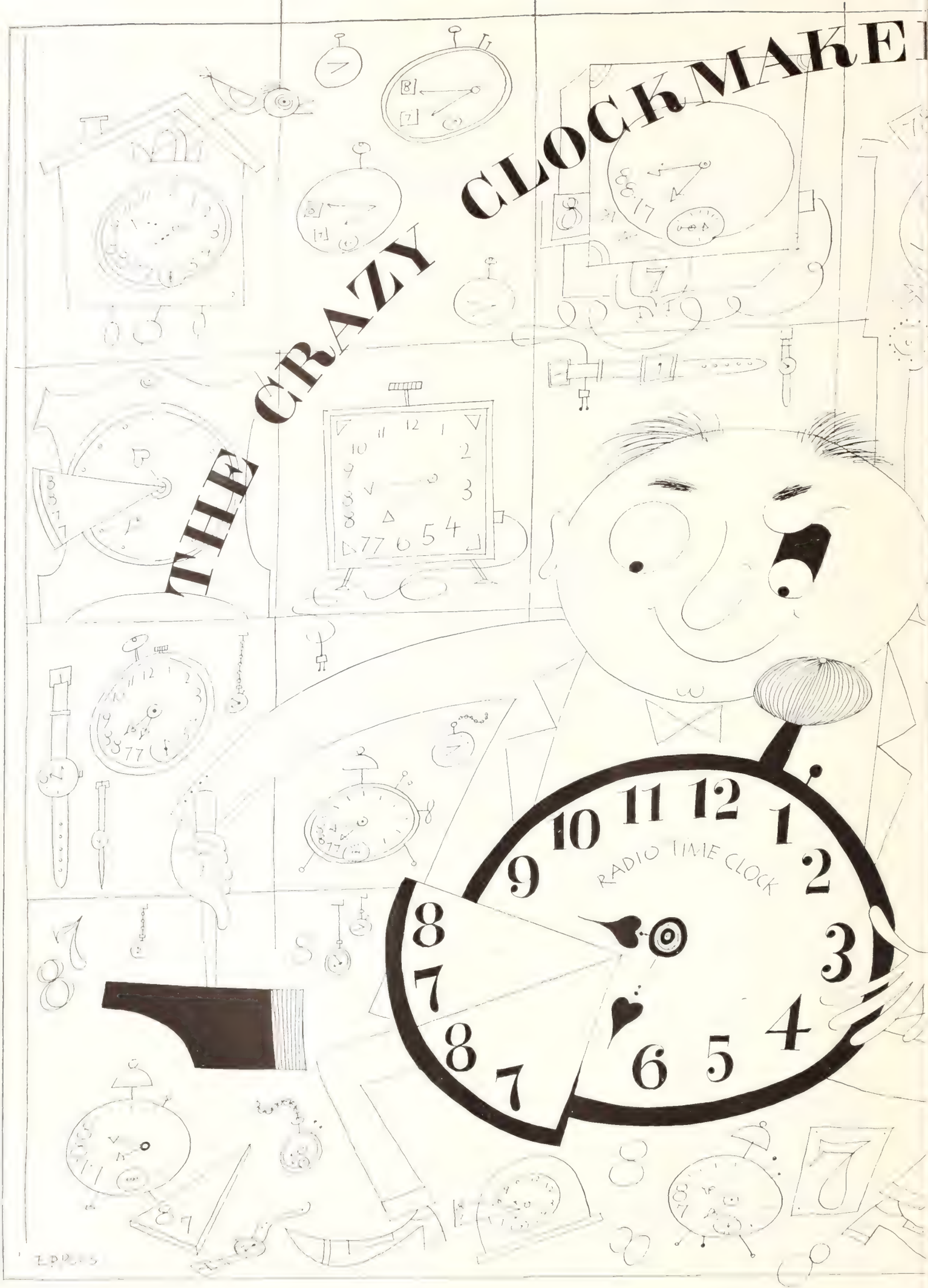
Although Ralph recognized the need to overhaul his ad campaign, he was more than a little skeptical when WBIG officials first approached him with a plan for the d.j. show. After all, as he puts it, "I'd never had any real experience with radio advertising on a large scale." The supermarket show began purely as an experiment. But once Ralph got his feet wet, he decided the swimming was fine.

Today, he sums up his months on the air in this statement:

"I have regained and exceeded my position as far as sales volume is concerned, in comparison with the business I was doing before the two new supermarkets opened in my area. I can continue to offer the lowest prices due to my huge volume, and I am saving 50% on what I was previously spending for advertising. Even with the two new big competitors, I predict that I will have a banner year."

Ralph Scism's cash register results are no accident. They're the end products of a carefully planned, carefully executed air campaign beamed at the housewife. The radio lessons he learned and the type of programing he uses can be applied by all retailers.

(Please turn to page 120)


THE CRAZY CLOCKMAKER
RADIO TIME CLOCK

OF MADISON AVENUE

or, how to make time

Hear about that Madison Avenue clock-maker who blew his brains out the other day?

Used to do a lot of business with agency people, and from listening to their gripes, got an idea that figured to make a mint: a clock that would have *two* 7 to 8 am periods every day. Would be a cinch to sell to radio stations, advertisers and agencies. (E-v-e-r-y-b-o-d-y-'-s looking for more 7 to 8 am radio time.) Then he came across that Katz report on radio listening in 18 TV markets—and grabbed the gun.

It's early morning—evenings and week-ends, too

The special analysis Pulse made for us double-checks the high opinion advertisers have of that 7 to 8 am radio hour. (Reach the whole family . . . get the men before they've gone to work.) But it also shows that there are a lot of evening and week-end hours that are as good as — and better than — that early morning radio time:

> ITEM: *Every day of the week, there are more* men *listening (during the average quarter-hour) between 7 and 11* pm *than between 7 and 8 am. (That's 112 good quarter-hours.)*
>
> ITEM: *On the average, there are a third more* total *listeners from 6 to 10 pm than in the entire daytime span from 7 am to 6 pm. (That's an eye-opener, too.)*

How did we learn these facts? Because we finally figured out what audience composition and sets-in-use data were trying to say.

It takes both to count listeners

You see, "sets-in-use" is based on *all radio homes.* "Audience composition" is based only on *listening homes.* (The distinction is important.) You've got to combine the two to get the total number of listeners at any given period. For example:

> *Audience composition figures show 68 men (per 100 listening homes) at 6 am, and only 38 men at 5 pm.*
>
> *Think you get more men at 6 am?*
>
> *No! Sets-in-use at 5 o'clock are more than double the 6 am figure (22.4 vs. 9.2). When you combine sets-in-use with audience composition, you uncover the fact that there are actually 35% more men listeners in the 5 pm period.*

If you can't join 'em—beat 'em

If you're getting tired of waiting to join the advertisers in those few, highly-sought-after early morning periods, this Katz report will show you how to beat 'em—get even better time. For the study identifies the evening radio hours and the week-end radio hours which win more listeners than the 7 to 8 am time.

The full report is available on request from The Katz Agency, Inc. Send for your copy now, while the supply lasts, to find the time for more profitable Spot Radio advertising.

THE KATZ AGENCY, INC.

National Advertising Representatives

488 Madison Avenue, New York 22, N. Y.

NEW YORK • CHICAGO • LOS ANGELES • ATLANTA
SAN FRANCISCO • DALLAS • KANSAS CITY • DETROIT

BEEF

SPONSOR: Parker's Grocery AGENCY: Direct

CAPSULE CASE HISTORY: *When Jimmy Parker, owner of Parker's Grocery, Mobile, Ala., decided on a sale in which he would sell all cuts of beef at 39¢ a pound, he went to WKAB-TV to discuss the approach. The tiny store on the outskirts of Mobile ended up sponsoring one 30-minute local hillbilly band show on WKAB-TV. No other media were used to advertise the beef sale. On the following day, Parker sold a total of 16,320 pounds of beef at $6,364.80. Time and talent costs for his WKAB-TV program had been $150. He now advertises often.*

WKAB-TV, Mobile, Ala. PROGRAM: Curtis Gordon Ranch

TV results

AIRLINE

SPONSOR: Pan American Airlines AGENCY: J. Walter Thompson

CAPSULE CASE HISTORY: *This airline was planning to open a publicity campaign in Philadelphia, but decided to pre-test it via one announcement over WPTZ. Mary Wilson, star of* Pots, Pans, and Personalities, *an afternoon cooking show, made the announcement at 2:28 p.m., telling her viewers that they could take a short flight without charge by stopping at the Pan-Am city office and getting a free ticket. By 4 p.m., Pan-Am had issued some 400 flight tickets, the total amount available. One WPTZ announcement had done the job of the planned campaign.*

WPTZ, Philadelphia PROGRAM: Pots, Pans, and Personalities Announcement

AUTOMOBILES

SPONSOR: Colony Motors, Inc. AGENCY: William Warren, Jackson & Delaney

CAPSULE CASE HISTORY: *This car dealer aired one live commercial over WABC-TV's* Spotlight on Harlem *on a Saturday night. The Monday following the 60-second announcement on their all-Negro talent show, over 100 potential customers came into Colony's showrooms, and 12 automobiles were sold as a direct result. This sale represented over $24,000 worth of business at a cost of $275. Colony now runs commercials on* Spotlight *every Saturday night, will continue through summer as well.*

WABC-TV, New York PROGRAM: Spotlight on Harlem Announcement

ICE CREAM

SPONSOR: Meadowgold Ice Cream AGENCY: Direct

CAPSULE CASE HISTORY: *Meadowgold Ice Cream sponsors the* Gene Autry Show *on KKTV, Colorado Springs. "Sheriff Jim," a popular local personality, presents the Meadowgold commercials. So effective is this TV effort, that all the Grove Drug Stores, largest chain in Southern Colorado, switched to Meadowgold on 1 April. Said Art Grove, owner of the chain: "After watching the sales results obtained by the Sheriff Jim commercials on the Meadowgold show, I can't afford not to go along with Sheriff Jim." Meadowgold has renewed the show.*

KKTV, Colorado Springs, Colo. ROGRAM: Gene Autry Show

NOVELTY ITEM

SPONSOR: Hassenfeld Bros. AGENCY: Brisacher, Wheeler & Staff

CAPSULE CASE HISTORY: *This manufacturer of a novelty item, "Mr. Potatohead," a toy for pre-school youngsters, advertises on TV only. During an eight-week period, the firm used 13 announcements in the San Francisco market, six of them in KGO-TV's* Super Circus. *The results of this relatively small TV spot buy: sales in excess of eight times the anticipated demand for "Mr. Potatohead"—no other media had been used in this push.*

KGO-TV, San Francisco PROGRAM: Super Circus Announcements

WAR SURPLUS GOODS

SPONSOR: Allied Development AGENCY: Baker Assoc. Adv.

CAPSULE CASE HISTORY: *This war surplus company, located 11 miles from Salt Lake City's center, was recently overstocked with 350 wooden propellers from war surplus target planes. Firm ran a live one-minute announcement over KDYL-TV suggesting the propellers as decorations. As a result of this one announcement on an evening wrestling show, firm sold out the entire stock at 79¢ each. In most cases, propellers were bought as decorations for children's rooms. Firm now consistently uses announcements over KDYL-TV on a weekly basis.*

KDYL-TV, Salt Lake City PROGRAM: Announcement

HOMES

SPONSOR: Pancake Realty Co. AGENCY: Direct

CAPSULE CASE HISTORY: *This local realty company —one of the largest of its type in the Huntington area— covers all phases of buying and selling property. For its promotion of Gunnison Homes sales, the firm bought 10 I.D.'s (10-second) on WSAZ-TV, at a total cost of $165. In these announcements viewers were urged to visit the Cunnison Homes, located approximately five miles outside the city limits. As result, more than 3,500 persons came to the home showing despite the travel distance.*

WSAZ-TV, Huntington, W. Va. PROGRAM: I.D.'s

WGAL-TV
LANCASTER, PA.*



MR. CHANNEL 8

symbol of WGAL-TV's increased power, gives advertisers larger coverage, bigger audience, greater sales potential in WGAL-TV's rich Pennsylvania market area through network and locally-produced programs.

*** rich market includes Harrisburg, York, Lancaster, Reading, Lebanon.**



NOW— the Ford Motor Company, long-time sponsor of WGAL-TV's World News, benefits from this great new Channel 8 power increase. Many other national advertisers using WGAL-TV locally produced shows also see their profit view enlarged. Among them:

BALLANTINE	R.C.A.
ANACIN	NESTLE
SINCLAIR OIL	TYDOL GASOLINE
PYREX	INTERNATIONAL HARVESTER
ROPER RANGES	HAMILTON WATCH

Represented by

ROBERT MEEKER ASSOCIATES

New York Chicago Los Angeles San Francisco

WGAL
AM TV FM
A Steinman Station
Clair R. McCollough, Pres.

New and upcoming television stations

Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 20 April '53)	163	No. of post-freeze CP's granted (excluding 14 educational grants; as of 10 April '53)	325	Per cent of all U.S. homes with TV sets (as of 1 Mar. '53)	50.4%§
		No. of grantees on air	55	Per cent of all homes in TV coverage areas (as of 1 Apr. '53)	75.9%§
No. of markets covered	109	No. of TV homes in U.S.	22,551,500§		

I. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REPRESENTATIVE
Alexandria, La.		62	1 Apr.		21	11.43	0		Barnet Brezner	2833 Lee St.	
Cadillac, Mich.		13	8 Apr.		302	141	0		Sparton Bdcstg. Co.	2301 E. Michigan Ave., Jackson, Mich.	
Cedar Rapids, Ia.	WMT-TV	2	9 Apr.		54	27	0		Amer. Bdcstg. Stns., Inc.	Paramount Theatre Bldg.	Katz
Fresno, Cal.		47	9 Apr.		236	118	0	5,000 UHF	J. E. O'Neill	Wm. Quarton Box 1832	
Great Falls, Mont.	KMON-TV	3	9 Apr.		1.7	.850	0		The Montana Farmer Inc.	414 Second Ave. N.	Avery-Knodel
Greenwood, S. C.	WCRS-TV	21	8 Apr.		18.6	9.3	0		Grenco, Inc.	Box 868 Dan Crosland	Thos. F. Clark
Lewiston, Pa.	WMRF-TV	38	31 Mar.	15 Sep. '53	21.1	10.55	0		Lewiston Bdcstg. Co. (WMRF)	5 West Market St. Thomas W. Metzger	Burn-Smith
Marion, Va.	WMEV-TV	50	31 Mar.	Sep. '53	110	60	0		Mountain Empire Bdcstg. Corp. (WMEV)	Park B'vd. Bob Wolfenden	Donald Cooke
New Brunswick, N. J.		47	2 Apr.		87	49	0		Home News Pub. Co.	127 Church St.	
New Orleans, La.		32	1 Apr.		85.5	48.4	1	174,485 (28 Feb.)	Community Television Corp.	505 Baronne St.	
New Orleans, La.	WMRY-TV	26	2 Apr.		100	54	1	174,485	CKG Television Co. (WMRY)	Melrose Bldg., Houston, Tex.	
Providence, R. I.		16	8 Apr.		209	114.8	1	294,000§	New England TV Co. of R. I.	Industrial Trust Bldg.	
Rochester, N. Y.		27	1 Apr.		265	135	1	177,000§	Genesee Valley TV Co.	40 N. Main St. Gloversville, N. Y.	
Tulare-Fresno, Cal.	KCOK-TV	27	31 Mar.	1 Aug. '53	102	57.74	0	5,000 UHF	Sheldon Anderson (KCOK)	Box 119 Sheldon Anderson	Forjoe

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
Columbia, S. C.	WCOS-TV	25	15 Apr.	15.7	7.9	ABC, NBC	1	20,000 UHF	Radio Columbia (WCOS)	Chas. W. Pittman	Headley-Reed
Harrisburg, Pa.	WHP-TV	55	15 Apr.	25.3	12.6	CBS	1	35,000 UHF	WHP, Inc.	A. K. Redmond	Bolling
Lima, Ohio	WLOK-TV	73	18 Apr.	2	1	NBC, DuM	1	14,000 UHF	WLOK, Inc.	Robert O. Runnerstrom	H-R Reps
Little Rock, Ark.	KRTV	17	5 Apr.	21	11	CBS	1	20,000 UHF	Little Rock Telecasters	Pat MacDonald	Pearson TV
Montgomery, Ala.	WCOV-TV	20	19 Apr.	15.9	8.6	All four	1	9,000 UHF	Capital Bdcstg. Co.	Hugh M. Smith	O. L. Taylor
New Castle, Pa.	WKST-TV	45	12 Apr.	20.8	10.5	DuM	1	26,753 UHF	WKST, Inc.	S. W. Townsend	Meeker TV
Reading, Pa.	WEEU-TV	33	15 Apr.	1.4	.7	NBC, ABC	2	84,700	Hawley Bdcstg. Co.	Thomas E. Martin	Headley-Reed
Rockford, Ill.	WTVO	39	19 Apr.	19.5	9.8	NBC	1	12,000 UHF	Winnebago TV Corp.	Harold Froelich	Weed TV
Saginaw, Mich.	WKNX-TV	57	17 Apr.	20	12	CBS, DuM	1	25,000 UHF	Lake Huron Bdcstg. Corp.	William J. Edwards	Gill-Perna
Wichita Falls, Tex.	KFDX-TV	3	12 Apr.	11.6	5.8	ABC, NBC	2	15,000	Wichtex Radio & TV Corp.	Howard Fry	O. L. Taylor

III. Addenda to previous C.P. listings

These changes and additions may be filled in on original chart of post-freeze C.P.'s appearing in SPONSOR's *9 February issue, and in issues thereafter.*

Austin, Minn., Ch. 6, target 15 June '53; nat'l rep, John E. Pearson; gen mgr., L. L. McCurnin; est. sets, 23,000 (RTMA, dealers)

Bakersfield, Cal., KAFY-TV, new target 1 June '53; net affils. ABC, DuM, NBC; est. UHF sets, 3,500; by 1 June, 10,000

Charleston, S. C., WCSC-TV, to be CBS affil. eff. 15 May '53; gen. mgr., John M. River

Chico, Cal., KHSL-TV, target, 15 Aug. '53; nat'l rep, W. S. Grant; gen. mgr., M. F. Woodling; est. sets, 5,200 (dealers, distributors)

Columbus, Miss., WCBI-TV, target late '53; nat'l rep, McGillvra; gen. mgr., Bob McRaney, Sr.

Fort Myers, Fla., target Nov. '53; gen. mgr., A. J. Bauer

Grand Junction, Colo., KFXJ-TV, target early '54; nat'l rep, Hal Holman Co.; gen mgr. Rex Howell

Greenville, S. C., WGVL, gen. mgr. Ben K. McKinnon, to be ABC affil

Hutchinson, Kans., KTVH, nat'l rep, H-R Television; commercial target 1 July '53

Macon, Ga., WMAZ-TV, to be CBS affil. eff. 23 Sep. '53; gen mgr., Frank Crowther

Muncie, Ind., WLBC-TV, now ABC, CBS, DuM affil.; gen mgr., W. F. Craig

San Angelo, Tex., KTXL-TV, to be CBS affil. eff. 1 July '53; gen. mgr., Armistead D. Rust

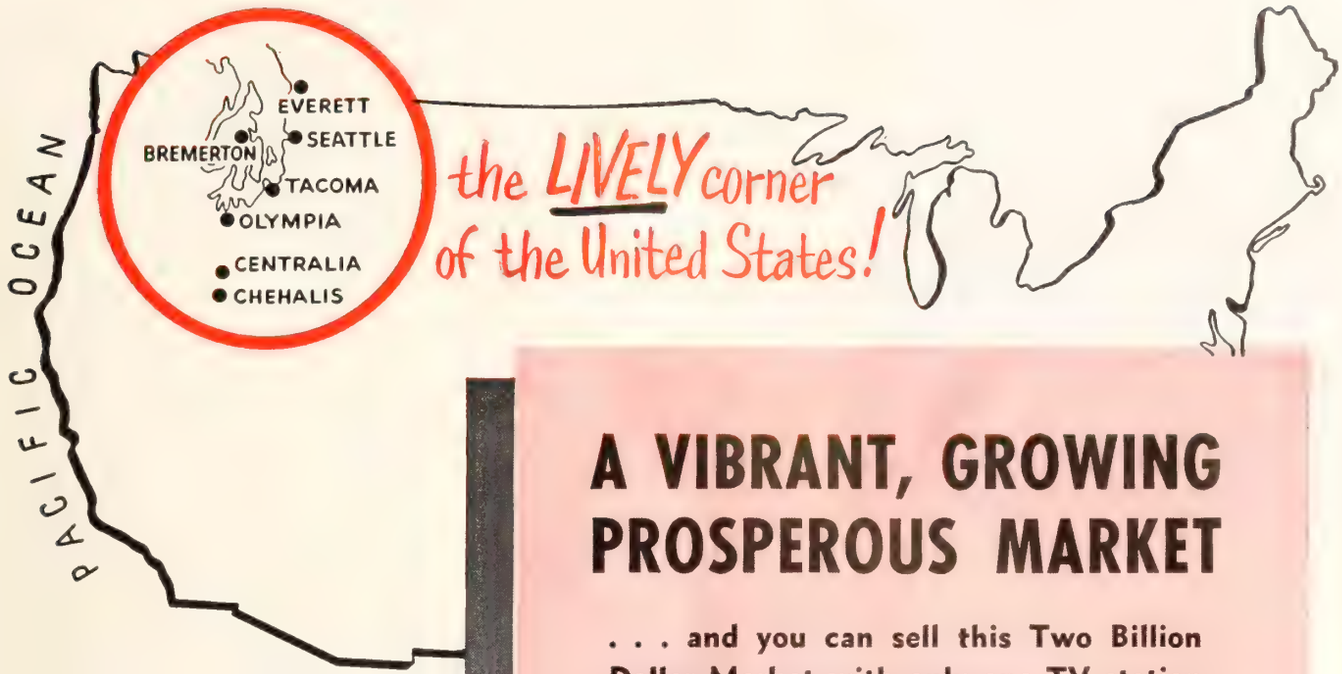
Yuba City-Marysville, Cal., Ch. 52, target 15 Oct. '53; est. sets, 3,000 (dealers)

*Both new C.P.'s and stations going on the air listed here are those which occurred between 30 March and 13 April or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts.

**Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees.

†Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate.

§Data from NBC Research and Planning. Set figures as of 1 March 1953. Where UHF is not specified set figures are VHF.



A VIBRANT, GROWING PROSPEROUS MARKET

. . . and you can sell this Two Billion Dollar Market with only one TV station

Six counties bordering on Puget Sound account for more than half of Washington State's population . . . more than half the state's total retail sales . . . more than half the state's effective buying income.

These six counties lie within the Puget Sound Area served by KTNT-TV, the new station which went on the air in March with basic CBS and Dumont Television Networks.

The Puget Sound Area is **alive** . . . it is **growing** . . . it is **prosperous.** There are 418,100 families; retail sales, $1,316,645,000; effective buying income, $2,416,495,000. Within this area are such cities as Seattle (population, 467,598), Tacoma (143,673), Everett (35,000), Bremerton (29,900), Olympia (16,300). And there are approximately 250,000 TV receivers in this lively area.

You can sell this prosperous market with only one TV station—and that station is KTNT-TV!

KTNT-TV

CHANNEL 11

CBS and Dumont Television for the Puget Sound Area

DUMONT

KTNT-TV, South 11th at Grant, Tacoma 6, Washington

Transmitter strategically located at Tacoma in Middle Puget Sound

Represented nationally by WEED TELEVISION

Represented in Pacific Northwest by ART MOORE & SON, Seattle and Portland



TWENTY YEARS OF SHARED ACCOMPLISHMENT

THIS MONTH John Blair & Company is twenty years old. During these twenty years, the spot radio industry has grown from a depression-born infant to an astonishingly mature adult; to most major-market radio stations, national spot revenue is the primary key to economic health. To virtually all radio stations, national spot revenue is an increasingly important part of the total revenue picture, especially during the past few years, when spot income has surpassed network income.

During these past twenty years, the spot industry and radio stations have faced many problems and the many transitions which can be expected in a growth industry. As a major factor in spot, we, along with the stations we represent, have worked hard to meet these problems and transitions and make our contribution to the development of the industry.

Perhaps the most important problem which has confronted the spot industry during this period has been the threat of television. Competition loomed not only for advertising revenue, but for audience itself. Some industry figures predicted that radio would die.

The radio stations we represent, along with ourselves, were unwilling to accept any such verdict. We, and they, knew that radio and television were basically competitive. Therefore, we reasoned that the two media must be sold by independent sales staffs, each dedicated to its own medium. As a result, in 1948, John Blair & Company created Blair-TV, Inc., a separate corporation with its own sales staff and facilities, devoted entirely to television representation – actually, television's *first* exclusive national representative.

The radio stations we represent welcomed this decision, since it meant that John Blair & Company, as an exclusive radio representative, was free to devote its time exclusively to radio representation. As a matter of fact, John Blair & Company today, five years after the formation of Blair-TV, is a considerably larger company in all respects than it was before the television company was formed.

By the same token, the television stations with which we were associated at that time, and others which have joined the Blair-TV ranks since, welcomed the decision to provide television stations with an exclusive, specialized representation service. The merit of this decision, which was participated in by the stations our two companies represent, has been amply demonstrated by the success of the companies since the decision was made, and by the fact that most major factors in the industry have followed the same pattern in one form or another.

The early days of the spot radio industry were difficult. It was a new advertising medium, requiring a specialized advertising approach, and there were no specialists. The buyers of time were remote from stations, unfamiliar with them, pioneering in a new and unknown medium. So, working with our stations, we brought the station to the buyer. The stations made special audition recordings of key local programs. We provided portable audition equipment and sales effort, so that buyers would know what they were getting for their advertisers' money. At that time, it was a revolutionary procedure. Today it is routine.

Many years ago, we reasoned that salesmen must be supplied with adequate sales tools to do an effective selling job. Consequently, we set up a Sales Development Department, charged with the responsibility of supplying these tools. Again, our stations joined in the mutual effort to equip our salesmen properly, by supplying the basic information, and keeping us supplied, so that the Sales Development Department could fulfill its function. Today, our Sales Development Department, combined with our new Research Department, is larger than the entire New York office staff not so many years ago.

In 1951, conscious of the increasingly important part that research was playing in radio, we added a full-fledged Research Department to our organization. This department does not consist of clerks re-tabulating existing data, but is, instead, staffed with competent research-trained personnel equipped to undertake independent research, which they have done. In the past year, two important projects of benefit to all the industry—"Are You Looking or Listening?" and "The Value of Information Is Measured By Its Reliability," – have been published and distributed to the trade. Again, our stations participated extensively in these projects, in one case sharing the considerable cost of the project.

Yes, our stations and our organization have worked together on a multitude of problems affecting our industry. We have undertaken cooperative promotion efforts in behalf of national spot radio. They have encouraged us in our work with the Station Representatives' Association. We have worked as a team in the development of better local programming to make spot radio a better value for the advertiser.

Our contemplation of our own accomplishments during the past twenty years must be tempered by a realization of the importance of the contribution of the stations we represent to our success –not just that they have paid us our commissions, but that they have worked with us, suggested, advised, responded to suggestions and advice. Perhaps our happiest accomplishment is that we have been able to work in effective partnership with able radio station managements, to the mutual profit of stations and ourselves. And perhaps our happiest augury for the future is the continuation of this teamwork toward the benefit of the national spot industry.



John Blair, Chairman

JOHN BLAIR & COMPANY
BLAIR-TV, INC.

JOHN BLAIR & COMPANY

OFFICES IN NEW YORK • CHICAGO • DETROIT • ST. LOUIS • DALLAS • SAN FRANCISCO • LOS ANGELES

SPONSOR-TELEPULSE ratings of top spot

Chart covers half-hour syndicated film programs

Rank now	Past* rank	Show among top 20 in 10 or more markets Period: 1-7 March 1953 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating†	7-STATION MARKETS		4-STATION MARKETS		3-STATION MARKETS					
				N.Y.	L.A.	Chi.	Wash.	Atlanta	Balt.	Cinc.	Cleve.	Columbus	Det.
1	4	***China Smith,*** PSI-TV, Tableau (A)	25.2		16.2 kecа-tv 8:30pm	10.6 wnbq 9:30pm		17.0 waga-tv 10:30pm				14.3 wbns-tv 9:30pm	10.3 wxyz-tv 8:00pm
2	3	***Cisco Kid,*** Ziv (W)	24.2	10.4 wnbt 7:00pm	12.2 kecа-tv 7:00pm	21.4 wbkb 2:00pm	10.2 wnbw 6:30pm	25.8 waga-tv 7:00pm	20.8 wbal-tv 7:00pm	31.8 wepo-tv 6:00pm	25.0 wnbk 6:00pm	16.8 wbns-tv 7:00pm	24.3 wxyz-tv 7:00pm
3	12	***Range Riders,*** CBS Film, Flying "A" (W)	23.2	5.3 wabc-tv 1:30pm	10.2 knxt 7:00pm		11.6 wtop-tv 1:30pm	16.8 wsb-tv 6:00pm			22.8 wews 6:00pm		
4	10	***Abbott & Costello,*** MCA, TCA (C)	22.8	16.2 webs-tv 10:30pm	16.5 kttv 8:00pm				11.8 wmar-tv 10:30pm	20.3 wlw-t 9:30pm	11.3 wxel 10:00pm	17.5 wlw-c 9:30pm	14.3 wxyz-tv 9:30pm
5	6	***Kit Carson,*** MCA, Revue Prod. (W)	22.7		14.5 kecа-tv 7:30pm	20.4 wbkb 2:30pm		18.8 wltv 6:00pm	13.5 wmar-tv 6:00pm		13.3 wnbk 6:00pm	18.8 wbns tv 7:30pm	
6	7	***Hopalong Cassidy,*** NBC Film (W)	22.3	17.7 wnbt 6:30pm	11.7 kttv 7:00pm	20.4 wbkb 3:00pm	11.4 wnbw 1:30pm	17.8 wsb tv 5:30pm	20.3 wbal tv 5:30pm	16.3 wlw-t 5:30pm	15.5 wnbk 6:00pm	20.5 wbns-tv 1:00pm	17.3 wwj-tv 5:30pm
7	5	***Foreign Intrigue,*** JWT, Shel. Reynolds (A)	22.1	21.4 wnbt 10:30pm	15.0 knbh 10:30pm	11.4 wbkb 10:00pm	21.4 wnbw 10:30pm			21.5 wkrc-tv 9:30pm	22.0 wews 10:00pm		16.3 wibk-tv 10:30pm
8	2	***Boston Blackie,*** Ziv (M)	21.0	7.2 wabd 9:30pm	10.2 knbh 7:00pm	25.0 wbbm-tv 9:30pm				27.5 wlw-t 8:30pm		27.3 wbns-tv 9:00pm	17.5 wwj-tv 6:30pm
9	1	***Superman,*** MPTV, R. Maxwell (K)	20.6		9.7 kecа-tv 8:30pm	18.2 wbkb 7:30pm		16.3 wsb-tv 7:00pm		12.8 wkrc-tv 6:30pm	12.8 wnbk 6:00pm	14.8 wbns-tv 6:00pm	15.5 wxyz-tv 6:30pm
10	9	***Wild Bill Hickok,*** W. Broidy (W)	20.3	7.9 wabd 7:00pm	13.9 ktla 6:00pm	17.6 wbkb 1:30pm	15.0 wtop-tv 1:00pm	17.8 wsb-tv 5:30pm	20.5 wbal-tv 7:30pm	22.3 wkrc-tv 6:30pm	13.3 wnbk 6:00pm	28.8 wbns-tv 6:00pm	12.8 wxyz-tv 6:30pm
11	8	***The Unexpected,*** Ziv (D)	19.8		5.4 kecа-tv 8:00pm	17.0 wbbm-tv 9:30pm		16.0 waga-tv 10:30pm	11.5 wbal tv 10:30pm			26.8 wbns-tv 9:30pm	
12		***Favorite Story,*** Ziv (D)	19.2	10.2 wnbt 10:30pm	9.7 kttv 8:30pm	16.8 wbbm-tv 9:30pm	13.4 wnbw 10:30pm				19.3 wews 10:30pm		15.3 wjbk-tv 10:30pm
13	14	***March of Time,*** March of Time (Doc.)	18.2	4.5 wnbt 7:00pm	4.9 kttv 7:30pm	8.2 wbkb 10:00pm	10.4 wtop-tv 10:30pm	11.3 waga-tv 7:00pm	7.3 wbal-tv 7:00pm	16.0 wepo-tv 9:30pm	8.5 wews 7:30pm	14.3 wbns-tv 7:00pm	12.3 wjbk-tv 7:00pm
		Shows among top 20 in 4 or more markets (ranking omitted)											
		Dangerous Assign., NBC Film, Donlevy (A)	23.0	13.0 wnbt 10:30pm	14.2 knbh 10:30pm	13.6 wbkb 10:00pm	11.4 wmal-tv 9:30pm		15.0 wbal-tv 10:30pm		20.3 wnbk 10:30pm		
		Gene Autry, CBS Film (W)	20.3		7.9 knxt 7:00pm								
		Doug. Fairbanks Presents, NBC Film (D)	20.2	17.4 wnbt 10:30pm		10.6 wgn-tv 9:30pm							13.3 wwj-tv 10:30pm
		Jeffrey Jones, CBS Film, L. Parsons (M)	16.0							12.8 wepo-tv 9:30pm			12.8 wjbk-tv 6:00pm
		I Am the Law. MCA, Cosman (M)	15.9	4.3 wabd 8:00pm	5.2 klac-tv 8:00pm		7.4 wttg 8:00pm		15.5 wbal-tv 10:30pm				13.3 wxyz-tv 9:00pm
		Dick Tracy, Snader (M)	14.1	10.2 wnbt 6:00pm			11.8 wttg 5:30pm		14.8 wbal-tv 6:30pm				10.3 wxyz-tv 7:00pm
		Cowboy G-Men, United Artists TV (W)	12.9	3.5 wplx 5:30pm						16.3 wepo-tv 1:30pm		18.5 wbns-tv 6:30pm	11.3 wwj-tv 2:30pm

Show rate symbols: (A) adventure, (C) comedy, (Dr) drama, (Doc) documentary; (K) kid show; (M) mystery, (W) western. Films listed are syndicated, half-hour length, broadcast in four or more of above markets. †The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market as of 1-7 1953. While network shows are fairly stable from one month to another, in the markets which they run, this is true to much lesser extent with syndicated shows. This should be

A new chart will appear in the 18 May issue

lm shows

:ially made for TV

2-STATION MARKETS				1-STATION MARKETS			
Birm.	Bost.	Dayton	Mpls.	Buffalo	NewOr.	Seattle	St. Louis
32.3 wafm-tv 9:30pm					**45.0** wdsu tv 10:00pm	**49.3** king-tv 9:30pm	**46.0** ksd tv 10:00pm
31.3 wbrc-tv 5:30pm	**19.3** wnac-tv 5:30pm		**12.5** kstp-tv 11:30am	**34.5** wben-tv 5:00pm	**29.5** wdsu-tv 5:00pm	**45.8** king-tv 7:00pm	**43.0** ksd-tv 4:30pm
	25.3 wbz-tv 7:00pm		**23.3** wcco-tv 5:00pm		**54.5** wdsu-tv 6:00pm	**41.5** king-tv 7:00pm	
		22.3 wlw-d 9:30pm	**18.8** kstp-tv 5:00pm		**54.0** wdsu-tv 9:30pm	**50.0** king-tv 9:30pm	
24.3 wafm-tv 6:00pm	**10.8** wnac tv 5:30pm	**24.3** wlw-d 6:00pm			**44.0** wdsu-tv 2:30pm		**41.0** ksd-tv 2:30pm
	11.5 wbz-tv 1:00pm	**13.3** wlw-d 6:00pm	**26.5** wcco-tv 6:00pm	**38.0** wben-tv 3:00pm	**43.5** wdsu-tv 2:00pm	**37.3** king-tv 6:00pm	**31.0** ksd-tv 9:30am
	20.3 wnac-tv 10:30am				**55.0** wdsu-tv 9:30pm		**24.5** ksd-tv 11:00pm
	28.3 wnac-tv 7:00pm	**25.3** whio-tv 9:00pm	**30.8** wcco-tv 9:30pm	**26.5** wben-tv 11:30pm			**25.5** ksd-tv 11:30pm
25.0 wafm-tv 6:00pm			**14.3** kstp-tv 7:30pm	**43.5** wben-tv 7:00pm	**28.5** wdsu-tv 5:00pm	**25.3** king-tv 5:00pm	**35.5** ksd-tv 5:30pm
22.3 wafm-tv 6:00pm	**8.8** wnac-tv 5:00pm	**12.0** wlw-d 6:00pm	**16.3** wcco-tv 5:00pm	**28.0** wben-tv 1:00pm	**46.0** wdsu-tv 3:30pm	**24.3** king-tv 5:00pm	**37.5** ksd-tv 12noon
	12.3 wnac-tv 6:30pm	**19.3** whio-tv 10:00pm	**22.3** wcco-tv 9:30pm		**56.5** wdsu-tv 9:30pm		
	21.0 wnac-tv 10:30pm		**23.8** wcco-tv 9:00pm				**51.0** ksd-tv 9:30pm
14.8 wafm-tv 6:30pm	**11.3** wnac-tv 6:00pm	**8.8** whio-tv 6:30pm	**19.5** kstp-tv 5:30pm	**57.0** wben-tv 9:30pm	**31.0** wdsu-tv 11:00pm	**50.8** king-tv 9:30pm	**51.0** ksd-tv 9:30pm

				49.5 wben-tv 9:30pm	**54.5** wdsu-tv 7:30pm		
			21.3 wcco-tv 6:30pm			**28.5** king-tv 5:00pm	
	19.3 wbz-tv 10:30pm		**23.3** kstp-tv 9:30pm				**37.0** ksd-tv 10:30pm
	20.3 wbz-tv 10:30pm						
					44.0 wdsu-tv 10:00pm		
	23.5 wbz-tv 6:00pm						
			14.8 wcco-tv 4:30pm				

to last month's chart. †See Film Notes column for explanation of when analyzing rating trends from month to month in this chart. ng has been changed from weighted to average basis

SOR *wishes to thank readers who have made estions resulting in improvements in this chart.*



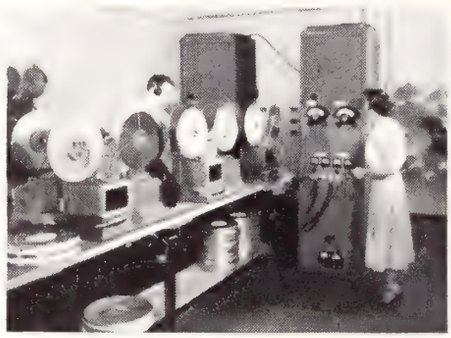
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JU 2-3970

Film notes and trends*

Top 20 chart: Starting this issue, SPONSOR's chart of the Top 20 syndicated half-hour film shows, changes in one important respect. The average rating on which program standing is based has been modified from a "weighted" rating to a strictly arithmetical average. Previously ratings in a given market counted toward the average rating only in proportion to size of the audience in that market. Now all markets count equally.

Instead of reflecting proportion of its audience in total population of markets listed for a show, new rating is a measure of a show's *average ability to attract audience* within markets listed on the chart.

This change is in addition to last month's modification in which shows playing under 10 markets were excluded from ranking in order.

In making these changes SPONSOR has attempted to bring the chart closer to being a fair yardstick of syndicated film programing. But the editors urge that users of this information bear in mind that no rating chart should replace common sense analysis in making a program buy. While landing as Number One in this chart is a mark of distinction for any film, the show in 15th place or one that doesn't even place may be a better buy for you depending upon your sales objective and who you want to reach.

▼ ▼ ▼

All-market sale: Virtually every U. S. TV market will soon be carrying NBC Film Syndication Division's *Dangerous Assignment.* Show has been sold in 96 markets, in some cases for airing in near future. That's near 100% of nation's television cities to date, NBC Film reports.

▼ ▼ ▼

10,000 film shows: Extent to which film programing has been made available to and produced for TV is indicated by recently published seventh

*See new TV film top 20 chart, p. 60.

edition of "TV Film Program Directory." Book has 10,000 shows listed and indexed. It has doubled in size in less than a year, indicating rapid growth of the film programing end of television. Book is published by Broadcast Information Bureau, 535 Fifth Avenue, New York.

▼ ▼ ▼

Film in post-freeze markets: *Ramar of the Jungle*, adventure series produced by Arrow Productions, has been sold in over 30 markets. Recent cities signed include: New York, Louisville, Phoenix, Portland, and Salem, Ore., Spokane, Yakima, and Bellingham, Wash. Latter five are post-freeze markets, pointing up extent to which new stations have been gobbling up film programs.

▼ ▼ ▼

Kinescoped commercials: Experiment conducted for Community Chests and Councils of America may suggest an approach for commercial film makers. CBS TV is making film commercials for Community Chests' fall campaign by kinescope method. Actors work live before TV cameras which feed signal directly to kinescope apparatus. Optical effects are provided electronically at the control board.

Executive at Community Chests headquarters told SPONSOR first commercials produced by kinescope method compared in quality to good 35mm. films. Objective in using kine, of course, was cost cutting.

Martin Seifert, Community Chests' associate director of radio-TV films, supervises filming of commercials. Matthew Harlib is director, and William Workman coordinates production for CBS TV.

Networks and unions furnished services to Community Chests. Talent used included Betty Furness, Ed Herlihy, Dennis James, Rex Marshall, Margaret Lindsay, and Dick Stark.



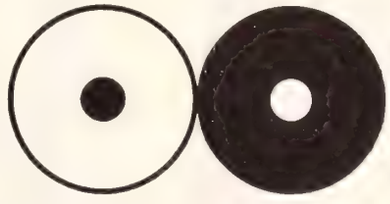
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MONEY-MAKING 1ST from WORLD!

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★ EXCITING E

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★ FINE MUSIC




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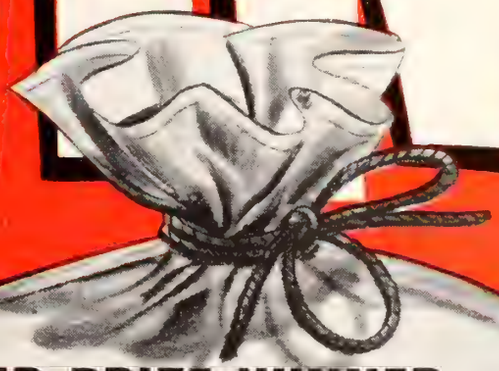
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10 FUN-PACKED APPEALING GAMES!

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2. HOLLYWOOD HOOPLA
3. LET'S GO SOMEPLACE
4. WHOOZIT-WHATZIT
5. LOVE STUFF
6. BONUS TIME
7. SPORTS STUFF
8. CONCERT CORNER
9. MUSICAL TELEPATHY
10. OUT OF THE HAT

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CINCINNATI HOLLYWOOD

Radio

...and now a message from our sponsor TV

by Bob Foreman

Among the many things about which I know nothing at all is the question of whether the advertising courses in colleges and other academic locales-for-instruction are training enough people in the ways of television copy. If they are, the next question is—is this training basically sound? Both are very important queries, made even more so by the costliness of the medium of TV and amount of money being expended in it.

As in all advertising (or any other phase of business for that matter), the best training grounds are, of course, those located on the premises of the business itself. The work there is naturally less academic, thus more realistic, and hence, more practical than that which can be offered in any abstract environ such as a school provides. However, as most of us can recall with utter dismay, the big hurdle in obtaining your first job in advertising makes dramatic the need for down-to-earth experience.

It's the getting of this experience, then, that is the big problem for the tyro TV copywriter, one that he or she can partly solve either by taking a good course in the subject and/or getting any kind of job in an agency, film producer's firm, network, or allied business where copy problems come up daily and in practical forms and where every employee has more or less of an open sesame to all phases of the business. Actually, it is to the industry's advantage to provide new blood. In fact, it is the industry's responsibility. The 4A's recognizes this with periodic exams as well as recommended studies and training programs. Many agencies are also trying to shoulder part of the burden themselves.

But, to get back to my opening remarks about the need right now for skilled TV copywriters. This need is acute, in my opinion. More so than that for print writers ever was, although there never has been an over-abundance of good writers of space advertising.

The pressure on the television writer of today is usually way out of line with his experience. This is caused by the fact that the money going into TV time and talent in even the most modest show of the medium is nothing short of frightening, and, if the reason for spending all these advertising dollars is to get the right kind of commercial message across in the few minutes alloted, it should be within the realm of possibility for an advertiser to have some assurance that his televised copy is sound, practical, and likely to produce the desired results

Researching the copy's effectiveness by any of the so-called pre-testing techniques which are springing up here and there these days won't solve this by a long shot. All are either so obvious as not to warrant wasting time with, or misleading because they tend to substitute charts for thinking and generalities where only specifics apply. Thus the writer must of himself have sufficient experience and background to make the right arbitrary decisions and make them fast. Such a TV copywriter is among today's most valuable commodities. What a world of information and insight he must have!

He must not only know how to write, how to organize appeals and themes in words, but he must have that third eye which informs him when a progression of pictures in motion can and will put across the thought he is after. This latter facet of his ability is, of course, the big one. If he possesses this extra-sensory vision, he will see the entire commercial before a word is put on copy paper or on storyboard. His transitions will be smooth as silk, his choice of opticals relevant. His selection of medium or close shots, his use of superimpositions, and his staging of the selling lines plus the cast of selling-characters, will be dramatic as well as persuasive. His sense of visual organization and of composition within the visual field of each scene will go to make

Bob Foreman's "ideal" television copywriter

1. *First he must know how to write so that he can organize appeals of a product and themes of an advertising campaign in words.*

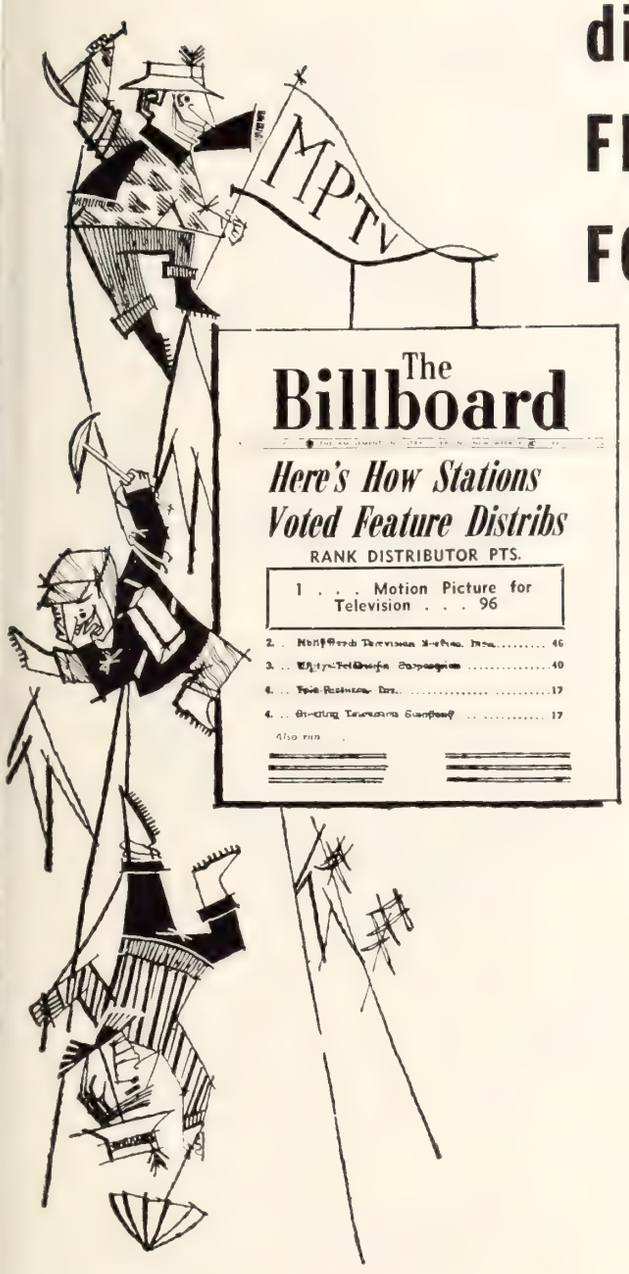
2. *But more important he must have extra-sensory vision, a "third eye" which informs him when a progression of pictures in motion can and will put across the thought that he is trying to express.*

3. *With this vision, he can see the entire commercial before a word is set down on paper or storyboard. Hence his transitions will be smooth as silk, his choice of opticals relevant. Every visual device he chooses will work toward building drama and persuasiveness.*

4. *He will produce superb commercials because of the combination of his skills. Lacking even one of the essential factors, his copy would be mediocre, his value to an agency or client practically nil.*

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By the TV Stations of the Nation.

Our function is to supply TV stations with . . .

- the largest and most complete selection of feature film programs, westerns, and serials for TV.
- the finest "on the spot" distribution service . . .

and beyond question

- QUALITY

This we have done and will continue doing to the very best of our ability.

There is an MPTV branch office with a complete "on hand" film selection in your area:

New York	655 Madison Ave.	E. H. Ezzes
Boston	216 Tremont Street	Fred Yardley
Chicago	830 N. Wabash Ave.	John Cole
Dallas	3905 Travis Street	Ken Rowswell
Detroit	2211 Woodward Ave.	Art Kalman
Los Angeles	9124 Sunset Blvd.	Dave Wolper

SEE US AT THE NARTB SHOW IN APRIL . . .

Call or write your local representative

MOTION PICTURES FOR TELEVISION, INC.

655 Madison Avenue, New York City 21, TEmpleton 8-2000

off the press

RADIO RESULTS*

(1953 edition)

and

TV RESULTS*

(1953 edition)

*Mailed early in April to all SPONSOR subscribers. Extra copies one dollar each. Quantity prices available on request.

SPONSOR 510 Madison Ave., N. Y. 22

The magazine that radio and TV advertisers USE

for a superb commercial. Lacking even one of these factors, his copy can be no better than mediocre.

True, a skilled storyboard artist, plus an expert film producer, can sometimes save the inept writer's hide if the job is not too badly conceived. But my subject is not how to make up for poor copywriting. It is merely to point out that the men and women now engaged in preparing television advertising have quite a task before them. They must know the philosophies of advertising, the vagaries of words, the aesthetics of pictures and piled atop of all this, the master-mechanics of film and live production. As of a few weeks ago, they also had to learn a whole raft of union regulations, each of which vitally affects what is written from a cost standpoint.

commercial reviews

TELEVISION

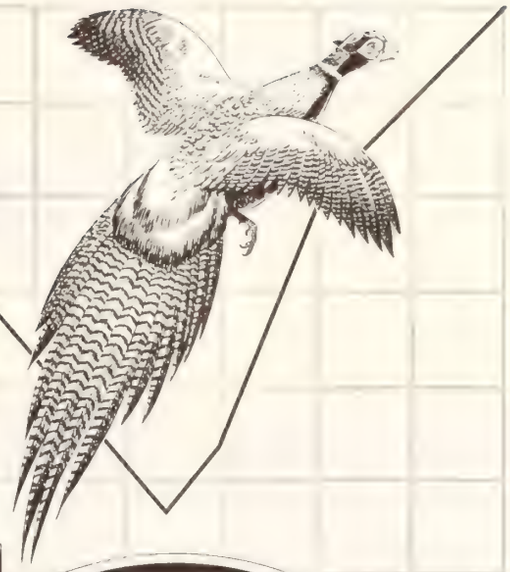
SPONSOR: ***Bristol-Myers Bufferin***
AGENCY: ***Young & Rubicam***
PROGRAM: ***Alan Young Show, CBS***

Certainly a lot of copy is packed into the Bufferin commercial which was featured on the Alan Young opus of a recent Sunday. A great many visual ideas. A lot of different techniques, too. Yet, they seem to add up to a fast-moving and effective piece of drug copy.

The announcement opened up with a (costly) combination of live action and animation — an animated drum beating, onto which was supered the head of a damsel suffering with a headache. The throb of the headache was made graphic by the audio of the drumbeat.

Next, we got one of those diagrammatic travelogs through the esophagus, first with aspirin and then with Bufferin. By simple animation, the contrast in Bufferin's speed of getting-to-work was depicted. Then came live footage of the package and a woman's face in profile swallowing the tablet while the voice-track made mention that aspirin often upsets the stomach, but Bufferin doesn't. In the last instant, the voice and the visual were somewhat at odds, for which we can only say—Thank goodness. ★ ★ ★

Shooting for more sales in Southern California?



FEB. 1953 RATINGS
Weekly Average
6 PM - MIDNIGHT

	ARB	PULSE
KNBH	25.6	26.0
2nd Sta.	20.6	20.0

Mon. thru Fri. Noon-6 PM

	ARB	PULSE
KNBH	19.7	22.0
2nd Sta.	18.6	22.0

FEB. 1953
five top shows in
Southern California

	ARB	PULSE
1.	Sta. X	Sta. X
2.	KNBH	KNBH
3.	KNBH	KNBH
4.	KNBH	KNBH
5.	Sta. X	KNBH

KNBH FIRES BOTH BARRELS TO BAG MORE PROFITS FOR YOU!

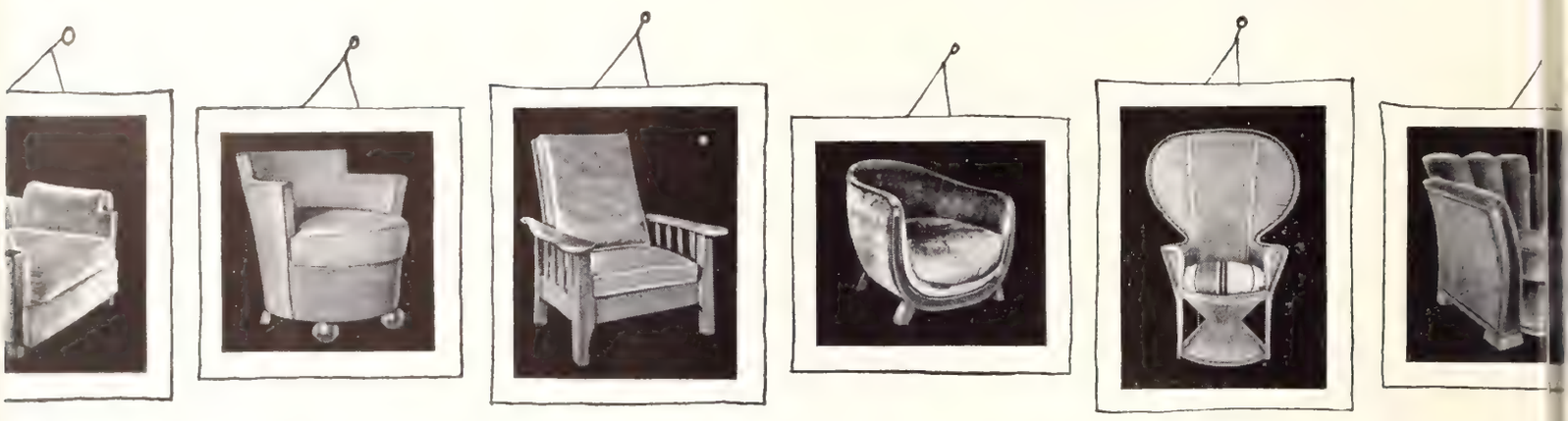
Southern California spends *$120. more per capita* on retail sales than the average for the United States! That's the best proof that the KNBH area is where your TV advertising can build more sales for you. For proof about which station gives you best coverage, look into the double-barreled shotgun above!



NBC HOLLYWOOD

KNBH *Channel* **4**

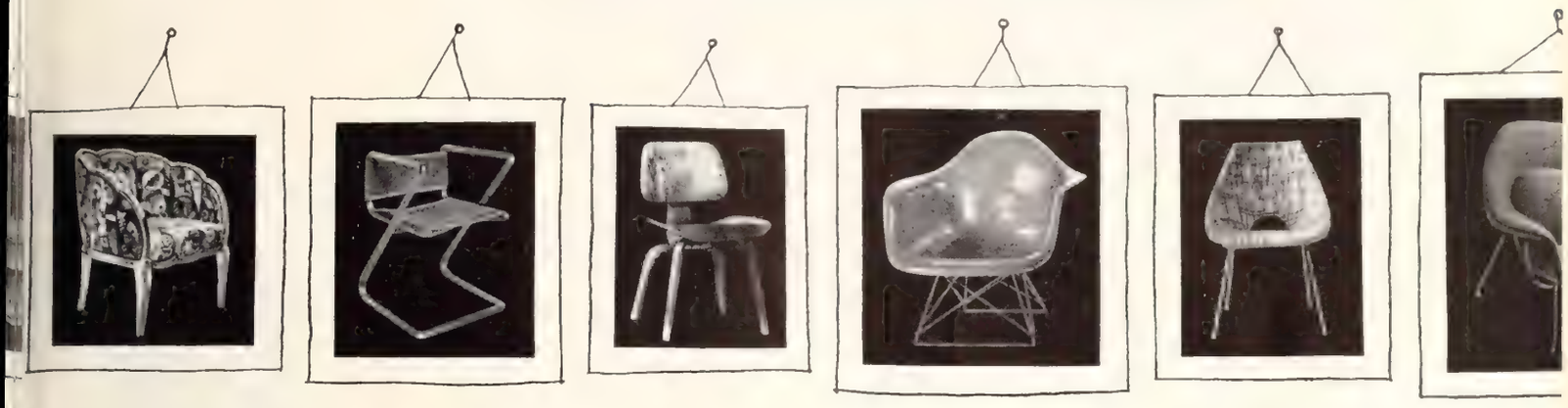
Sitting pretty...thanks t





KMOX!

Over the years, "Uncle Dick" Slack, St. Louis furniture tycoon, has seen some sweeping changes in the styling of the furniture he sells—but none in the advertising he buys to sell it. Today, as he has for more than two decades, Uncle Dick relies most on 50,000-watt radio station KMOX.



It began 20-odd years ago when he found himself competing with three other furniture dealers on the same block. That got his dander up and brought him to KMOX. At the time, Uncle Dick was short on budget, so KMOX fixed him up with a low-cost schedule of two-a-day announcements. And in no time at all, Uncle Dick's business was booming.



It continued to boom, year after year. Today—after more than 1,000 consecutive weeks on KMOX—Uncle Dick's radio schedule has increased to 14 quarter-hours per week, all on KMOX. And his furniture business has expanded to three giant stores and four huge warehouses.

At this moment, Uncle Dick is sitting pretty, secure in the knowledge that KMOX *consistently reaches more of his prospects than any other St. Louis advertising medium!*

If, like Uncle Dick, you'd like to turn the tables on your competition, call us or CBS Radio Spot Sales. We'll furnish you with a success story of your own.

REPRESENTED BY CBS RADIO SPOT SALES **KMOX**

"THE VOICE OF ST. LOUIS" • 50,000 WATTS • CBS OWNED

SPONSOR Asks...

Surveys show many consumers don't believe claims of air as well as print advertisers. Do the surveys mean advertising isn't operating efficiently?

THE PICKED PANEL ANSWERS



Mr. Upton

It is certainly a fact that in some instances advertising is not believed; and some of it shouldn't be. Advertising is a mouthpiece for people and unfortunately there are a few individuals who have a little trouble staying with the truth. It is these few who abuse advertising and the criticisms they cause are wrongly leveled at the whole business.

To say, however, that advertising isn't operating efficiently because of these abuses, is sheer nonsense. Much of the research that discloses this disbelief is unsound. It's psychologically easy for people to tell you they don't believe in advertising. That makes them brighter than the whole advertising business. But — go into their homes. They're using advertised products and even though they may not know it—believable advertising played its part in the sale to them of many of those things.

Advertising is simply a tool for talking to masses of people. It continues to do that job with remarkable efficiency. And the audiences we talk to know that for the most part they are hearing the truth. Phoniness is quickly apparent to most people and particularly so on television. Advertising that isn't truthful obviously doesn't deserve to be believed—and won't be. That kind of advertising never did work efficiently.

But, from the standpoint of believability, the great majority of advertising in all media is working at high efficiency and continues to be the most efficient means business has to spread the news about the "unbelievably" wonderful products American manufacturers are inventing and improving every day.

JOHN D. UPTON
V.P. charge N. Y. Service
N. W. Ayer & Son, Inc.



Mr. Hausberg

NO! In every field where competition is intensive and advertising extensive there are certain advertisers who seek an advantage by making exaggerated or false claims. For these opportunists such an advertising policy, in the long run, is not effective if in the same field there are other advertisers presenting convincing, believable statements of their product's superiority.

Television has opened up new opportunities for the advertiser interested in false or exaggerated claims for what cannot be said in words, often can be intimated visually. I can attest to the effectiveness of such presentations as only within the last week I purchased a can of a well known car polish I had seen applied in a TV commercial by a beautiful model to a dingy car finish. Before my eyes it became beautiful and shiny "without rubbing." Realization that I had been taken came several hours and two arms later. Needless to say, I am not a future potential customer for any product of this manufacturer.

It is unfortunate that broadcasters and publishers are not more interested in curbing unfounded advertising claims. One forward step they could take, in addition to the more obvious, would be to not only carefully review all so-called "scientific" claims, but make this evidence available for review by other advertisers. The fact that such a review by competitors was possible would reduce false claims without injury to the honest advertiser.

WILLIAM HAUSBERG
Advertising Manager
Lehn & Fink Products Corp., N.Y.C.



Mr. Cumings

I have seen only one "survey" which purports to show that consumers don't believe claims of air as well as print advertising. The key question in this survey which covered only one market in the U. S. was "Which cigarette brand do you think is most annoying or irritating in its advertising?"

This question is—to say the least—

loaded. The poor respondent isn't even given an opportunity to say whether or not he thinks cigarette advertising is annoying or irritating; he is told that it is! And isn't it pretty silly, in the case of cigarette advertising, to break down replies by media when all cigarette advertisers use their individual selling themes in all media?

We have many surveys that prove beyond the shadow of a doubt that consumers do believe claims of air as well as print advertising.

THAYER CUMINGS
Vice President
BBDO, N. Y. C.



Mr. Cunningham

Many casual surveys are made under auspices that no self-respecting research man would support.

Unfortunately, the conclusions of these surveys very often find their way into print and give a completely false idea about the reliability of advertising to many people, very often in important places.

To give one example: A survey was recently made in Boston by the students of an economics course in one of the colleges up there. The students, as part of their training, did the interviewing. One of the conclusions of this survey was: Over 70% of those interviewed expressed disbelief in *most* advertising.

I do not know what question was asked in this Boston survey that produced the above conclusion. But it is completely out of line with the conclusions on the same subject reached in surveys made by well-established research authorities.

One can only conclude that the question was asked in such a way that the respondents immediately thought of advertising that was objectionable to them and extended their irritation across the whole broad field of advertising.

It is to be hoped that the reorganized Advertising Research Foundation under Edgar Kobak may successfully evaluate this kind of research.

JOHN P. CUNNINGHAM
Executive v.p.
Cunningham & Walsh, N.Y.C.



WHEN TELEVISION



gives complete coverage

BECAUSE

ITS POWER IS NOW A FULL 190,000 WATTS

NOW THE MOST POWERFUL TV STATION IN NEW YORK STATE

HIGHEST TOWER IN CENTRAL NEW YORK STATE

REACHES 26 COUNTIES IN THE HEART OF NEW YORK STATE

SEE YOUR NEAREST KATZ AGENCY

WHEN TELEVISION ***SYRACUSE***

CBS • ABC • DUMONT

A MEREDITH STATION



agency profile

S. James Andrews

Radio-TV director, Maxon, Inc.

A lot of people have benefited from accidents, but Jim Andrews, radio-TV director of Maxon, Inc., has been especially fortunate in this respect.

Item: He got an early start toward a cosmopolitan viewpoint by being born prematurely in New York City while his parents were en route from Virginia to Michigan.

Item: Much later in life he got back in the agency field because he bumped into a friend who, knowing of his reputation as a writer for the *Saturday Evening Post* and *Liberty*, tipped him off to the fact that Fuller, Smith & Ross were looking for a short story writer to do the tale-type ads for Statler Hotels. His 12 years in the agency line didn't seem as important as his ability to write short stories. Fred Wakeman, a young assistant he hired, later wrote *The Hucksters!*

Item: Still later, when Westinghouse wanted to go into radio advertising he seemed to be the only one around FS&R with radio experience. Since then Jim has been solidly entrenched in the radio-TV aspects of agency operation.

Indicative of Jim's thinking on the subject of radio vs. TV is the fact that Maxon's top air users have not neglected one medium for the other. Gillette uses both media for its boxing bouts, ditto Hotpoint on *Ozzie & Harriet*, and Snow Crop on Arthur Godfrey's morning program.

In Jim's own words, "It just doesn't make sense for an advertiser with truly national distribution to concentrate his budget too heavily in TV. Using the most optimistic figures, television reception is within reach of 66% of the country's population. Within this area an average of 72% of the families own TV sets. Thus, with a rating of 100 it is still only possible to reach about 50% of the total population. You can't afford to ignore the other half; that's where radio comes in—to supplement TV coverage in non-TV markets and reinforce it in TV areas."

Beside his commercial viewpoint on radio, Jim has a definite sentimental attachment to the medium: He celebrated his 30th year in radio last year, starting as a college dance band leader over the Detroit *Free Press* station in 1922. But now he's definitely a New Yorker. Not only does he live within a five-minute walk of his office but his son was born (also prematurely) in the same New York hospital in which Jim was delivered. ★★★

another 1ST for KDUB-TV Lubbock, Tex.



NOW IN USE

Seventeen thousand, five hundred square feet of production space designed to assure artistic and mechanical perfection

SINCE NOMEMBER 1952

KDUB-TV, first TV station on the air in West Texas, has been telecasting on channel 13. Here are 317,700 potential customers with the third highest per capita income in the nation!

SALES HUB OF THE SOUTH PLAINS MARKET
KDUB TV
LUBBOCK, TEXAS CHANNEL 13

EFFECTIVE POWER
35,000 WATTS VISUAL
17,500 WATTS AURAL

affiliates: CBS Du Mont Paramount

National Representative AVERY-KNODEL, INC.

W. D. "DUB" ROGERS — President
MIKE SHAPIRO — Commercial Mgr.

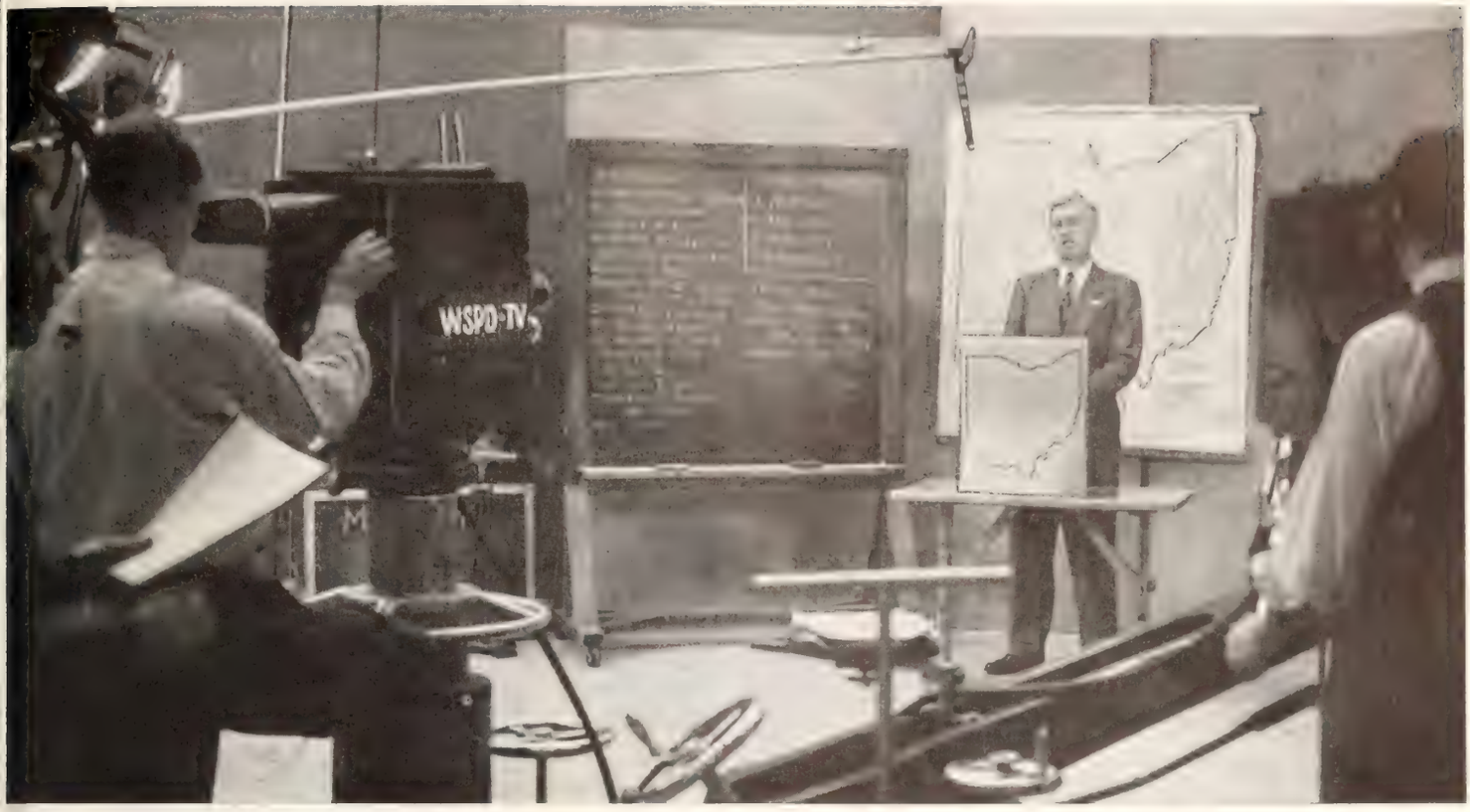


WSPD-TV
and the
UNIVERSITY OF TOLEDO
Present
T. U. TELESTUDY
"HISTORY OF OHIO"
"MODERN HOMEMAKING"
"A CHILD AND HIS WORLD"
"ARTS AND APPRECIATION"

The

On October 15, 1952, Station WSPD-TV, Toledo, Ohio, began broadcasting daily TV courses — one Monday, Wednesday and Friday on the history of Ohio, the other Tuesday and Thursday on homemaking. The programs, part of Toledo University's adult education program, were developed by WSPD-TV executives with Murray W. Stahl, university TV and radio coordinator.

The first course, taught by Dr. Randolph C. Downes, an authority on Ohio history, was considered appropriate because of the 1953 Sesquicentennial of Ohio statehood. The homemaking course, taught by four university home economics instructors, covered topics as diverse as table setting,



"Public" in Public Service

home-furnishing, kitchen planning, textiles, clothing selection and care, and budgeting. Assignments were received and returned by mail. Students taking the course for credit received textbooks and study guides and took final examinations at the university. TV time, of course, was provided by WSPD-TV at no cost.

Response from the community was so enthusiastic that two more courses were selected for Spring, and commenced February 2, 1953. Dr. Ada Dawson Stephens, T.U. associate professor of education and an outstanding child care authority, teaches Monday, Wednesday and Friday, and Mrs. Alvin Bippus, instructor at the Toledo Museum of Art, leads the Tuesday and Thursday course. Course materials for the latter include slides from a 14,000 piece collection. Painting, sculpture, glass, architecture, ceramics and graphics are covered in this course, called "Arts and Appreciation."

In addition to Toledo, the spring courses have brought responses from 55 surrounding Ohio communities and 6 communities in Michigan. Further information on these public service programs may be obtained from Station WSPD-TV.

Programs like these are typical of the public service philosophy of every one of the seven radio and four television stations of the Storer Broadcasting Company. For 26 years this policy has built a bond between station and listener. Storer stations serve the "public."

STORER BROADCASTING COMPANY

WSPD-TV — Toledo, Ohio
WJBK-TV — Detroit, Mich.
WAGA-TV — Atlanta, Ga.
KEYL-TV — San Antonio, Texas

WMMN — Fairmont, W. Va.
WSPD — Toledo, Ohio
WJBK — Detroit, Mich.
WAGA — Atlanta, Ga.
WWVA — Wheeling, W. Va.
WGBS — Miami, Fla.
WSAI — Cincinnati, Ohio

TOM HARKER, V. P., National Sales Director

NATIONAL SALES HEADQUARTERS:

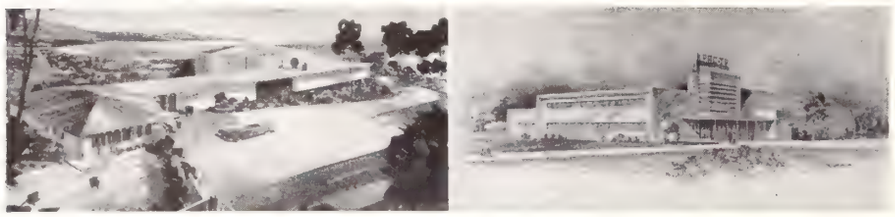
488 Madison Ave., New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

round-up

KEYT and KPRC erect new TV plants in California, Texas

Shown below are architectural sketches of two of the country's newest TV studios. On the left is the studio designed by Pereira and Luckman for KEYT, Santa Barbara, Cal. The outstanding feature of the building is the hexagonal-shaped studio which the designers claim provides the station with more working space than is offered in the usual rectangular-shaped studio. A large outdoor area immediately adjacent provides ample space for handling special events such as the Santa Barbara Fiesta and other shows.

On the right is the new 40,000-square-foot studio of KPRC and KPRC-TV, Houston. Planned to house 150 operating personnel, the building contains three TV studios, four radio studios, office space, and a company-owned cafeteria. Formal opening was held 29 March. ★ ★ ★



Santa Barbara, Cal. and Houston, Tex. television studios present wide-open-spaces appearance

KDAL designs continuity sheets as selling tools

Odin Ramsland, station commercial manager of Duluth's CBS Radio outlet, KDAL, has long been aware that continuity sheets used by radio stations reach many important prospects and customers. He realized, too, that these standardized forms lacked the showmanship an advertiser expects from a radio station.

To overcome this monotony he had the I. F. I. Advertising Agency in Duluth design a series of four-color continuity sheets, each one showing various types of radio listening — the farmer while milking the cow; the housewife listening while working; the teen-ager in her room; the motorist while driving. Some of the pages have as many as 25 small illustrations, each showing aspects of in-home and out-of-home listening.

Ramsland told SPONSOR. "Stations have to do a real selling job to keep advertisers aware of radio's impact and by changing our sheets every three months we'll go a long way toward achieving that goal." ★ ★ ★

KGNC-TV signs record contract with supermarket

One of the largest single contracts in the history of Amarillo advertising ($72,000-plus) was signed recently. Shown at the signing are, from left to right: Monte Rosenwald, Southwest Advertisers, an Amarillo agency; Key Furr, owner of the Furr Food Super Market chain of 29 stores; and Bill Clarke, sales manager of KGNC-TV.



Supermarketer buys radio time in big chunks

Contract covers five 10-minute newscasts a week, three 15-minute musical shows, a half-hour Saturday night barn dance, and two 30-minute syndicated dramatic film shows a week. ★ ★ ★

FM station in Indiana bows out in style

When WFAM-FM, Lafayette, Ind., went off the air at 9:00 p.m., 31 March, it did so in a manner that local citizens won't soon forget. It was announced as the first "Formal FM radio wake in America," and the Mayors of Lafayette and West Lafayette presided over the mourning services which were broadcast over WFAM-FM and WASK-AM.

The station's staff, appropriately attired in long black coats and wearing mourning arm bands, walked beside a dilapidated hearse containing the deceased station's amplifier tube.

Bright spot of the affair was the fact that the FM outlet was bowing out to make way for WFAM-TV, soon to go on the air on Channel 59. ★ ★ ★

INS offers facsimile news and pics on one circuit

A completely new service for TV stations, in which both news and photos are transmitted on a single facsimile circuit in a form ready for instant use, was announced by Seymour Berkson, General manager of INS.

The same machine that delivers a news bulletin will deliver, a few minutes later, a picture to "back it up." Designed specifically for TV use, the copy needs no developing or processing at the receiving end. News, specially rewritten for voicing by the local newscaster, is supplied by International News Service.

Besides photos, news and film scripts, International News Facsimile will carry charts, diagrams, weather maps and a great variety of other visual material for television use, with background photo material related directly to all major news breaks.

First client to get the service was WBAL-TV which started use on 26 March. About a dozen stations were expected to be signed up by the time this item appears in print, the number depending upon the availability of telephone circuits and equipment availability. ★ ★ ★

WOR consumer panel tests 15 products

Tying in for the first time with the *McCanns at Home* food show, the 250-women consumer testing panel met recently to examine and test products or advertising about them. This was the seventh meeting of such a panel which,

in the past, has furnished valuable information to agencies and manufacturers who have supplied samples of the items to be tested to WOR.

Among those products used in the latest test were: Breath-O-Pine Mouthwash, My-T-Fine, Softset, Old Dutch Cleanser, Del-Rich Margarine, Revlon, Copperglow, Listerine, Sterling Salt, Canada Dry, Barton's Candy, Dannon Yogurt, Spur, Holiday Macaroon Mix, and Lotus Brand Tuna. ★ ★ ★

Briefly . . .

Denverites will find out about the virtues of Realock Fence on Wednesday and Friday nights, along with the weather forecasts on KBTV, as a result of a contract signed by that station with the Colorado Fuel & Iron Co. The happy people in the picture above are, left to right: Joseph Herold, station manager; Jerry Sabin, director of advertising of CF&I; Bob Brown, salesman; and Jerry Lee, commercial manager.



Fencemaker signs up for newscasts on KBTV

* * *

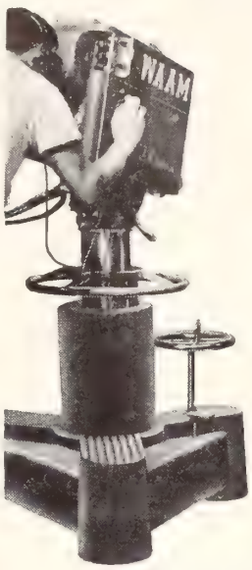
Another department store joining the march to air media is Fedway in Wichita Falls, Texas. This store just signed a contract with KTRN to sponsor Mutual's Game of the Day throughout the baseball season. Fedway worked out a co-op deal with General Electric, will use the baseball sponsorship to sell GE TV sets in this new TV area.

* * *

A handsome brochure has been distributed by WJBK-TV showing the wide scope of public-service activities of the station, particularly in the use of the station's photographer. Station helped dozens of civic and public organizations reach their financial goals by making and showing documentary film shorts. All costs were borne by the station whether the goal was fund-raising or merely educational as in civil defense, getting out the vote, or cutting down on traffic accidents.

Another Coveted Award to

WAAM BALTIMORE CHANNEL 13





In 1950: The Peabody Citation for the "Johns Hopkins Science Review". . . and now the 1952

Alfred I. duPont Award

To WAAM's Distinguished Staff Commentator

GERALD W. JOHNSON

QUESTION: Does the fact that WAAM is the only Baltimore television station that has been honored with two major awards mean anything in particular to advertisers and advertising agencies?

We think it does.

The same alert, talented staff that collaborated in producing *two* award-winning programs stands ready to televise *your live program* in America's sixth city.

Don't underestimate the big difference this can make in Results.

The WAAM staff knows how to stage your commercial for maximum effect. And they're always willing and eager to pitch in if you say so.

Drop your Baltimore television problem in our laps and see how successfully we work it out for you.

Maryland's Most Honored Television Station

WAAM Baltimore Channel 13

AFFILIATE DUMONT TELEVISION NETWORK—AMERICAN BROADCASTING COMPANY

Represented Nationally by

HARRINGTON, RIGHTER & PARSONS, INC.—NEW YORK—CHICAGO—SAN FRANCISCO

NABISCO

(*Conitnued from page* 33)

Omaha, and (3) *Your Show of Shows* and *Your Hit Parade* in Portland.

The agency is able to get valid cost-per-1,000 figures on its announcements since its widespread TV buying allows it to use Nielsen figures. A Nielsen rating for a single, average market would not be meaningful statistically but a combination of spot ratings in more than 65 TV markets is projectable to the entire population. Nabisco knows (though it will not reveal exact figures) that it is not only reaching a vast national audience but is doing so with economy. It feels this economy is especially necessary with advertising to produce impulse buying.

Nabisco also keeps TV spot costs down with 52-week buys. However, it reviews and analyzes its costs every 60 days. Announcements are continually shifted and, if need be, the agency will use its two-week cancellation rights. In addition to this $1 million spot campaign, Nabisco also has special spot TV budgets for Shredded Wheat and its Milk Bone dog biscuit.

Nabisco's emphasis on spot is almost self-explanatory considering the variety of its products. With spot, the company is able to push certain products in certain markets. Network shows make this kind of selling more difficult, especially—as is the case with Godfrey—when the network show personality does the selling himself.

Yet Godfrey has been selling Nabisco products for five years on his morning show and the company has no intention of trading him for spot money. How does Nabisco know that Godfrey is doing a good job for them? Simple. It inserts commercials on its seldom- or never-advertised products and then sits back and waits for sales results. Evidence of the results is Nabisco's renewal of the program every year. Nabisco hasn't added the TV portion of Godfrey's morning show because it can't afford the added outlay.

Godfrey and spot TV are reinforced by spot radio buys which, although important strategically, are minor in terms of dollars. Nabisco uses spot radio in problem areas, mostly in metropolitan markets like Philadelphia, Cincinnati, Minneapolis, Denver. Most of the spot buys are announcements but programs are occasionally bought. In Chicago, for example, Nabisco sponsors *The Cliff Johnson Family*, a morning show in a warm-hearted mood about family life. Radio announcements for Milk Bone are placed in Texas, New England, Ohio, and Michigan. There is also a spot radio budget for Nabisco's 18 scattered bread bakeries.

Nabisco's advertising set-up

Nabisco's multifarious advertising activities are controlled by George Oliva, the company's director of advertising. At the agency level, policy is coordinated by two co-equal group heads, William H. Conine and Farish A. Jenkins. They work closely enough together so that if one is out of town the other can fill his shoes.

Two account executives work under each group head. Under Jenkins are Arthur Esslinger, a merchandising specialist who handles Nabisco Shredded Wheat and 100% Bran, and Edward Van Horn, who handles NBC Bread and Milk Bone. Under Conine are Jack McClean, who is concerned with Nabisco's sweet goods, graham crackers, potato chips, Triangle Thins and Wheat Thins, and William Harrison, whose province is Premium Crackers, Ritz, Uneeda Biscuit (Nabisco's great brand during the early days of the business but now popular only in certain regions), Royal Lunch, Sky Flake Wafers. Harrison also handles export advertising and special markets.





Don't send a boy to do a MAN'S work

There is tremendous opportunity in the booming Southland. If you are interested it warrants the strongest advertising support you can obtain. WSB and WSB-TV are the most powerful media serving this region. In every survey ever made in Atlanta by any recognized authority these stations have been dominant FIRSTS.

wsb | **wsb-tv**

The Voice of the South | World's tallest TV tower

Affiliated with The Atlanta Journal and Constitution. Represented by Edw. Petry & Co., Inc.



what's hot in the daytime?



A show that wins customers for the lowest cost in network television
—less than a dollar a thousand!
It's *made* for all kinds of budgets and sales calendars:
It can be bought in any number of five-minute segments for only $355 each, plus time
... a single insertion for a special holiday promotion—
or a seasonal or year round campaign.
It's on Monday through Saturday... 11 to 11:30 between "Arthur Godfrey Time" and "Strike It Rich."
Its rating is almost half as high again as the next best "magazine-insertion" show.
It's the hottest buy today in all advertising.
It's called "There's One In Every Family." It's on CBS TELEVISION

DO YOU . . .

1. ***Want to sell your station?***

OR

2. ***Desire to sell part interest and turn over management to a respected, experienced executive?***

THEN, maybe we can get together. I would like to settle permanently in a desirable market with station growth potential. My management background is excellent and my sales management records are outstanding. My agency and advertiser contacts are extensive, my knowledge of network and representative operations is good. A discussion at our mutual convenience might be profitable. Would appreciate as many details as possible in first letter and I will respect your confidence completely.

Write Box 27
SPONSOR
510 Madison Ave.,
New York 22

The question, "How does one properly divide advertising among 200 crackers, biscuits, and other products?" is answered at Nabisco's New York City waterfront offices as follows: "Concentrate on a few and let them help carry the load for the others."

The logic of this is not only a matter of avoiding getting balled up in ad schedules for 200 products but in hard sales figures. The blunt fact is that some of Nabisco's products sell very well while some don't sell well at all. As a result, the product pruning process at Nabisco has been a constant feature of its history. During its early days, Nabisco was selling 500 products. Today, with a line of 200, which is constantly being revalued (as well as added to), Nabisco's executives have chosen about 20 for consistent advertising support.

Budget allocation

Number One in Nabisco's line is Premium Crackers, especially the saltines which outsell the unsalted variety by far. What that signifies about America's taste Nabisco leaves to others to figure out. Premium Crackers, incidentally, are sold under the name Snow Flake on the West Coast.

Number Two is Ritz Crackers. It is no secret that Ritz was not the first sprayed butter cracker on the market, but within a short time after it came out in the '30's it had passed its competitors and put itself in a position of leadership which has never been challenged. Ritz is one of Nabisco's most stunning successes.

At the other end of the scale are brands that are not only small sellers but are confined to certain regions. For some reason the Nabisco people have never been able to fathom, a large cracker by the name of Kennedy's Commons is a consistent seller along the New England coast. Uneeda Biscuit is popular in the Northeast and West Coast but moves slowly in the Middle West.

These local loyalties put a kind of reverse twist on the basic strategy of selling Nabisco's crackers. Nabisco seeks to move minor brands on the strength of its top products, an idea which works particularly well in supermarkets. The housewife goes to the supermarket shelf to pick up, say, Premium Crackers. While she does so her eye may alight on Nabisco's Waffle Creams and she will put a package of the latter in her shopping cart, too. This is a most likely course of action since Waffle Creams are packed in cellophane and the product itself is visually attractive.

Now, in the case of such regional favorites as Kennedy's Commons, it is more than likely that buying reflexes work the other way around. The Down East housewife goes straight as an arrow to her particular favorite and may pick up, in addition, an adjacent Nabisco product which is a national best seller.

Nabisco's new products

Thus, Nabisco's variegated product lineup works for it something like a symphony orchestra. The string instruments do the bulk of the work but the effect of the score is incomplete without other pieces.

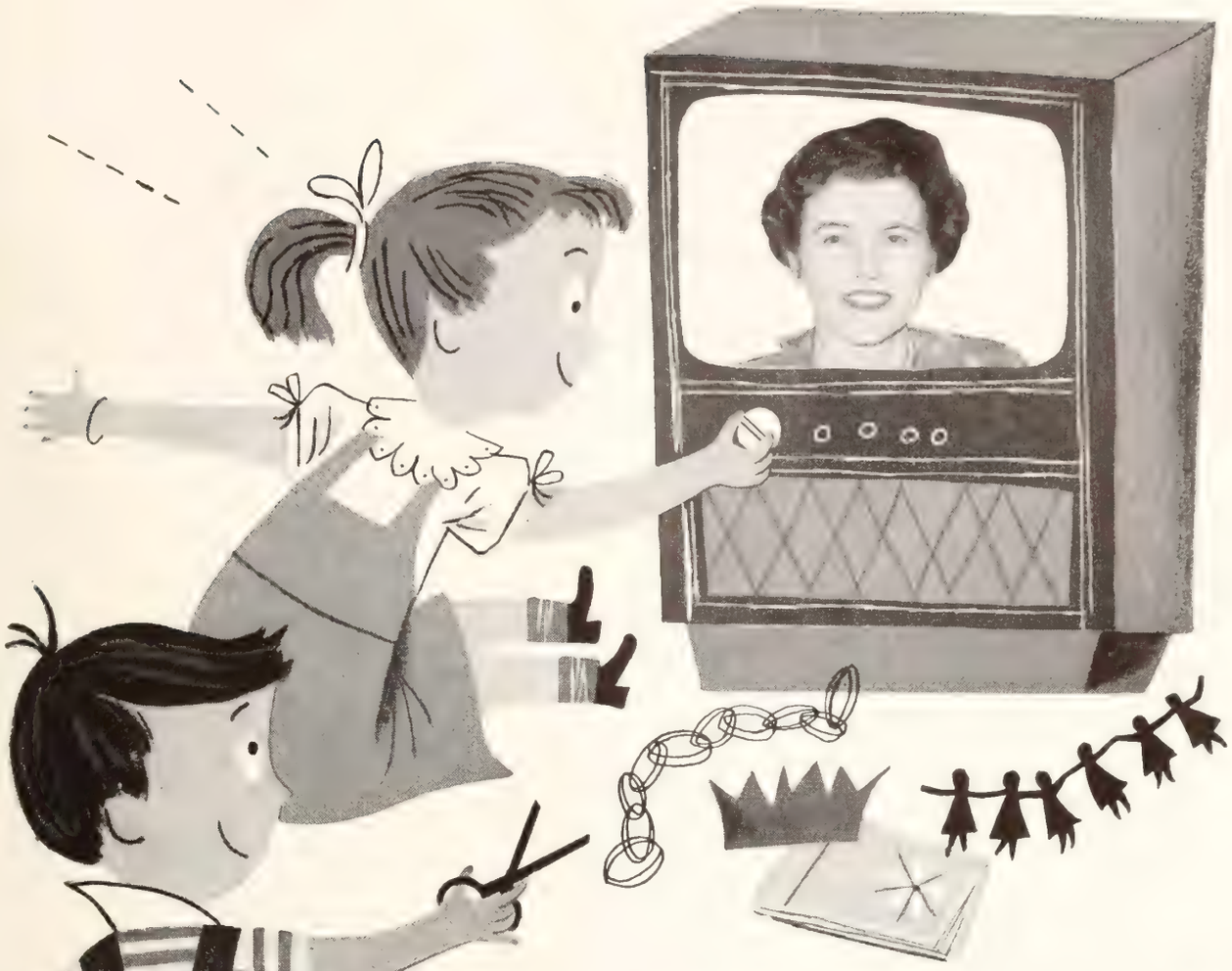
Moreover, Nabisco's line is never static. New varieties are constantly being tested. Nabisco knows the consumer is a tricky animal when it comes to taste.

Last year Nabisco brought out chocolate chip pecan cookies in a foil-wrapped package, cocoanut bars—snack size, and Nabisco Shredded Wheat in a new, smaller six-biscuit package.

The introduction of a new variety is a long, involved process. In the case of cocoanut bars, the chain of development started with the sales department which sensed a market for some kind of cocoanut product. The next step was to test recipes and sizes. This was done in the experimental bakery, which worked on the problem by following four rules: (1) the price should be low enough for mass sales, (2) the product should have a long shelf-life, (3) it should be rugged enough to withstand breakage during packing and shipping, (4) the product should be something which can be served at a variety of times and places.

The final recipe was chosen from among six, and the size was the result of cutting one of the test cookies in half. The choice followed its distribution among a test panel.

Then the following things happened: The engineering department designed the die to cut the dough, the ad department supervised the package design, the purchasing department set up the schedule for delivery of ingredients (Nabisco makes its own flour) and packages (Nabisco makes its own paperboard and prints its own packages), the laboratory tested the ingre-



Romper Room

Brings your message into the home

Romper Room is a fascinating program for the pre-school small fry *and* their mothers. Every weekday from 9:00 to 10:00 a.m. thousands of children literally force mothers to "turn on Romper Room"! Jean Moseley, Romper Room's attractive hostess, and idol of all pre-schoolers, has a wonderful way of working your selling message into the program's material—thus insuring full sales impact.

Nationally Represented by
EDWARD PETRY & CO.

WBAL TV

TELEVISION BALTIMORE • NBC IN MARYLAND

dients, the traffic department arranged shipping schedules for the finished product, the legal department approved the name and the listing of ingredients on the package, salesmen set up displays and arranged for sample orders and, to polish it off, the home economics people sent out press releases and photos of cocoanut bars to food editors.

By 1 July 1952, the new product was nationally distributed, about a year after the idea was first mentioned.

Some of the products get more air support than others. For example, 55-60% of the budget for Premium crackers is allocated to radio and TV, while the percentage figure for Ritz is about one-third, which is similar to Nabisco's over-all media allocation. A large slice of Ritz ad money goes to magazines, which are credited with having a lot to do with its success.

Generally, Nabisco allots about 2-3% of sales for the advertising of crackers. In the case of cereals, the percentage of sales going to advertising is higher. One big reason for this is the need for strong, persistent merchandising of cereals. From 1949 to 1951 Nabisco sponsored *Straight Arrow* for Shredded Wheat on MBS three times a week. Aired on more than 400 stations, the show probably cost Nabisco well over $500,000 a year. Nabisco went in heavily for premiums on the show. A West Coast contest to find a name for Straight Arrow's horse pulled 40,000 entries and boxtops. Nationwide, an Indian head-band premium brought in 500,000 requests and box tops.

Nabisco started with the show on Don Lee, brought it to the national network early in 1949. By the fall, it was radio's top-rated kid show with a Nielsen of 7.5 in October. TV began cutting into its metropolitan audiences, however, and Nabisco also felt after a while it wanted to make more of a play for adults. (Nabisco went after adults with *Straight Arrow* to a limited extent by presenting the show once a week at 8 p.m. Its two other stanzas were at 5 p.m.)

After dropping *Straight Arrow*, Nabisco took Shredded Wheat, along with some sweet goods products, over to television. For the 1951-'52 season Nabisco bought *Kukla, Fran and Ollie* on NBC.

Brand advertising

However, while Nabisco was satisfied with the show, some fresh thinking was going on about air strategy. Nabisco had gone in for more marketing research after World War II and discovered that consumers often bought such products as Fig Newtons and Oreos without knowing they were Nabisco products. Nabisco realized that if their ideas about strong brands carrying the weak were to work, better identification of its entire line was needed. Hence, the redesign of the packages and the spot TV campaign to spark impulse buying.

In contrast with most of its TV announcements, the Shredded Wheat video announcements are a minute long. Recently promoted to the kids was a Nabisco Shredded Wheat package with all the accoutrements necessary for a "TV show." The package itself contained a TV "screen" and inside were finger puppets, props, a script, and even commercials. The promotion went over very well and the agency is working on two others for its Shredded Wheat this year. TV announcements spotted around kid shows are used to push such promotions.

Godfrey, naturally, also gets the merchandising treatment. He is used

DON'T BE FOOLED ABOUT ROCHESTER



IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score,—

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS	254	147	22	2	0	0
TIES	7	5	1	1	0	0

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!

WHEC carries NINE of the "top ten" evening shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—

CBS

WHEC of Rochester

NEW YORK 5,000 WATTS

Gannett Radio Group

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

Indeed-
the cream is rich ...



and it's
exclusively yours
in



THE LAND OF MILK and M~~O~~NEY

WISCONSIN'S MOST *Show–Full* STATION IN GREEN BAY

CHANNEL 2 BAY

HAYDN R. EVANS, Gen. Mgr.
Rep. WEED & CO.

The Basic Benefits

Select these Stations for SPOT RADIO

EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	50,000
WGR	Buffalo	CBS	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk-Newport News	ABC	5,000
WPTF	Raleigh-Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	10,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
WTCN	Minneapolis-St. Paul	ABC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KSD	St. Louis	NBC	5,000
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

MOUNTAIN AND WEST

KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland, Ore.	ABC	50,000
KIRO	Seattle	CBS	50,000

of SPOT RADIO

by JONES SCOVERN
V. P. and Eastern Sales Manager

1 "Choice of Markets— One or Many"



List your best markets and you'll find that they're "all over the map" — geographically, population-wise, or by any other standard you choose.

Ditto on your reasonably good markets — and your poor ones.

Different manufacturers have differing strategies for building "more sales this year". Some choose to put on steam where the going's rough. Others, where there's already good momentum. Whatever *your* strategy, it points straight to the use of Spot Radio.

"National Spot" has many basic advantages, but the logical *first* is that it gives you complete and utter flexibility as to WHERE you advertise. With National Spot you spend your money only in the market or markets *you* want. Spot Radio is *beamed* radio, as contrasted with *umbrella* radio.

The best stations for Spot Radio are listed on the left.

1 CHOICE OF MARKETS
2 CHOICE OF STATIONS
3 CHOICE OF TIME
4 CHOICE OF PROGRAMS
5 CHOICE OF AUDIENCES
6 CHOICE OF BUDGETS
7 CHOICE OF MERCHANDISING



FREE & PETERS INC.

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

on 24-sheet posters (one of Nabisco's favorite media), in grocery store promotions, and sometimes entire drives are built around him. Point-of-sale pieces for food outlets include five-foot cutouts of Godfrey in a blue serge suit, one of which was shot at by a New England watchman who mistook the cardboard Godfrey for a burglar.

Godfrey merchandising is, of course, a potent weapon for salesmen, as is Nabisco's network and spot schedule. Oliva, the Nabisco ad director, says salesmen are keen about the TV announcements and are currently carrying around a full-color merchandising poster which includes the roster of products mentioned on the air as well as information about print media insertions. With Nabisco's name and advertising to back them up, salesmen do not make deals for shelf space.

(For other SPONSOR articles on Nabisco see: "Nabisco: master merchandiser, 19 December 1949, p. 24; "Task force for Milk-Bone," 31 July 1950, p. 23.)

Nabisco's history divides very neatly into three parts, since the two changes in regime following the company's founding coincided with this century's two world wars.

Nabisco was put together in 1898 by William H. Moore, who had a hand in a number of big business combinations, among them U. S. Steel. The new cracker company was a consolidation of three companies which were, in turn, consolidations themselves. The National Biscuit Co. dominated the business from the beginning.

Moore, however, never ran it. This job was taken over from the beginning by Adolphus W. Green, who became chairman of the board at the outset and took over the presidency in 1905. It was Green who put out the first packaged cracker. The story behind its name goes like this:

Green had suggested a number of names to his agency, N. W. Ayer. The agency didn't think much of them and drew up its own list of names. They included Hava Cracker, Usa Cracker, Taka Cracker, Uneeda Cracker. Green chose the latter and changed the "cracker" to "biscuit."

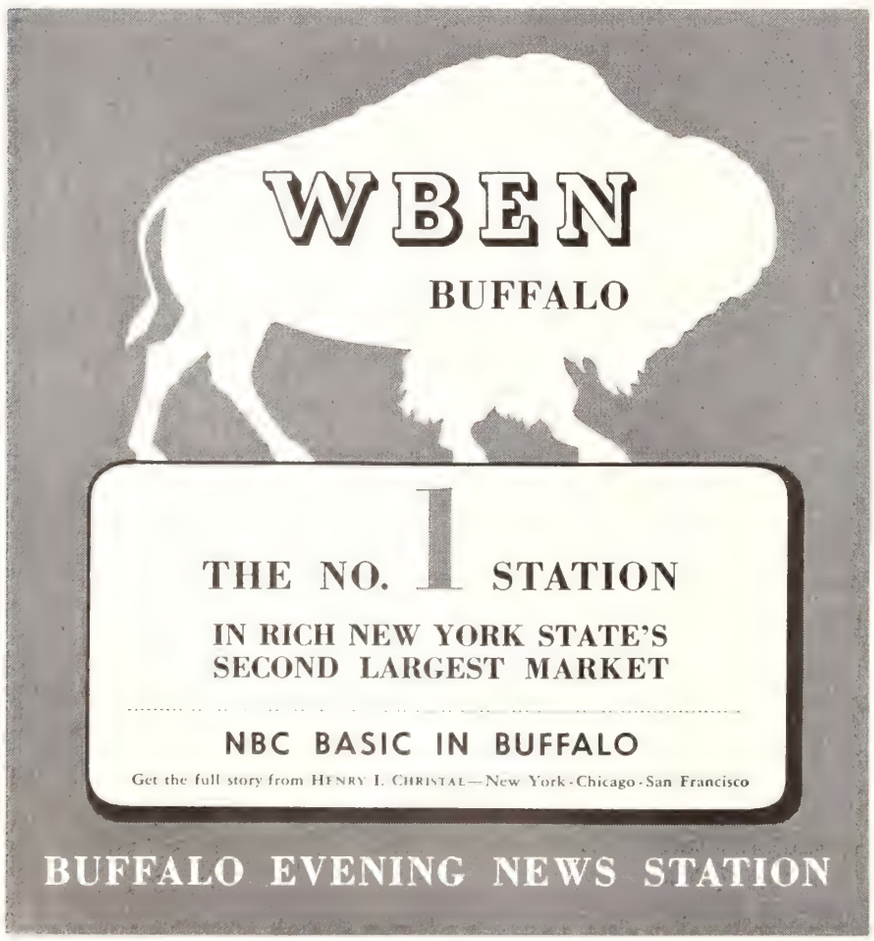
Roy E. Tomlinson took over in 1917 and was at the helm during the lush '20s and tough '30s. He began the gigantic modernization program which is still going on. In 1945 George H. Coppers, the current president, took over the reins, and Tomlinson became chairman of the board, which he still is at this time.

Coppers came to Nabisco in 1920, was made general counsel in 1938. He follows the tradition that Nabisco's executive chiefs are lawyers, not bakers, but Coppers is no respecter of tradition otherwise. The money spent on mechanizing Nabisco's baking processes has reached $90 million in six years and the job still isn't finished.

Nabisco expects to improve its competitive position as well as increase its profits through the modernization program. It has cut out quite a job for itself for share-of-business changes come slowly in the cracker business. A shift in five percentage points is a big one and, so far as is known by outsiders, nothing like that has occurred in the past 25 years.

Nabisco's big competitors are, Sunshine, United, and Carr-Consolidated, which with Nabisco, are believed to have about 80% of the total cookie and cracker business in this country. There are also about 150 regional and local bakeries, not to mention the bakery store around the corner.

★ ★ ★



NARTB

(*Continued from page 30*)

Defense Department officials. Purpose of these meetings was to dispel myths concerning advertising. Following these, the Defense Department presented its own case before Congress, and the budget for the 1952-'53 fiscal year contained no such restriction. The recruitment advertising, in terms of dollars to be expended, was negligible; but the NARTB undertook the battle principally to oppose discriminatory practices against advertising.

4. NARTB staff personnel is at the disposal of such administrative agencies as the Treasury Department, Federal Trade Commission, and Department of Defense, and can be called upon by the White House for consultation on advertising and its attendant problems. In these conferences the association strives to combat discriminatory Federal law through the process of educating government reps on the effectiveness and necessity of advertising.

5. The association also works closely with the 38 state broadcasters' associations which are concerned with local and state legislation involving advertising. The facilities of virtually every

"COST TOO MUCH", they said . . . until



people started asking for them!

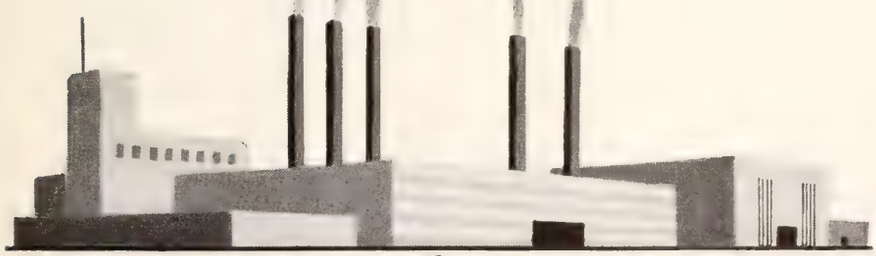
A certain manufacturer makes a tractor brake requiring original factory installation on new tractors. It can *not* be used for replacement.

This brake is exceptionally high quality . . . and has an unusual safety factor . . . but is somewhat more costly, so most tractor manufacturers hesitated to use it. Their costs had already sky-rocketed . . . and they didn't think farmers would pay more for tractors with these better brakes. As a result, these brakes were available on only twenty-three 1950 models.

An intensive advertising campaign on WLS "sold" the idea and advantages of these better brakes to farmers . . . and the demand thus created readily convinced leading tractor manufacturers. As a result, these brakes are offered on fifty-four 1953 models . . . and the brake manufacturer had over $5,000,000 in orders.

If you have a product or service of merit . . . you'll find the vast WLS audience equally receptive and responsive to sound reason and sincere appeal. Better see your John Blair man or contact us today . . . and add yours to the growing list of success stories being developed for WLS advertisers the nation over.

WLS GETS RESULTS
for the
AUTOMOTIVE SUPPLY INDUSTRY



A Clear Channel Station

WLS
CHICAGO 7
The PRAIRIE FARMER STATION

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.



department of the NARTB are continually utilized in working with these groups.

6. It is an important economic fact that some 42% of the approximately four million separate and individual business units in the United States are engaged in the retailing trade. Accordingly, the NARTB constantly urges more complete understanding and closer cooperation among advertising, retailing, and the mass-communications media — for it strongly believes that only through joint effort can the separate entities progress economically.

7. Economy of operation is a major factor in such cooperation. Programing costs, avoidance of disruptive labor practices, and development of competent station personnel are matters of genuine concern to all advertisers who use radio and television. The NARTB works continually to aid in the development of sound labor-management relations and greater efficiency in station operation. The results, unseen though they may be on the surface, directly benefit advertisers.

8. The NARTB spends a vast amount of time working closely with organizations representing the advertising industry directly. Liaison, for purposes of improving the quality and expanding the scope of advertising, is maintained with such groups as AAAA, ANA, AFA, ANPA, MPA, and others. The association also participates fully in the activities of the Advertising Council and with the various district and local boards of the Better Business Bureau.

9. Through the facilities of its research department and library the association services innumerable requests on the subject of advertising from AM, FM, and TV broadcasters, ad agencies and advertisers, schools and colleges, and the general public. Subscribers to the NARTB Television Code frequently consult staff members concerning advertising problems arising from adherence to the Code.

10. In the area of public relations, top-level NARTB officials make numerous public appearances in behalf of advertising. These appearances range from talks before civic, professional, educational, and religious groups to participate in broadcast forum and discussion programs via radio and television. Among those who have appeared thusly in the past year are: President Fellows; Judge Justin Miller, chairman of the NARTB Board and general counsel; and Association Vice Presidents Robert K. Richards, Ralph W. Hardy, Richard P. Doherty, and Thad H. Brown Jr.

The National Association of Radio and Television Broadcasters well knows the vital roles played by advertising in boosting the national economy and in perpetuating freedom, and it makes every effort to aid wherever possible in the expansion of advertising's growth and in stimulating greater understanding and respect of the profession by the American public. ★ ★ ★

BAB

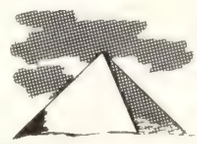
(*Continued from page* 31)

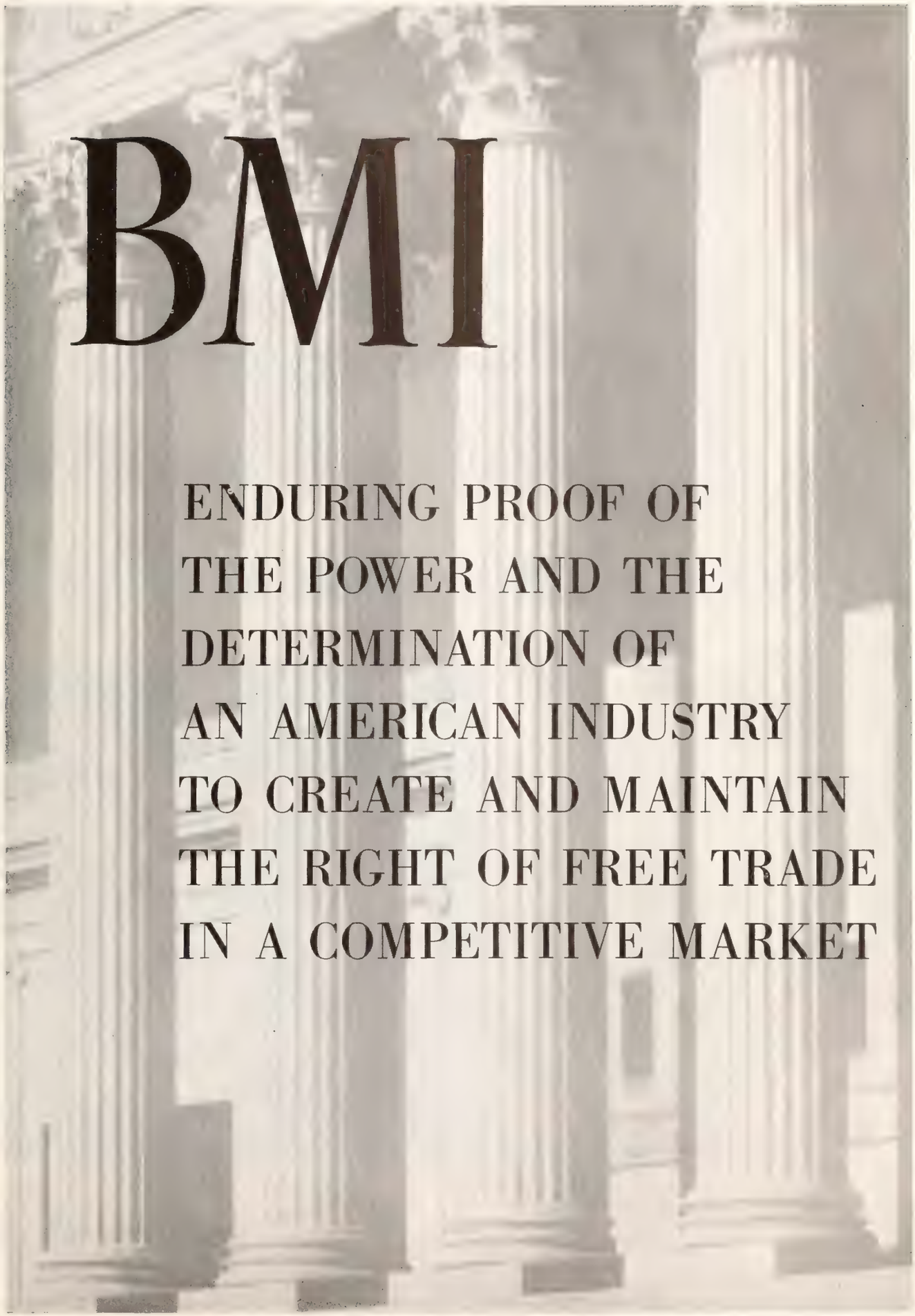
page summary of all salient facts about certain products, e.g., dentifrices, electric blankets, etc. They are designed to provide radio station salesmen with all important facts in a five-minute "brush up" course. Agency new business departments have found them particularly interesting.

BAB's efforts to give its subscribers' salesmen all the facts on various retail businesses (through the 15-page retail information folders) on seasonal trends in retailing fields and on cooperative advertising have awakened parallel interest among agency account men and plans board people.

Competitive media data: Agencies also look to BAB for comprehensive reports in non-technical language on trends in other media. The reports on newspaper readership, magazine circulation, newspaper and TV penetration developed for BAB's station members are also requested by agencies.

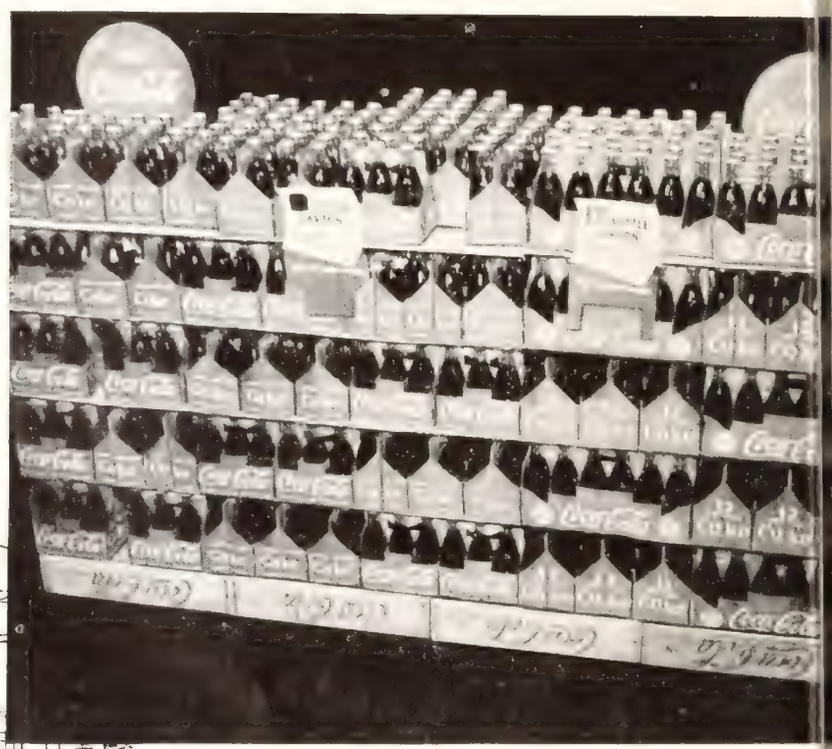
Supplying information in these four major fields is only a fragment of the work BAB is now doing with agencies. Other phases of BAB's work:

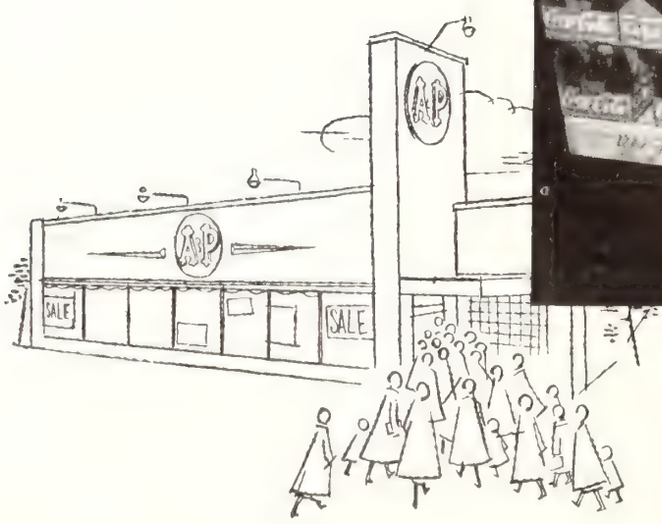

CAN A
PYRAMID
SELL YOUR
PRODUCT?
The TELENEWS FILM LIBRARY has over 5 MILLION FEET of stock-footage on most every subject. Perfect for TV commercials, rear-projection, etc. Lowest library rates for TV — or any other use. For library brochure and price list, call or write Virginia Dillard at —
TELENEWS
630 NINTH AVE. NEW YORK 36, N. Y. • JU 6-2450


BMI
ENDURING PROOF OF
THE POWER AND THE
DETERMINATION OF
AN AMERICAN INDUSTRY
TO CREATE AND MAINTAIN
THE RIGHT OF FREE TRADE
IN A COMPETITIVE MARKET



you're on display





**Chain Lightning is also available*
Cleveland, San Francisco and New Y



in Chicago...

in 771 food stores when you use WMAQ CHAIN LIGHTNING!

WMAQ CHAIN LIGHTNING is Radio that *sells on sight!* It assures delivery of point-of-sale displays to qualified WMAQ advertisers, in food stores controlling 875 million dollars in foods sales annually . . . including 50% of the food sales in Metropolitan Chicago.

When you buy WMAQ CHAIN LIGHTNING, you use the power of the leading Radio station in the Chicago marketing area. Power that moves your goods from special displays in 303 A&P Stores, 310 National Food Stores and 158 Jewel Food Stores.

For information on the most successful radio merchandising program in Chicago*, call WMAQ Chicago or NBC Spot Sales.

WMAQ
CHICAGO

Merchandise Mart, Chicago 54, Ill.

NBC

SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Cleveland Washington San Francisco

Los Angeles Charlotte† Atlanta† †Bomar Lowrance Associates

Financing specific research jobs: Any agency looking for the answer to a client's problem will find BAB ready with willingness and/or the cash to probe into the problem — if there is radio business in the offing.

An agency that wanted to discover the penetration of a saturation spot announcement campaign running in a half-dozen markets found BAB interested, and BAB financed the research.

BAB will probably do a dozen or more major sales effectiveness research jobs at the request of agencies during its next fiscal year. Emphasis will be on packaged products.

Appearances before client groups: When the client's brokers or sales organization need a presentation on radio's values, BAB — whenever feasible —takes over. Agencies representing beer, paint, feed, and food accounts requested BAB executives to sell radio to their distributing organizations. BAB executives, if not appearing themselves, prepare speeches or fact sheets for agencies doing the same job.

Direct mail: Through its monthly "Radio Advertising Newsletter" and two or three other mailing pieces this month, BAB keeps 2,500 agency executives apprised of new developments in radio. These mailings summarize more lengthy reports, and from them develop inquiries and requests for other services from the radio promotion group.

Confidential jobs: As an unbiased source of information about radio, BAB runs a sort of confidential consulting service for agencies with specific problems in radio. Sworn to secrecy, BAB executives are taken into the confidential details of a client's problems and asked to prescribe an answer. If a campaign isn't working, why not? (Sometimes it's copy, sometimes it's sloppy time buying, etc.). An agency is proposing a campaign to reach the Negro market: What's the best way, and what markets would constitute a fair test?

Personal calls: BAB executives are knocking on the doors of at least 70 different agencies every month to talk about a specific account or accounts. Out of these calls in which BAB shows its whole kit of information, stem requests for information, for financing of specific research.

Specifically, how does BAB develop more radio business for its members while serving the agencies? A good example is the airline field.

An agency for a major airline called BAB about six months ago to find out if there was any presentation outlining the reasons why airlines should use radio. There wasn't — so BAB built one, recently issued to its members, "CAVU For Airlines Using Radio Advertising."

In covering the agencies for major airlines with the new presentation, BAB discovered two problems inhibiting the use of radio. There wasn't much knowledge on how airlines, who found radio successful, were using the medium; there wasn't any knowledge on how to use radio most effectively to reach the airlines' prized customer for de luxe service—the businessman.

So BAB issued a report on California Central Airlines' use of radio and will soon follow it up with a report on another airline devoting the bulk of its budget to radio. Emphasis in both reports was on *how*.

Then to the businessman problem. Airlines know businessmen read newspapers, magazines, trade papers. But how much do they listen to radio and when can you reach the businessmen most effectively?

So, in concert with the agencies of two airlines, BAB is busy surveying the listening periods and tastes of airline riders. At the same time, other airline agencies requested information on how to use power stations to cover off-line cities and a host of other material on penetration of competitive media in various cities; success stories of advertisers successfully selling businessmen via radio.

When BAB unveils its selling and promotion plan for 1953-'54 at the NARTB convention on 28 April, agencies will find answers for many of the problems that plague them in their use of radio. Answers to question like:

1. The extent of evening listening in TV markets.
2. The relative sales effectiveness of radio vs. a wide range of other media in the grocery and drug products field.
3. Plans for the planned intelligent use of radio by the major retail classifications—a bonanza for the local and regional agency specializing in retailers' business.

And they will see a tripled emphasis on presentations to agencies by an increased BAB sales and service staff, who will be turning up on 200 agency doorsteps every month with specific presentations and data by mid-summer.

★ ★ ★





First Lady of Broadway, Hollywood and television—*yours* for exclusive sponsorship at a local price

Hitch your product to *this* lovely star... and watch your profits climb. Already, Lilli Palmer is boosting sales of Revlon and Conti Castile in their key markets...and no wonder!

"The Lilli Palmer Show" is wonderfully different and appealing. There's always a famous guest—celebrities like husband Rex Harrison, and Bea Lillie. And every program is sparked by the charming and versatile Miss Palmer herself.

In your markets, Lilli will help sell your product through NBC-prepared merchandising, advertising, publicity, promotion and exploitation. Get in touch with us now while the markets you want are still available.

NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES

BMI

(*Continued from page 31*)

tive mood music or background music is necessary. It also includes thousands of cues to recorded symphonic music available to any telecaster.

BMI offers a dozen important other services to the broadcaster on a regularly scheduled basis, all intended to aid and improve his programing. These include the "Teen-Age Book Parade," a quarter-hour weekly series of reviews and commentaries on the classics and contemporary books, written by leading reviewers on newspapers from coast to coast as well as noted authors. Other scripts include: "According to the Record," five minutes daily; "Music and Sports," quarter hour, three times weekly, and "Special Events," half hour periodically.

4. BMI continues its campaign for more concert music on the air. More than 1,000 stations are now cooperating in this trend. Most of them have increased their programing of classical music by several hours weekly.

The over-all benefits to the broadcasting and allied industries from BMI are manifold, and it is but natural that the agency and advertiser, whether local or national sponsor, are included in the largess.

The quotes following round out the picture of what BMI program clinics mean to the sponsor and the industry.

Harold E. Fellows, president of the NARTB, commenting on the decision to continue the BMI Program Clinics: "I think the Program Clinics are a great idea and that opinion is supported by the enthusiasm that typified the sessions in the past. We're glad BMI is going to continue them this year. NARTB looked into the possibility of producing such Program Clinics this year but we are not geared to do them in the fashion to which broadcasters have become accustomed through the good work of Carl Haverlin and his crew.

"As a step in the direction of minimizing the number of meetings which broadcasters must attend, I am happy to learn that BMI is integrating its Clinics with the BAB Sales Clinics."

Carl Haverlin, president of BMI: "BMI is pleased to be able to serve the industry again this year as before by furnishing the forums in which top program brains may interchange program ideas before the widest possible audience of working broadcasters. We hope to make the Program Clinics and the bull sessions even better.

★ ★ ★ ★ ★ ★ ★ ★ ★

"We have found that consumers are often confused as to the kind of product that is advertised, as well as to the identity of the advertiser. This is a tough problem in a highly competitive field. . . . Unless you can fasten your brand name firmly to the sales ideas you pound home, your ads are likely to be successful primarily for your competitors."

RICHARD D. CRISP
Director of Marketing Research
Tatham-Laird, Inc.

★ ★ ★ ★ ★ ★ ★ ★ ★

"The 1953 BMI Program Clinics will take on added importance through being backed up with Bill Ryan's splendid BAB Sales Clinics. It is an obvious truism that programing and sales do indeed go hand-in-hand. We hope all who attend the Program Clinics will accept BAB's cordial invitation to attend the Sales Clinics, and we are equally hopeful that those who come primarily to attend the Sales Clinics will be with us at the BMI Program Clinics as well.

"The beneficial results of this series of nationwide clinics in which ownership and management, with their sales and program people, come together for the purpose of improvement in programing and sales practices cannot be overestimated."

William B. Ryan, president, BAB: "For the second straight year BAB will take its clinics to the broadcasters in a fashion that will allow the utmost participation by the greatest number at the least inconvenience. The format of our one-day sales sessions this year will be of a nature that will insure equal benefit accruing to both management and sales personnel in attendance.

"Through the combined efforts of BAB staff members, and participation of broadcasters in each of the states visited, we intend to provide those in attendance with not only a well laid out plan for selling in today's competitive market but also an insight into many categories of potential business that have heretofore been neglected.

"It's difficult to visualize a station doing a good sales job without having a strong program schedule—therefore we feel the broadcasters will be more than receptive to the combination of the two as presented in the upcoming series of BMI and BAB clinics." ★ ★ ★

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

WDBJ TOTAL WEEKLY AUDIENCE-SAMS 1952

Day 110,861 **Night 92,186**
and 3-or-more days and nights
Day 92,885 **Night 67,743**

WDBJ's weekly **SAMS**-1952 daytime audience is 124% greater than the second stations; and for 3-or-more days, 192% greater. **WDBJ**'s night-time audience is 94% greater. and for 3-or-more nights weekly, 125% greater.

WDBJ's rates average less than 20% more than the second stations.

Compare . . . then call . . . Free & Peters, Inc.!

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*



wide circle coverage

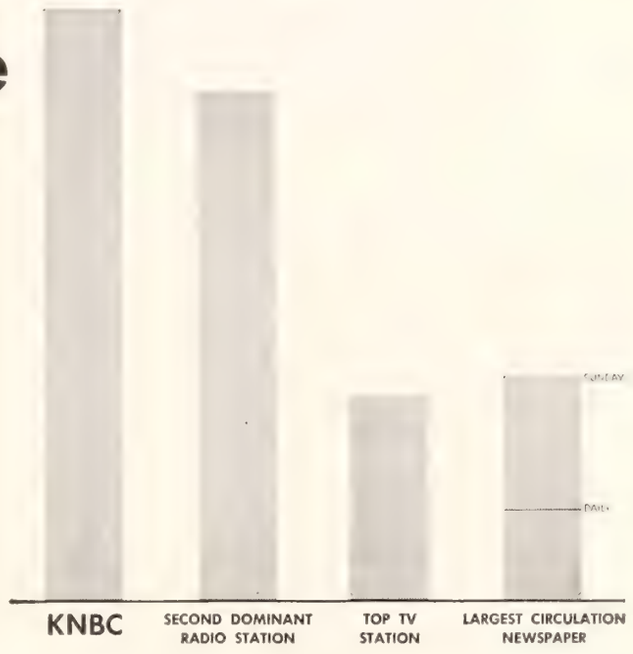
KNBC's 50,000 watt *non-directional* transmitter blankets the great San Francisco-Oakland Metropolitan Market — and all the thriving plus-markets of Northern California. . . . The narrow elipse represents the coverage pattern of the other two dominant 50,000 watt, *directional* transmitters. Tiny circle represents Northern California's TV coverage.



greater audience

Bars represent homes reached by KNBC, San Francisco . . . by second dominant radio station . . . by dominant TV station . . . and by circulation of Northern California's largest circulation newspaper.

Actual figures (Nielsen) :—KNBC, night, 1,402,100 . . . 2nd station, night, 1,215,910 . . . Top TV station, night, 496,130 . . . Largest circulation newspaper (Standard Rate & Data) daily, 215,362; Sunday, 527,095.



make KNBC San Francisco northern California's No. 1 advertising medium

Represented by NBC Spot Sales. In the Southern States, by Bomar Lowrance and Associates, Inc., Charlotte, North Carolina and Atlanta, Georgia



WAVE-TV

OFFERS TOP PARTICIPATING PROGRAMS!

"FLAVOR TO TASTE"—Louisville's best cooking program.

"DIAL FOR DISCS"—popular disc jockey show.

"OLD SHERIFF"—Western films, for kids of all ages.

"MAN ON THE STREET"—entertaining downtown street interviews.

"POP THE QUESTION"—studio-audience quiz show with prizes.

"MARKET BASKET"—informative food shopping-guide program.

"MASTERPIECE MOVIETIME"—recent top-flight film classics, Tuesdays at 9:45 p.m.

"SPORTS SLANTS"—early-evening sports show.

"HEALTHY, WEALTHY & WISE"—children's audience-participation quiz.

"FARMS AND FOLKS"—Louisville's only agriculture program.

"MATINEE THEATER"—daytime show of popular, full-length movies.

For full details, see your Free & Peters Colonel or write direct.



NBC • ABC • DUMONT

LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.

Exclusive National Representatives

MEDIA EVALUATION

(*Continued from page* 50)

can't sell one-third of your market unless you use radio. And you can't sell one-third of your market unless you use newspapers. (See "You need both," SPONSOR, 29 February 1953, and "13 questions retailers ask most often about radio," SPONSOR, 9 March 1953.)

3. Your so-called national advertising may be full of holes if you're depending on the wrong medium—when examined from the standpoint of coverage in one market. For example, most advertisers are aware of the fact that radio gives virtually complete national coverage (98.1% homes), newspapers about 85%, magazines about 69% and TV about 47%. Yet when you examine a specific market, the disparity in coverage by the different media is astonishing. Lancaster, Pa., was the market picked by a $50 million New York agency for SPONSOR to illustrate this point. The figures, cautions the agency, may not be fully up to date. The agency did not prepare them to feed the flames of media arguments; they are merely an example of what an advertiser—and his agency—should know about one market before buying media. The complete table on page 46 bears close study.

With 33,800 households in the city zone of Lancaster:

93% are reachable by radio.
86% by the evening *New Era.*
84% by TV.
45% by the *Sunday News.*
41% by the morning *Intelligencer Journal.*
32% by the *American Weekly.*
30% by *This Week.*
26% by *Life.*
20% by the *Ladies' Home Journal.*
15% by the *Saturday Evening Post.*
14% by *Look.*
10% by *Collier's.*

The magazine figures are for the city circulation only; the percentage for the county drops to 15% for *Life* and 6% for *Collier's.*

In other words, be careful in analyzing your national advertising that you get sufficient market-by-market impact to make it worthwhile.

Media and sales: Does choice of media affect sales? Wrigley and American Chicle think so. But interestingly enough, these two gum giants, which account for $126 million of the estimated $150-$160 million annual gum sales, use virtually opposite methods to achieve the same goal: sell gum. Here's how the race shapes up over the past five years.

SALES (in millions)

Year	*Wrigley*	*American Chicle*
1947	$50.1	$38.1
1948	61.4	38.9
1949	68.4	34.4
1950	72.1	35.1
1951	73.5	38.3
1952	76.1	47.8

Note how American Chicle began to move up in 1951. That's the year it (1) plunged into network radio and TV on a big scale; (2) began to devote 70-75% of its budget to the air media; (3) introduced Clorets, a 15¢ chlorophyll breath purifier.

"We make gum, not medicine," says the Wrigley company, and continues devoting a third of its budget ($8.7 million this year) to radio and TV, one-third to print, and one-third to outdoor. Its air shows are Gene Autry on radio and TV and *Yours Truly, Johnny Dollar* on radio. American Chicle, spending $5 million on advertising, has two TV shows (*Date With Judy, Rocky King*); 20 *Questions* was used for 13 weeks through March. Thus although outspent $8.7 million to $5 million in all media, Chicle actually spends more on air advertising than does Wrigley. Is this the key to its success?

Significantly Beech-Nut, the third ranking gum firm, is devoting only 2% to 5% of its $600-700,000 budget for gum to radio announcements and is believed in the industry to be falling still further behind Wrigley and Chicle.

Two other examples need be cited briefly:

Mars, Inc., makers of chocolate-covered candy bars, rose to the top in its field using non-air media to sell a fine product (Milky Way), but since 1939 it has maintained its dominance at least partly by devoting most of its advertising budget to radio and now TV as well ($1.7 million of $2 million last year, or 85%, and probably the same percentage for the new budget now being prepared). Leo Burnett of Chicago is its agency. (See "'Radio-TV best sales tools we ever had'—Mars," SPONSOR, 15 December 1952.)

The Wine Corporation of America, working through Weiss & Geller of Chicago, had an excellent product, Mogen David wine, but wasn't growing very fast until it plunged into network TV in 1950. Since then it's doubled its sales—from 2 million gal-

T'NT they're dynamite



T'NT stands for Tup and Tony—Howard Tupper, left and Tony Carvell, veteran WGY staff announcers who have teamed up to develop an enticing early afternoon show. Here, you see the two among 31 baskets full of drugstore and grocery products advertised over Station WGY. These baskets went to 31 winners in WGY's 31st anniversary contest.

On the air between 1:15 and 2:15 every weekday afternoon, Tup and Tony present a little bit of everything for their thousands of loyal listeners. Phone interviews with shut-ins and the chief of the U. S. Weather Bureau in Albany, taped interviews with interesting residents of the WGY area, human interest stories about other residents, jokes, and plenty of recorded music make up the program.



In spite of rainy weather, over half of the contest winners came to the WGY studios and appeared on T'NT before picking up their coveted prizes. Putting sponsors' products into listeners' homes like this, is just another "extra" enjoyed by WGY advertisers.

Represented by
HENRY I. CHRISTAL CO.
New York
Chicago • San Francisco

STUDIOS IN SCHENECTADY

WGY *The Capital of the 17th State*

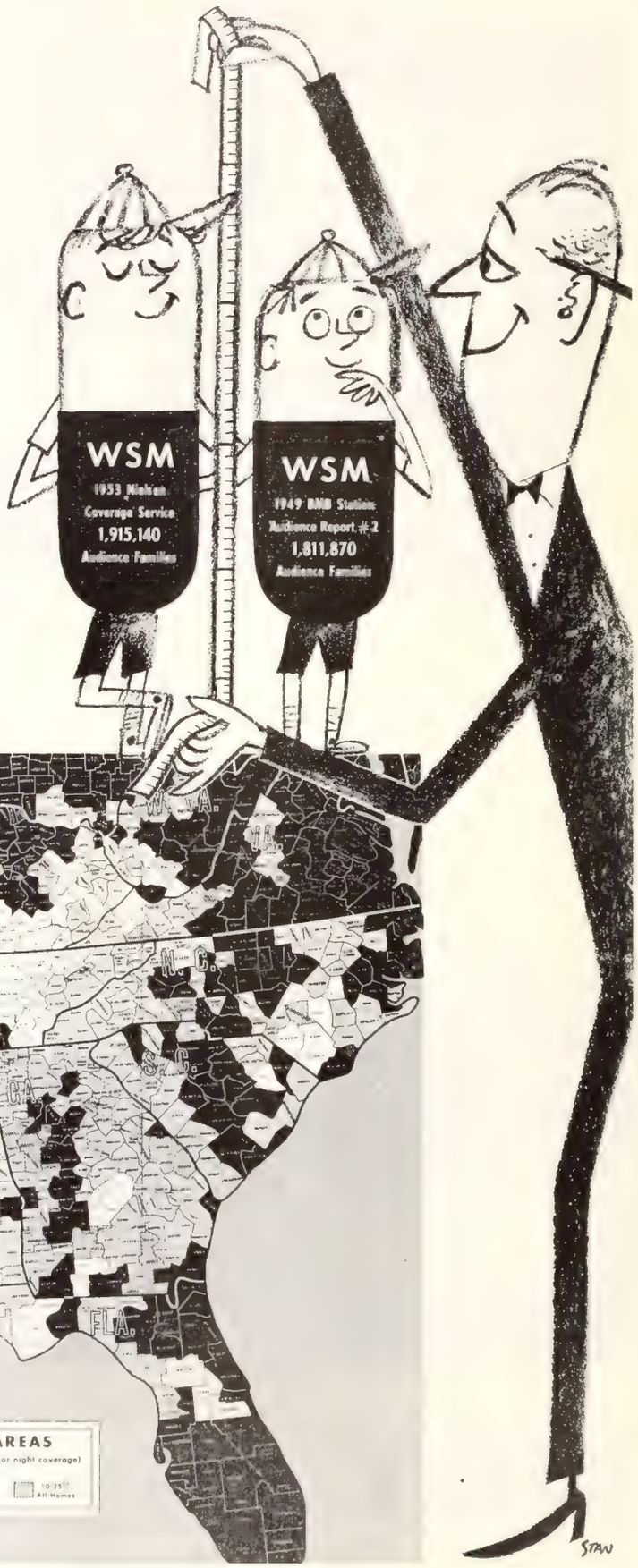
A GENERAL ELECTRIC STATION

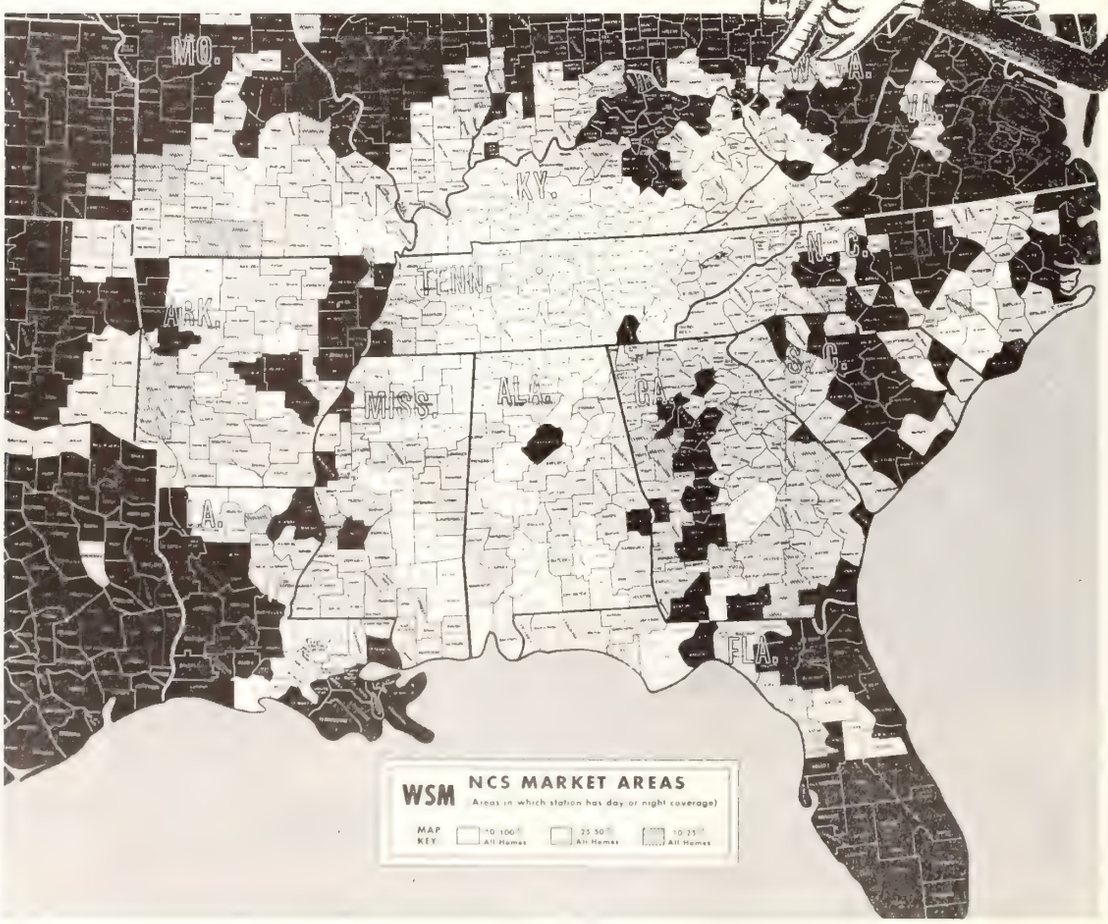
Still a Growing Boy!

We think we know what's happening to radio. We know we know what's happening to WSM. It's showing a very healthy growth, thank you. For proof we offer the comparison (right) and the latest Nielsen Coverage Study Map below.

Irving Waugh or any Petry Man will be happy to show you the complete Nielsen Coverage Study. Better see it before you make any advertising plans for the Central South.

WSM *Nashville . . . 650*
Clear Channel 50,000 Watts





lons to an estimated 4.2 million this year, rose to head the sweet grape wine field in most markets and this year embarked on a network radio campaign as well.

It will devote $850,000 of an estimated $1.4 million budget this year to radio and TV. Its chief competitor, Manischewitz Wine, made by the Monarch Wine Co., has, as a result, doubled its ad budget this year—to over $2 milion, set aside $750,000 for TV and $750,000 for spot radio and began sponsoring its first network TV program, *I Am the Law*, the George Raft whodunit series. Sales are described as excellent.

Here then is the case of two Kosher wine companies, which on the face of it should be appealing to a class market, yet are actually making their biggest gains after getting into media reaching the mass consumer market. (See "TV and psychiatry boom Mogen David," SPONSOR, 26 January 1953.)

Root of problem: Why then is media evaluation so difficult? Listen to the head of the research department of one of the top 10 agencies in the country:

"Suppose you got $10,000 and you want to spend it in a market like Lancaster, Pa., to test radio and newspapers. Here are your alternatives:

"1. You can buy a lot of small space in the morning *Intelligencer Journal.*

"2. You can buy a lot of small space in the sports page of the morning paper.

"3. You can buy the same in the evening *New Era.*

"4. You can buy space in the *Sunday News.*

"5. You can buy a few large-space ads in the general news section in one of the three papers.

"6. You can buy a few large space ads ROP in one of the three papers.

"In radio you can buy announcements, local programs, or participations. There are two stations in town.

"Thus you can't possibly test all the variables. But suppose, for argument's sake, I try it. I select one paper and one station. I find radio beats the paper in one town, radio loses to the paper in another. What have I learned?

"Here's what influences results in such media tests and yet never enters into the theoretical considerations:

"1. What the competitors are doing.

"2. The size of the papers.

"3. The news of the day. Eisenhower may have pulled all your listeners away from your program or spot.

"Thus judgment still has a lot to do with it. And choice of medium is still determined by copy to a great extent. For example:

"If you need color, you go to magazines.

"If your ad requires news-story treatment, you use newspapers.

"If you need long copy, you can't use chain breaks."

Asked to cite the complexities of a specific test, here is what he told SPONSOR:

"We decided to test four markets for a cigarette client using identical media — newspapers and TV — and copy. The copy was prepared with the utmost care. We waited for results. They were astonishing:

"In City A, sales skyrocketed.

"In City B, they dropped out of sight.

"In City C and D they rose moderately.

"What happened? We checked City A and found the distributor was so excited about the campaign he had instructed all his crew to push nothing but our brand. In City B we were slightly chagrined to learn that commercials for the wrong cigarette had been mailed, and the brand we were testing wasn't even advertised!

"Now suppose no check had been made and you had been testing newspapers against TV and radio against magazines. You'd have sworn you had found the secret of testing. We're always testing—product, copy, and media, all right. But sometimes I wonder just what we learn."

What admen don't know. Otto Kleppner is one of the most respected thinkers in the ad business. He heads a 4-A agency (The Kleppner Company), and his *Advertising Procedure* is now in its 34th printing. He suggested two things in talking with SPONSOR about media evaluation:

Kleppner suggestion: "Define media evaluation."

SPONSOR's answer: "How best to spend your ad money."

Kleppner's second suggestion was to start the series with an article entitled "What admen don't know about media evaluation." These are some of the questions he says they can't answer.

1. What is the best combination of media that will reach people you want at the lowest cost?

2. What is the best sequence of media and ads in a specific campaign?

3. When is it time to switch media?

4. What are the advantages of duplication of circulation vs. cumulative effect and vice versa?

His advice to all media evaluators: "Speak only in terms of the individual market, not the country."

SPONSOR, using the above as a guide, has dug up evidence on each point. This will be disclosed in subsequent articles. ★ ★ ★



For complete "at home" and "out-of-home" ratings see "The Pulse of WHDH Area"

Away We Go . . . .!

People on the move listen to radio . . . and people in WHDH's area listen to . . . of course — WHDH! Take advantage of this huge "out-of-home" market and add it to your "at home" buy!

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

Looking for a sure-fire children's show?

AMERICA'S ZANIEST FIREMAN

'SMOKEY STOVER'

Pre-sold to millions of Newspaper readers

NOW AVAILABLE in a hilarious

TV PUPPET ADAPTATION...



CALL..

WRITE..

WIRE..

TED ASHLEY ASSOCIATES

545 FIFTH AVE., NEW YORK

MURRAY HILL 7-0576

NCS-SAM

(*Continued from page 37*)

Sometimes TV squelches it. Sometimes TV merely disperses radio listening into other rooms. In any case, TV has caused radio outlets to reprice, reshuffle and revise everything from programing to merchandising in the U. S. radio-TV markets. Again, because of TV, new methods of coverage data application are needed.

Just how *does* an advertiser or agency apply NCS and SAM coverage information today in light of the 1949-1953 changes in air-media?

Let's return to our original problem case—the advertiser who wants to buy spot radio in a single market that has five or six outlets.

His first real step (and his agency's too) today is to forget two well-rooted notions: (1) that he will get a complete picture of the relative standing of radio by operating primarily with a "cut-off" level. like the much-loved 50% figure of BMB days, and (2) that he can compare everything he does, step by step, with the old BMB data.

Then, according to NCS and SAM executives, agency and client should:

1. Establish clearly the extent of the sales territory of the air-sold product in the selected market. It may, for example, be confined largely to the city limits of an urban area. Or, it may radiate far out into suburban and rural areas, and take in several counties or county groupings.

2. Start looking at area reports (if it's a statewide sales territory), or station report maps (if the territory circles a big city), or combinations of both. Now, the picture of how the stations in the market give him minimum geographic coverage of the sales territory becomes clearer.

3. Drop out of the station list the outlets which are obviously not going to cover the chosen area on even a minimum level (in SAM: at least 10% of the families reporting listening at least once weekly, day or night; in NCS: families who report listening at least once a month).

Having narrowed down the list to, say, three stations, the next steps are the following:

1. Examine the total-homes-reached figures that stations receive in the chosen territory, rather than extend out an arbitrary "cut-off." A sponsor who intends to have an announcement strip in daytime radio should look at daily total audiences in NCS, or calculate them in SAM from a formula provided with SAM data. If the spot buy is to be a weekly transcribed show, the weekly total-homes-reached is his yardstick in most cases.

2. Compare the resulting audience totals for the three stations (as received in his sales territory—no more) with the basic station costs. In other words, the cost of a strip of announcements on each station at, say, 8:30 a.m. as measured against the audiences in a particular area.

Now, the advertiser has a cost-per-1,000 figure—rather than a percentage figure — to use in judging his three outlets — (costs-per-M-of-circulation).

The final selection of station, and of time purchase on that station, doesn't end there, of course. Availabilities, local ratings, program placement, audience appeals of programs, popularity of station and program with dealers, package prices or combination discounts — all these should be considered as important factors. But his picture of the radio market—in terms of his own local problems—is the basic yardstick.

There are, of course, many other applications of the new coverage data. But, the experts agree, these applications all grow out of buying procedures as outlined above.

For instance, radio network buying is largely a matter of applying a whole series of such market-by-market studies to the country as a whole. The combined, grand results will give a total network picture. At the same time, they will point up the weak spots in the lineup of the chosen networks so that an advertiser can backtrack and add extra spot radio impact to bring a particular market up to par.

In using NCS data, the above processes are similar for buying TV. SAM can prepare, on special order, an area report for the U. S. which contains TV data. This costs about 20% more than a radio-only SAM area report.

Even in applying coverage data to specialized problems — like deciding how much each dealer in a dealer group is going to pay as his share of a local co-op air venture, or picking stations with special audience appeals or compositions — the methods are basically similar and revolve around how much audience stations deliver in a circumscribed area.

The necessity for carefully weighing the methods used in applying NCS and SAM data today is fairly self-evident. But many admen are prone to weigh present station audiences with their standings in the 1949 BMB, for example, instead of making inter-station comparisons of today's costs vs. today's audiences.

Several large and veteran advertisers like Procter & Gamble, Kellogg, Colgate, Lever Bros., Pillsbury, and General Foods have. however. made a



Every summer day there are 602,000 or more visitors in our primary coverage area

Easy Listenin'!

Have you seen the new "Pulse of Boston Area" survey? WHDH is first again with a completely projectable rating to 1,423,500 radio homes. Ask your Blair man for the story!

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

New notch for a top-notch audience!



WHIO-TV has moved to *channel* 7

Channel 7 now brings WHIO-TV into every television home in this rich Miami Valley, and everybody out here knows it! Here's something they don't know yet: WHIO-TV boosts its power to 316,000 watts in September and starts sending from the tallest television tower—1104 feet—in the country. Everything else is the same. Still the top audience in Dayton—still one of the richest markets—still one of the best buys you can find. Ask a George P. Hollingbery representative and find out more.

CBS TELEVISION NETWORK

ABC-DUMONT

whio TV AM FM

DAYTON OHIO

point of meeting with their agencies to discuss valid applications of coverage data. This serves equally as a refresher course for the client while standardizing on agency approaches to time buying problems.

To date, neither coverage service has issued an extensive manual covering the application of new coverage data in light of 1949-1953 changes in radio-TV. Nor is there a great deal of information on the elemental steps of coverage application, changes or no changes.

It's hoped that this report will serve as a useful stopgap to those who expect to deal frequently with NCS or SAM (or both) and who do not, as yet, have detailed instruction manuals on their reference shelf. Also, the information here—gathered by SPONSOR editors in a series of interviews with coverage service and agency executives—may serve as a once-over-lightly for admen who have only occasional contact with either brand of data.

At this point, let's review and bring up to date four basic items dealing with broadcast coverage information:

1. Coverage: What it is The term "coverage" as applied to NCS and SAM data today has little to do with the engineering concept of outlet coverage, which is expressed on maps with millivolt contour lines around a station's tower. Also, although coverage *is* expressed in terms of homes and areas, it *isn't* an expression of the total number of radio- or TV-equipped families in a station's area who could possibly tune the station's signals. And, it certainly isn't a figure which shows how many homes regularly tune an advertiser's show on a given station.

What is it, then, in terms of an advertising tool?

A useful thumbnail definition of today's coverage data was given to SPONSOR by NBC research executive Jim Cornell. Said he:

"Coverage data show you the 'where' and 'how often' of station or network listening or viewing in terms of how many families regularly tune in — daily, weekly, or even once a month. Thus, they give air advertisers the 'maximum potential' home audience of an outlet or series of outlets."

★ ★ ★ ★ ★ ★ ★ ★

"While it is true that human nature does not change very much, it is also true that the outward appearance of this human nature takes on different colorations and facades as time progresses. In order to avoid using yesterday's language in your advertising, you must learn to understand what motivates the present-day consumer. You even have to understand where this present-day consumer is going, since advertising, by its definition, reaches and has to reach into the future."

DR. ERNEST DICHTER
President
Institute for Research in Mass Motivations, Inc.

★ ★ ★ ★ ★ ★ ★ ★

2. Coverage: What it does With the aid of today's coverage reports—either the area-type or the station reports—an agency can now determine uch important time buying factors as:

A. The over-all geographic size of a station or network's "market," that is, the area in which it gets at least minimum listening at least once a week, either by day or by night.

B. How many homes (total) listen regularly to that station, day or night, on the basis of daily and weekly (and, in the case of NCS data, monthly) levels.

This, in turn, can be applied to a sponsor's particular marketing or sales problems, to determine:

A. How well a station, or series of stations, or network, will "cover" a particular area like a state or a major sales district at the minimum level.

B. How to split up a given budget in spot radio (and, to some extent, TV) to cover reasonably a given area.

C. How to apportion a share of costs of a campaign to sales districts or to dealer groups in a particular area so that each pays equitably.

At the same time, coverage data can be used to determine certain cost figures which have some value in inter-media comparisons at the local level, such as these two:

A. How a station or group of stations in an area compare roughly with printed media as regards basic advertising efficiency. Thus a radio station's average daily circulation in an area is comparable in many ways with the circulation of daily newspapers in the same area.

B. The result of comparing a station's "average" daily rate (all daytime cost divisions averaged for, say, a minute announcement) with daily circulation gives a rough cost-per-1,000-homes-of-circulation figure. This, in turn, can be compared with the milline rates of newspapers, which are simply the costs per agate line per thousand circulated copies of the newspaper.

It's wise to point out that no individual radio or TV program on the air is likely to reach an audience whose size equals the outlet's total circulation. But then, neither are printed media circulation figures any guarantee that the advertiser's printed ad will be read by everyone buying a publication. So, such inter-media comparisons have a good deal of validity—when they are used with care, and the comparability is held to set limits of space and time.



Ask Your Blair Man About the New "Pulse of WHDH Area"!

602,496 More!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

SPECIAL TO RADIO AND TV STATION MANAGERS

National advertisers and ad agencies placing $1 billion helped make this biggest of all SPONSOR studies possible

The Study: You'll be hearing a lot about it. Called the SPONSOR All-Media Evaluation Study, it analyzes, individually as well as collectively, all of the major advertising media—billboards, direct mail, magazines, newspapers, radio, television. ABCs, dimensions, strengths and weaknesses, psychological values, result records of each are thrown into the spotlight so that every advertiser can see them as they really are. The Study is completely objective and is validated by a board of top all-media advertising men consisting of advertisers, agency presidents, and researchers.

The story behind the Study: What prompted SPONSOR, a magazine for radio and TV advertisers, to undertake the most comprehensive analysis of black-and-white (as well as air) media ever made by an advertising publication? The idea was born early in 1952. SPONSOR's publisher had observed for some time the lessening opinion with which big advertisers were viewing the radio medium. The fault lay with the radio industry itself, which was doing a poor job of selling itself to advertisers.

But radio's record pointed to a mass medium that was far stronger than most advertisers realized. Perhaps SPONSOR, reasoned its publisher, could help advertisers gain a proper perspective of radio—no higher nor lower than it honestly deserved. Further, it could throw light on TV. But to do this it would be necessary to evaluate each major medium along parallel lines, not comparing one with another but employing the same yardsticks for each. If properly done, the project would aid all advertisers.

In June 1952 the editorial specialist was found who could head such a study, and on 2 August 1952 he went to work. As this goes to press he has person-

ally interviewed 158 media experts in all sections of the U. S., polled 2000 of the nation's leading advertisers and agencies on key media selection problems; outlined and prepared 14 articles (the first in SPONSOR's 20 April 1953 issue) to be run in consecutive issues prior to publication in book form. In all, he has spent eight months on this job.

Who will read it? The All-Media Evaluation Study will be highly publicized and promoted. We expect it to be eagerly read and used by thousands of key executives of advertising firms, as well as agency principals, account executives, media buyers, and research personnel. They will gain from this factual, unbiased study an insight into each medium never before available. The numerous specific examples will show them in detail how others (including such agencies as BBDO and Y&R) evaluate and use media, how media fits into the overall picture of how to push a product. SPONSOR believes that the issues in which the Study appears will have longer life than a normal SPONSOR issue, already noted for longevity.

What it means to you: To the radio and TV station, ad agency, and allied service companies the issues of SPONSOR carrying the All-Media Evaluation Study offer extra advertising value. The Study will be widely publicized, promoted via paid space, merchandised in numerous ways. The press run will be increased. You can be certain that your advertising message will be seen by a large number of bonus readers, in addition to regular readers, again and again.

SPONSOR 510 MADISON AVENUE NEW YORK 22

Please reserve following space in SPONSOR's All-Media Evaluation Study.

☐ *double-truck*	*$780*	*(one-time rate)*	*frequency discounts apply!*
☐ *full page*	*$390*	*(one-time rate)*	
☐ *half-page*	*$220*	*(one-time rate)*	
☐ *third page*	*$150*	*(one-time rate)*	

Issue Dates .....

Firm .....

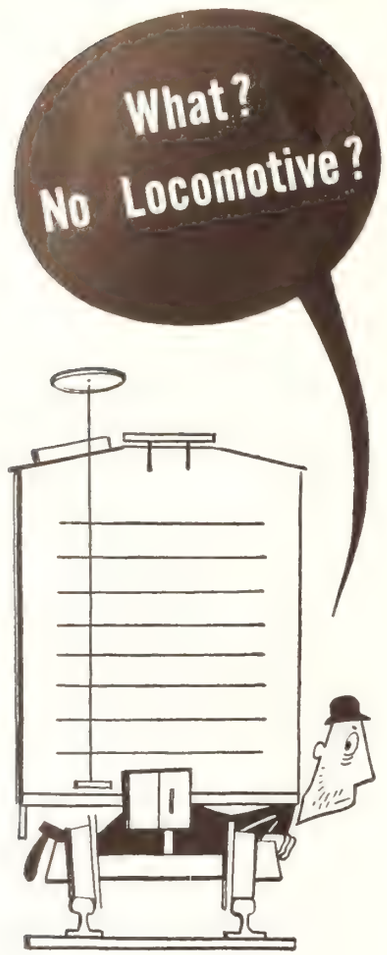
City ..... ***State*** .....

Name .....

Clip this handy coupon today

All-Media Evaluation Study (explanatory article 6 April 1953) 20 April, 4 May, 18 May, 1 June, 15 June, 29 June, 27 July, 10 August, 24 August, 7 September, 21 September, 5 October, 19 October, 2 November.

SPONSOR *the magazine radio and TV advertisers USE*



It takes *motive power* to keep merchandise moving in the New England, Philadelphia, Pittsburgh, Fort Wayne, and Portland areas.

Hook up to

WESTINGHOUSE RADIO STATIONS

WBZ·WBZA·KYW·KDKA
WOWO·KEX·WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV, for WBZ-TV, NBC Spot Sales

The above uses of coverage data—which apply mostly, in this case, to radio information—are generally accepted as being a useful basic list.

3. *Coverage: What it won't do*

Many researchers differ on this point, since there are sizable variations between advertisers in everything from sales territories to the types of audiences and stations sponsors prefer. However, here are some uses to which the present coverage services shouldn't or can't be put, uses based on several inherent faults or mathematical variations basic to each service:

A. As far as both services are concerned, coverage data are not the magic formulas which solve all of the old and new problems of time buying. Coverage data provide data which are comparable, in many ways, with the circulation figures of other media, and thus enable an advertiser to make intra-outlet and inter-media comparisons. But it doesn't remove the necessity or usefulness of local or national ratings, since these are roughly comparable with items like media readership studies.

Also, no set of coverage data—area reports and station reports—gives useful clues to such important time buying factors as a broadcast outlet's ability to do a good merchandising and promotion job for advertisers, the loyalty or sizes of audiences to particular radio or video shows, or a station's off-the-air role in the daily life of a community or social or language strata of the population.

B. In the coverage data of both services, TV coverage is a problem. SAM didn't measure TV except in a limited way, figuring (incorrectly, it was proved later) that TV coverage was simply the TV homes within a circle (usually, 50 miles) drawn around a TV transmitter. NCS *did* measure radio and TV on the same yardstick. But NCS data are available today only on TV stations operating prior to spring, 1952. NCS has no television data for a "new" market like Denver. (Note: NCS may go back and remeasure the newer TV areas in the near future, but this is not definite. Many agencies, however, are pressing for it.) Researchers therefore advise caution in applying the new coverage data to all TV buying problems.

C. Nielsen Coverage Service data have limitations in their application to advertiser sales territories. NCS measured the radio-TV coverage data in some 1,500 "NCS Areas" in the U. S., not in every county. If there were fewer than 10,000 homes in a county, the county was put into a "cluster" of counties. Therefore, if a sponsor should want data regarding what goes on inside an NCS "cluster," he will have to get it on special order from NCS. Or, use a hit-or-miss formula involving the ratios of station audience for the area as shown by SAM—which *did* measure on a county-by-county basis for the most part—applied against the NCS cluster totals.

SAM coverage information, unlike NCS, appears in county-by-county form without the necessity of extra charges or calculations. This is true both of SAM station reports and area reports. Therefore, if an advertiser (or agency) frequently needs U. S. coverage information broken down on a county-by-county basis—perhaps to match up with certain sales territories—SAM may well be the primary tool, not NCS. All things considered the fact that SAM reports individually on virtually every U. S. county makes SAM a useful tool for sponsors who need such detailed information.

D. Although there has been a post-1949 rise in the number of U.S. radio stations appealing to a specialized foreign-language group, the county-by-county data of SAM doesn't give an accurate indication of this in terms of coverage. Reason: SAM used an English-language mail ballot, which missed a lot of the specialized audiences of Italian-language, Spanish-language and other U. S. stations, although English-speaking minorities (farmers, Negroes, and others) were counted more accurately. NCS got off to a better research start by including in its original 100,000-home probability sample of the U. S. the proper percentages of minority groups, later following up with personal interviews (which sometimes, as in the Southwest, involved interpreters).

E. Historical comparisons—to see if an outlet has gained or lost ground since 1949—look easy with both NCS and SAM data. But such comparisons with the old BMB can be misleading. Today's coverage data are comparable with the 1949 BMB in only the most general way. NCS data were prepared with a method entirely different from that of the BMB and are therefore almost ruled out of comparisons. SAM data were, it's true, prepared along BMB lines. But, even SAM isn't fully

YOU MIGHT WALK A MILE IN 5½ MINUTES* —



BUT . . .

YOU NEED THE FETZER STATIONS TO HIKE SALES IN WESTERN MICHIGAN!

WKZO, Kalamazoo, and WJEF, Grand Rapids, are the two outstanding radio buys in Western Michigan. The February 1952 Pulse credits WKZO with more listeners—morning, noon and night—*than all other stations combined!* Hoopers for the same period credit WJEF with 15.4% more listeners than the next station, for Total Rated Time Periods. Bought in combination, WKZO-WJEF cost only 92.9% as much as the next-best two-station choice in Kalamazoo and Grand Rapids—*yet deliver 62.6% more listeners!*

WKZO-TV

WKZO-TV, the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids, truly dominates America's *25th television market.* Its bright Channel 3 picture is received clearly and consistently by more than a quarter-million homes in 28 Western Michigan and Northern Indiana counties. The March, 1953 Videodex Report shows that WKZO-TV gets 140.7% more afternoon viewers, 153.2% more evening viewers, than the next Western Michigan station!

Get all the Fetzer facts—write direct or ask your Avery-Knodel man.

**Michael Pecora walked a mile in 6 minutes, 27-1/5 seconds, in New York City on February 22, 1932.*

WJEF tops IN GRAND RAPIDS AND KENT COUNTY (CBS RADIO)

WKZO-TV tops IN WESTERN MICHIGAN AND NORTHERN INDIANA

WKZO tops IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS RADIO)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

★ GROWING WITH SOUTHERN CALIFORNIA

During 1952, the eight counties covered (.5MV) by KMPC added 171,358 buyers to this already wealthy, fast-growing market! And more and more advertisers are using KMPC to really *cover* Southern California. It's the *one-station network!* Write or call for availabilities now. Represented nationally by H-R Representatives, Inc.

50,000 Watts Days
10,000 Watts Nights
THE ONE-STATION NETWORK
KMPC

★ RADIO... AMERICA'S GREATEST ADVERTISING MEDIUM

comparable to BMB. Reason: There are sizable differences between 1949 and 1952 mail samples used, and many researchers feel that TV families (of whom there are many more today) tend to send back more mail ballots than non-TV families.

F. Inter-service comparisons — to see the differences between today's SAM and NCS figures for the same outlet—are equally misleading. Here again the basic differences in methods between the two services tended to produce two entirely different sets of figures. And there's no reasonable compromise possible, even with fancy mathematics. (For details, see "Will NCS and SAM both be used by buyers?" SPONSOR, 6 April 1953, p. 27.)

4. Coverage: Fancy uses Like any good research tool, coverage data have many specialized uses, which break into two groups:

A. Beyond-the-ordinary uses for coverage data which an agency may already have in its possession.

B. Fancy applications of coverage data which the original coverage service, NCS or SAM, may have on tap at a special price.

Here's a brief roundup of some of these specialized uses of coverage data:

Agencies who use the for-free SAM station reports can also get area reports at moderate cost, usually around $2,500. Unlike station reports, which show the amount of audiences stations receive in all the counties in their coverage area, SAM area reports take a given area, like a state, and show on a county-by-county and city-by-city breakdown the listening that all subscribing stations receive. (Non-subscriber data is available mainly via subscribing stations.) Thus, SAM users can get information which will help them in picking the best stations to cover particular marketing territories.

Agencies who are NCS users have as their primary tool the NCS Area Reports or the Complete Circulation Report and frequently purchase a set of NCS Station Reports. But like SAM, the station data shown in the regular reports of NCS vary in their completeness. If an advertiser wants extensive data on a non-subscribing station from NCS, he has to order them at extra cost as part of the Complete Circulation or Station Reports.

SAM can provide a certain amount of special data, covering U. S. counties. These are primarily the material gathered in the last census and which can be "punched in" on a deck of SAM station cards. This includes such items as: what percentage of families in a given county cook with gas or coal, whether they own automobiles, do they own or rent their homes, and so forth. A special run of SAM cards is thus possible to sort out such specialized advertising information as the stations which have many listeners in counties where there are, for example, a majority of farm families.

NCS, which was intended from the beginning to be more comprehensive than the BMB, provides much special air data in its regular reports and has even more available on special order.

NCS Station Reports (provided the station is a "Comprehensive" subscriber), include special data on audience characteristics such as: breakdowns of the station's daytime and nighttime weekly circulation in terms of upper, middle, and lower-class income homes (plus a comparison with the total homes in the area); circulation breakdowns (again with area comparisons) by number of radio sets, TV and non-TV homes, car radios, and family size; breakdowns by farm vs. non-farm, white vs. non-white, and so forth.

Here's how such qualitative data could, typically, be applied by an advertiser to his basic routine of buying spot radio time on NCS.

Problem: A manufacturer of radio sets wants to buy an air campaign on a spot basis to plug his new line of low-priced clock radios.

Solution: In addition to the usual processes of defining his sales areas and picking the stations with the best cost-vs.-audience showing, the advertiser can order a special run of NCS cards (at extra cost, varying by the size of the job) to sort out first the areas that have a high percentage of single-radio-set homes and then the stations that have the largest percentages of these single-set homes occurring in their weekly daytime or nighttime audience.

In this way the advertiser has a far better-than-average chance of aiming his radio commercials for a clock radio into a home which has just one—and not two or three or a dozen radios. Scientific application of coverage data — not guesswork—can do similar tricks for other advertisers. ★ ★ ★

"$2,300 A Month from AP News"

"The power of AP News in a small market is shown by the fact that our 63 AP weekly newscasts are all sponsored AND in every case spots before and after these 63 newscasts are sold and stay sold . . . for a total revenue of $2,300 per month. Figure it for yourself: AP news on your station means dollars for you."



Brown Morris, Manager
KADA, Ada, Okla.

AP NEWS = Revenue & Reputation

"AP has built our Reputation for Top News Reporting"

"Folger's Coffee, Kimball Motor Co., Campbell's Refrigeration and San Luis Butane have increased their sales and expanded their businesses due to AP news. Even our adjacencies are sold out. This is all made possible by our hard-working AP machine and the always efficient AP reporters who work 'for us'."



Les Hacker, Station Manager,
KVEC, San Luis Obispo, Calif.

For full information on how you can join The Associated Press, contact your AP Field Representative or write

RADIO DIVISION
THE ASSOCIATED PRESS
50 Rockefeller Plaza
New York 20, N. Y.

Hundreds of the country's finest stations announce with pride,

"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."

This is Mr. L. E. Paul



This is what he says

"The Lawrence Electric Company (construction supply firm of which he is president) *is pleased to record satisfaction with results obtained from sponsorship of Fulton Lewis, Jr. on WTRF, Bellaire, Ohio. Customers stop us on the street to thank us for sponsoring the program. Others comment favorably while making purchases. Still others have switched to us because we helped return Fulton Lewis, Jr. to the local airways."*

This is Fulton Lewis, Jr.



whose 5-times-a-week program is available for sale to local advertisers at local time cost plus pro-rated talent cost. Currently sponsored on 364 Mutual stations by 752 advertisers, the program offers a tested means of reaching customers and prospects. Check your local Mutual outlet or the Cooperative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

ANA PANEL

(*Continued from page* 35)

is spreading quite rapidly. While it still comes a long way from covering the majority of our dealers, I am not too sure that it will not develop to a much greater extent and perhaps be our answer to television rather than a network deal. Our experience has been that the combination of radio and television is extremely effective—TV to demonstrate the product, radio for frequency and extra urge to action.

Q. Could you say something about your budget, what percentage is going into the air?

A. Only that the percentage of co-op advertising money is increasingly going into radio and television.

CHAIRMAN: Green Giant is the top producer of canned corn in the United States. Ward, could you explain how that came about?

MR. PATTON (Green Giant): Guess we have been lucky.

Q. What about your air advertising?

A. We have Art Linkletter's *House Party* once a week.

Q. For what products?

A. On Green Giant Brand Peas, Niblets Brand Corn, Niblets Mexicorn, and Green Giant Brand Cream-style Corn—What we call our advertised line. It is the third year for Art. We have 28 TV stations and the complete Columbia Radio network of 171 stations.

Q. What are your plans for this fall?

A. If we stay with TV, we will undoubtedly try to use as many stations as we can clear because your talent cost isn't any more.

Q. What are you doing in other media?

A. We include in our budget a co-operative plan which is all print; that is in the daily papers, in the local distributors' advertising; posters and handbills, and that is quite substantial. It has been growing. We insist, though, that we get a copy of the ad, and measure it before we pay for it. Then, of course, we use what we think are some of the leading papers and magazines; we make use of four-color pages and Sunday supplements.

Q. Do you find TV costs eating into your regular budget?

A. It worries us to death.

MR. HARRINGTON: The Screen Actors Guild isn't going to help it any,

Ward, in cutting costs.

MR. PATTON: We think TV is effective, and of course Art Linkletter is quite a personal salesman. Our commercials are integrated with the show. Our portion contains these children he interviews.

Q. Considering TV's greater impact, are you willing to pay more for reaching a thousand people?

A. As the program grows, you pay less; it is something we are stuck with, I guess. Our agency likes TV and we like it, and we would like to do more; we would like to have a big nighttime show that everyone had to listen to, but we can't afford it.

MR. HARRINGTON: Don't you fellows think there is more and more resistance on the part of advertisers to these outrageous television costs?

MR. PATTON: It is a terrific problem, the way they are upping the cost.

MR. HARRINGTON: My company owns three TV stations and we also own AM radio and I can't say this on any scientific basis, but we have been conducting pretty extensive tests in those markets. It is my opinion from those tests that we are getting more results per dollar of cost from radio than we are from television. There are all sorts of imponderables there. You say, "Well, what you are doing in television is no good." Maybe it isn't doing the selling job it should do but the television costs so much and is going higher because of the Screen Actors Guild, I don't know what the result is going to be.

CHAIRMAN: Ralph, if radio gives you more results, why are so many advertisers down on nighttime radio?

A. There is no question but what TV has got into the nighttime audience, but personally I doubt if it is cutting in as much as a good many advertisers think it is. There must be a point somewhere of diminishing return because these television costs go up and your radio costs have gone down.

Q. Do you think advertisers are in a new cycle of coming back to radio.

MR. HARRINGTON: I am exactly of that opinion and I think this Screen Actors Guild strike settlement is going to be one more urge for some advertisers to go back to radio. I mean not the big boys who can spend the money and to hell with the cost, but the people around the borderline, like us: I think radio is a long way from being a dying medium.

MR. PATTON: In non-television mar-

day or night you corral

200,000 memphis and Mid-South TV Homes

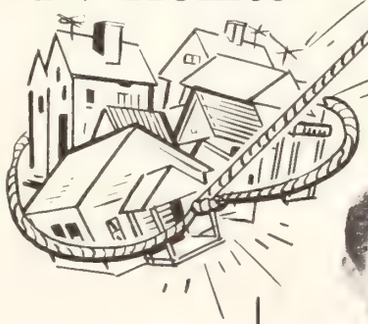


"Your TV Shopper"

Here are household hints and shoppers' specials wrapped in a bright and breezy package for housewives in the morning. The show features Olivia Browne, well-known Memphis TV emcee, and WMCT's own Wilson Northcross. It's loaded with "sell."

Monday thru Friday 9:30 A. M.







"Berl Olswanger Show"

"The casual touch." That's the charm of the Berl Olswanger show. Flanked by the lovely Ol'Swingers, Berl mixes pop tunes by these three pert chicks, together with his inimitable piano interludes and the restrained Olswanger humor. It's a natural for easy listening and viewing.

Monday thru Friday 5 P. M.

when you buy...

WMCT

• PARTICIPATING SPOTS NOW AVAILABLE ON EITHER SHOW •

Memphis ONLY TV Station
WMC WMCF WMCT

National Representatives:
THE BRANHAM COMPANY

Owned and operated by
THE COMMERCIAL APPEAL

CHANNEL 5 • MEMPHIS
AFFILIATED WITH NBC

ALSO AFFILIATED WITH
CBS, ABC AND DUMONT



The 1000-watt station
the 250-watt rate.

KUDL 1380 KC

Local variety shows to hold and sell your audience.

Covering Kansas City with a proven basic formula of News Music and Variety

United Press News every hour on half hour

These Disc Jockeys will sell for you

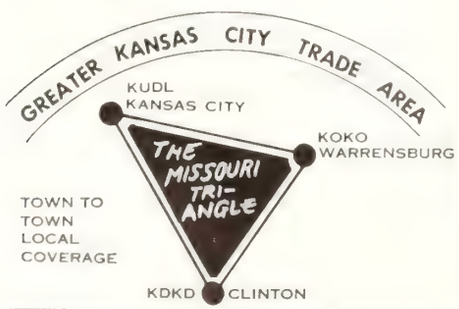
Harlem Hop (colored)
1 to 3 P. M.

Pete's Platter Parlor
3 to 5 P. M.

Lowest Cost for Local and Area Coverage

STUDIOS—
1012 BALTIMORE BLDG
KANSAS CITY, MO.
PHONE BA-0077

SEE: Furjoe



kets we had complaints. We have national distribution, we're in practically every store, and we had trade complaints with TV and no radio. There were a lot of kicks. Non-television markets, of course, want radio coverage.

MR. HARRINGTON: Why shouldn't TV be effective? Any two media are probably always better than any one. Radio to me does a better product-selling job. With radio you can produce more floor traffic in any of your dealers' places of business. We use radio chiefly with this gimmick advertising, special appeal, special offers, come on in, specials on service, on tire service and wheel-balancing and things like that, to create more floor traffic.

MR. PATTON: You can never eliminate radio as long as people have radios in their cars; they are going to use it.

CHAIRMAN: We have from time to time shown in our studies that a lot of out-of-home listening is just now beginning to be counted. It accounts for sometimes as much as 20% of nighttime radio. That corroborates your statement, Ralph, that there is much more radio listening than most people realize.

MR. HARRINGTON: I seldom look at my television set.

MR. PATTON: I think most people turn on radio for the news.

DR. DICHTER: I think that is quite important because radio is more directly related to the immediate purchase: it is much less removed than television. Television is more comparable to magazine advertising; you don't have to buy immediately when you hear it on TV; the general atmosphere in radio is one of greater immediacy, but there is less time lag between a radio commercial and the actual purchase than there is on TV.

Q. Why is that?

DR. DICHTER: I think the general atmosphere of radio is more urgent—for instance, something important is happening; you turn to radio because you want to be kept up to date. I think you are much more likely to tune in your radio than you are to TV, and actually physically it just takes longer to prepare the newscast on TV than it does on radio. Also I think there is another thing happening; it isn't just simply a return to radio; it is a spiral development. It is a return of radio but on a higher level, a new level with new uses and new significance.

VOICE: As a means of communication there is no question about it.

DR. DICHTER: There is much more use of radio outside of the home, in your car, in factories, in offices, and so forth.

VOICE: It seems to play much the same role in the home: it is background entertainment.

VOICE: Yes, when the youngsters are studying, you'll frequently find them enjoying a set going quietly while they work.

DR. DICHTER: You might also introduce the famous old guilt feeling. We have found in a number of TV studies that there is a very active defense against too much TV at one point. I see one gentleman nodding here. The family feels, "What is happening to us? All our evenings go by the wayside. We don't do anything decent, always watching TV." In my family my children protest, "Daddy, can't you do anything else besides TV?" and I say "Let's go down to the workshop and do something active for a change." In radio you don't have that; you use it as background; somehow it is less hypnotic; you keep more of your own self-determination than you do with TV.

CHAIRMAN: Before we get into the psychological aspects of this any further, I'd like to hear from you others on what you're doing on the air. Joe, could you give us a rundown on what the New Holland Machine Co. plans to do in radio this year?

MR. HULL: We are primarily interested in the agricultural market. Last year we concluded a 13-week experimental program in radio. We bought already-established farm programs and then we extended it to 26 weeks. In trying to measure the effectiveness of those particular programs we found, as we expected we would, that some of them were very effective and some were very ineffective. Right now we are debating just what we want to do on radio. One of the things we believe is that the radio station should set up a separate rate structure for the rural market, instead of billing the client for extended coverage over metropolitan areas. We don't want to buy metropolitan coverage; we are unwilling to pay for metropolitan coverage, and if radio is being affected as much by TV as some people seem to think, we believe that those rates should be adjusted, particularly at farm listening times, to give an agricultural rate.

WTVN

CHANNEL 6, COLUMBUS, OHIO

announces the appointment of

THE KATZ AGENCY

as its national representative

effective April 6th 1953

SEND TODAY FOR
Your copy of . . . .

KROD-TV
CHANNEL 4

El Paso, Texas

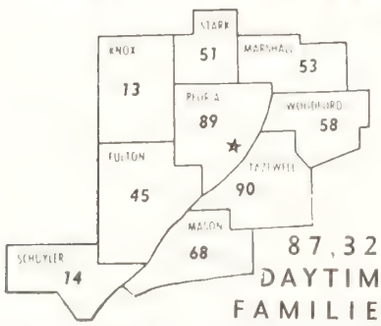
market & station
FACT
SHEETS

Get the complete picture of this important new TV market and its leading TV station.

RODERICK BROADCASTING CORP.
Dorrance D. Roderick, Chairman — Val Lawrence, President — Dick Watts, Sales Manager

REPRESENTED NATIONALLY
BY THE O. L. TAYLOR COMPANY

Obviously
OUTSTANDING



87,328
DAYTIME
FAMILIES

The new STANDARD STATION AUDIENCE REPORT shows how WMBD dominates the rich Peoriarea market. WMBD's 87,328 daytime radio families include 89% of the Peoria County total . . . 90% of Tazewell County. WMBD audiences in the 9-county market account for 68% of 127,870 daytime radio families. Nighttime figures show similar dominance. To SELL the Heart of Illinois, BUY WMBD!

AM WMBD FM
PEORIA
CBS Radio Network • 5000 Watts
Free & Peters, Inc., Nat'l. Reps.

We are also thinking of TV. Today someone mentioned that about 20% of the farms now have TV sets: of course we are unwilling to buy national network coverage to get 20% of the farms, but there are those stations that are essentially agricultural. We are thinking very seriously of doing a little experimenting in that line, although one of the things that frightens us is the tremendous cost of a TV program. One of the things we have been doing in the past several years is making our own motion pictures. We have our own motion picture unit which we feel we can very easily adapt to TV.

MR. HARRINGTON: The unions may not let you.

MR. HULL: Of course I think production costs can sound a death knell to TV as far as a lot of us with small operating budgets are concerned.

CHAIRMAN: George, you in National Biscuit are going into a big spot radio campaign, aren't you?

MR. OLIVA: We are using spot announcements on radio in different areas of the country; it is not national in that respect. We are using 20-second spots in problem areas or areas in which there is a high potential, but we have Godfrey over CBS Radio for over-all coverage. We have him on an every-other-day basis at 11 o'clock with very high ratings. We are also using TV spots in about 65 markets; we use TV that way because it gives us an opportunity to advertise local products in different months of the year and in different areas. We don't necessarily have to advertise the same product right across the board. Local competition makes it necessary to combat it that way.

CHAIRMAN: As TV stations open up in new markets, will you go along?

A. I think we will as our budget increases. How far we can go is a problem, but as new markets open up, we look into them very carefully, and if there are sufficient sets in use and the market is satisfactory, we will buy the station.

Q. How do you feel about nighttime radio?

A. We haven't used it in the last 20 years. We feel that a good daytime program is more effective for us. While we do buy some nighttime spots, we make sure that the hour is not after 10 p.m.

Q. What percentage of your budget is going into air advertising?

A. Both radio and TV take around 33 or 34% of it.

CHAIRMAN: Henry Stevens of Campbell Soup, what percentage of your budget is going into the air media?

MR. STEVENS: We have some products without any radio or TV, new products, and we have some others that have 90%. I guess the over-all average is about 60% radio and TV. I have the same comment to make as the others. It has been a difficult period, believe me, this transition from radio to TV, because we have tried to hold a good portion of our radio and yet get good shows established in TV.

CHAIRMAN: Do you feel the transitional period is ended?

A. I don't think so. No, we are still in both media.

We have *Double or Nothing*, with Bert Parks, three times a week in a half-hour daytime TV show, and we have Bert Parks in radio five times a week. Our evening TV show is *The Aldrich Family*, a half-hour Friday night show.

★ ★ ★ ★ ★ ★ ★ ★

"The keynote of the coming years (in Canada) will be radio's determination to prosper. We have that determination. Our response to this new challenge (television) will result in our becoming an even more efficient medium of advertising. As we become more competitive . . . we will intensify our studies of competitive media . . . We (will) study the cost, the merchandising, the circulation patterns, and the measurement systems employed by other media."
PAT FREEMAN
Sales Director
CAB, Toronto

★ ★ ★ ★ ★ ★ ★ ★

CHAIRMAN: We want to touch upon this other problem of impact. Dr. Dichter, do you have any more observations to make on which media have a greater impact, if any?

DR. DICHTER: It depends upon the product. I am always inclined to be more concerned with the psychological mechanisms being employed, rather than with the technical aspects of the medium. In the field of television as well as in radio, I think we have hardly scratched the surface, as far as producing the kind of shows and commercials that reach the consumer is concerned.

A study, for instance, of the kind of commercial that Arthur Godfrey uses gives us some indication as to what is really effective. You have to use the principle of identification. Arthur Godfrey never reads it. He delivers his commercial the way you think you would behave if you were in that television studio. In other words, you feel you just couldn't take it week af-

ter week without making fun of it once in a while, and that is exactly what Godfrey does, and the moment he does it you can identify yourself with him: this is you; he is behaving like you; therefore what he does becomes for the first time really believable.

Now take that technique; you can use the very same approach on radio and on TV. It is my contention, for instance, that you could have a lot of Godfreys if only the writers of commercials were to give more freedom for spontaneity to the individual announcer. One of the things I have recommended is to have what I call a psychological parenthesis in each commercial—permit the announcer to fill in whatever he wants, maybe just the weather or the fact that he got wet on the way over from his home to the studio. In our experiments we showed that a little thing like that will suddenly lift him out of the role of an announcer to the role of a living human being, and you have really changed basically the effectiveness of the commercial much more than if you had worried about where to put your comma or period and what exactly you should be saying.

MR. STEVENS: It is like Mr. Bean of L. L. Bean Co., the Maine sporting goods house; halfway through a comment on the items in his catalogue, Mr. Bean says he uses them himself.

DR. DICHTER: That is right. One distinction I have made in selling almost any kind of product is that there is a difference between acting as a salesman, an expert, or a craftsman. What I mean by that difference is this. If I buy an electric saw, I don't want the salesman to talk to me like a salesman or not even as an expert; I want him to discuss this electric saw in terms of his own experience. He should say, "I always have trouble whenever I have to cut a big panel of plywood. Well, I struggled with that for a long time and finally I found how to do it." Now if he talks to me that way, I can recognize that I have had that same difficulty; he has the good fortune of being able to do all week long what I can do only on weekends. He is a craftsman enjoying exactly the same way I do the use of this product, tool, or whatever it is. It doesn't just apply to an electric saw; I think it applies to almost any kind of product, and I think that distinction is a very important one.

MR. OLIVA: I think that is right. Isn't lack of believability pretty much the fault of the advertising agency in writing the commercials?

MR. HARRINGTON: How many radio or TV announcers or m.c.'s, or whatever you want to call them, can do what Arthur Godfrey can?

MR. OLIVA: It isn't that altogether. Just as Dr. Dichter was saying, they should write their commercials to fit the show and not come out with some cold announcement that is absolutely out of place. There is one thing I have noticed many times, and it annoys me no end, and that is the use of "You see?" "You see?" Why, you have announcer after announcer starting his commercial with "You see, we do this." It's ridiculous.

MR. HULL: Doctor, how about the cold benefits or features of a product? Take your electric saw, for instance. Assuming that you know something

"... The campaign has been very, very successful ... the simultaneous delivery of Telegrams with sample kits ...provided the necessary impetus."

Western Union for fast, dependable "DISTRIBUTION" SERVICE



Quick, economical distribution by dependable messenger service in all urban markets. Perfect for point-of-sale displays, professional sampling to doctors, dentists, druggists and an unlimited range of other business promotions.

Other Western Union Services

- **MARKET SURVEYS**—Fast, efficient way to check consumer attitudes and brand preferences.
- **CIRCULATION VERIFICATION**—Checks titles, buying influence and addresses.
- **PUBLIC OPINION POLLS**—Spot checks on media coverage and consumer preferences.
- **"OPERATOR 25"**—Enables advertisers to give prospects the names of local dealers by telephone—provides missing link between advertiser and consumer.

for further information on any or all these special services, call your local office of **WESTERN UNION**



Pity the poor film that is UNTREATED!



Our new folder, "Peerless Pointers," tells you tersely and factually about preventable damages that frequently happen to film .. and how Peerless Treatment guards against such damage at a cost measured in pennies.

Write for your copy now

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Protective and preservative treatments . . .
Rejuvenation treatments

Top Rated Half-Hour
MYSTERIES
We can deliver up to 6 half-hour transcribed Mystery Programs Weekly.
We Offer —
LET GEORGE DO IT!
MYSTERY HOUSE!
30 MINUTES TO GO!
Ask us for the Dope.
We'll shoot the works
Harry S. Goodman
19 EAST 53rd STREET at Madison Avenue
NEW YORK, N.Y.
See us at the Convention
Biltmore, Suite 2300-02


THE MIGHTY
"MIKE"
OF
SAN ANTONIO
250,000 Milliwatts
Spanish Language
kiwW

about electric saws or the consumer does, isn't the buyer influenced by the features, by the tilting arbor, or by the size of the table, or by the functional characteristics of the unit?

DR. DICHTER: Yes, very much so, but I contend that you can only be interested in such technical features from the viewpoint of human experience. In other words, suppose you wanted to describe the tilting of a saw as a feature. You would have to talk to me about it in terms of my own work habits, my own difficulties.

Q.: Wouldn't you be talking down a little to your audience if you did that?

DR. DICHTER: It would depend a lot on the product.

MR. HULL: You are a photographer. You are interested in the shutter speed and the kind of lens and the mechanism of the thing. There is not much of an emotional factor except as expressed in virtually cold features.

DR. DICHTER: Then you are really defending a sort of catalog kind of advertising.

MR. HULL: That is right. ★ ★ ★

SUPERMARKET ON WBIG

(*Continued from page* 51)

The supermarket owner was faced with these problems when he sat down to map out his radio schedule:

• *Hitting the desired audience.* Ralph realized that programing hits twice as hard if a majority of the listeners are potential supermarket customers. Main problem in reaching this audience boils down to choosing proper air time. After careful study of listener data, Ralph signed for a staggered schedule between 7:00 and 9:00 a.m., to reach maximum women's audience.

• *Programing to attract and hold this audience.* To appeal to the greatest cross-section among potential customers, an informal, chatty disk jockey show—*Poole's Paradise*—was chosen, built around local radio personality Bob Poole. (Poole returned to WBIG recently from a four-year tour on the Mutual network.) This type of program is also a natural for ad lib announcements which feature "specials."

Bob Poole, although acclaimed number one d.j. in 1949-1950 in a national poll conducted both among listeners and among other d.j.'s, actually rates as a popular local "personality," who has his own following among listeners.

MR. HULL: That is right. ★ ★ ★

Bob Poole's voice is also used on the 20 to 30 announcements Scism runs each week in addition to the regular program.

Bob Poole's copy

Poole's script for his d.j. show—and for his announcements—consists merely of a series of typewritten instructions highlighting specific supermarket items. A typical list covers two or three days on the air, reads as follows:

"Bob: Following are items for Ralph's Food Palace: Four-pound package of Kingan's Pure Lard—39¢ a package; three cartons Red Ripe tomatoes—29¢; Kingan's Cured Ham—39¢ lb., shank portion; Grade A fresh ground hamburger—49¢ lb.

"Bear down on Kingan's lard and tomatoes. Ralph's also has a carload shipment of fresh camellias. Mention this lightly as quantity is limited."

On another typical broadcasting day, Poole's list will be headed by "5,000 Grade A fresh killed fryers—39¢ a pound," with the notation: "Fryers are your top specials. You have 5,000 to move through Saturday."

Poole also reminds listeners each week that Ralph's has late closing hours on week-ends for their convenience, points out the store is open Fridays till 9:00, Saturdays till 8:00.

Ralph has found repetition doesn't hurt his business. In fact, he makes only two copy changes in his ad instructions per week. He's found shoppers are interested in the same staples, week after week, want to be kept up-to-date on pricing. The two changes are planned to point up "specials" the Food Palace is featuring during a specific time period.

In-store merchandising for the air show consists of a sign above the meat counter, reminding customers to "Be sure to listen to Bob Poole every morning on WBIG." Poole himself, however, is a familiar personage to most of Ralph's customers. He often drops in, tape recorder in hand, to interview Scism, department heads, as well as some of the customers for rebroadcast later in the week.

As for Scism, he's found personalizing his market to the customers really pays. Not only has store traffic been heavier throughout the entire week, but there's been an especially noticeable cash register increase on Monday and Tuesday, generally the poorest days for grocery business. ★ ★ ★

GILBERT ON TV

(*Continued from page* 38)

When Gilbert's agency, the Charles W. Hoyt Co., hit upon the idea for *The American Flyer Boys' Railroad Club* in 1950, both A/E Winthrop Hoyt and agency Radio-TV Director Bill Smith felt they had found the ideal program format for their client. This 15-minute film program is built on the premise that kids never tire of watching trains and that they like belonging to clubs. It shows a typical boys' model railroading club in action.

Comments Winthrop Hoyt: "We don't have to worry about making sales points in opening and closing commercials, since American Flyer trains appear throughout the 15-minute run of the film. Actually, the whole film, in one sense, is a commercial."

Transfilm produced these six 15-minute films for the agency three years ago. In each of the films the same group of boys—five actors ranging from ages six to perhaps 12—meets in the model club house to play with American Flyer trains and to discuss actual railroading problems with their guest expert of the week. These railroad experts were brought to New York from all over the country at the time the films were produced.

The guests—engineers, switchmen, brakemen, station superintendents—tell the youngsters about their particular jobs. The boys, who are themselves experts in model railroading, then reciprocate by showing American Flyer trains in action—Diesel engines pulling streamlined passenger cars through tunnels, freights crossing bridges, passenger stations with toy commuters pacing up and down.

[Another toy manufacturer who recently discovered that his product can provide the basic idea for his TV show is the Playskool Manufacturing Co. of Chicago. This firm sponsors a weekly half-hour WCAU-TV show, *The Pioneer Playhouse*, featuring a "Lincoln Logs Building Contest." This contest shows five youngsters using Playskool construction sets as they compete to win a Playskool prize for the best construction by the end of the show. (For details, see "Toys are year-'round item," 23 February 1953 SPONSOR.)

[Building an entire show around a product, however, need not be confined to toys. Other products—such as cosmetics or flowers (see "Radio made Tulsa flower store nation's largest," 26 January 1953 SPONSOR) can form the basis for an educational and entertaining program.]

Time buying problem

One of the biggest hurdles a seasonal advertiser must overcome is the problem of good time availabilities. This problem is complicated by the fact that no once-a-week program should be expected to build an audience for itself within its six- or eight- or even 13-week run. It is therefore particularly important for a seasonal advertiser to get a time segment wedged in between adjacencies that are aimed at the very audience he wants to appeal to.

Gilbert today aims at an audience of boys ranging from eight to about 12 years of age. Before World War II, electric trains appealed to boys up to ages 14 and 15. However, wartime sophistication reduced the market to the younger group.

The agency's main problem in reaching these youngsters is, of course, a problem of time buying. Charles

"A TWO WAY STRETCH" MAKES THE FIGURE



IN ROCHESTER, N. Y.

Represented Nationally by THE BOLLING COMPANY

No. 3 In A Series

Why Song-Ads Sell

Song-Ads Melt Buyer Resistance With Rhythm and Rhyme

Music hath charms. The Paper Mate Song-Ad actually made the hit parade on a Los Angeles radio station. Which all goes to prove, "you can't preach to them, but you *can* sell 'em with a Song-Ad."

Three Song-Ads on an audition presentation record, any one product, $75.00.

Song-ads COMPANY
5927 Sunset Blvd.
Hollywood 28, Calif.
GLadstone 6181

Write For The Answer—

$\frac{S\ A}{3 - Rs} = R + S$

Congratulations are in order for we have our CP for TV KGVO-TV-13 Target date July 1954.

The Art Mosby Stations



KGVO-KANA

5000 Watts Night & Day MISSOULA

250 Watts Night & Day ANACONDA BUTTE

MONTANA

THE TREASURE STATE OF THE 48

Representatives:
Gill-Keefe & Perna, Inc.
N. Y., Chi., L.A., and S.F.

ATTENTION!

YOU CAN'T AFFORD to pass up the opportunity of hearing and seeing the

PRIZE WINNING

TV WEATHER FORECAST JINGLES

Fully Animated Musical Spots

51 different spots on film covering every possible weather condition.

Audition Print On Request

Harry S. Goodman

19 EAST 53rd STREET NEW YORK

See us at the Convention Biltmore, Suite 2300-02

NOW 169,000 TV HOMES in the QUAD-CITY AREA

where nearly ¼ million people rank 11th in Effective Buying Income per capita among Sales Management's 162 Metropolitan Areas.

Les Johnson—V.P. and Gen. Mgr.



Quad-Cities' favorite

WHBF AM FM TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knodel, Inc.

Hoyt's timebuyer, Douglas H. Humm, faces a three-fold problem each year: (1) He must buy a time slot which finds the boys at home and in front of the TV set. His late Sunday afternoon buy filled the bill on that score. (2) Since the entire film series is on the air just once a week for six weeks, the show doesn't have time to build its own loyal following. Doug Humm therefore seeks adjacencies to shows that have a high listenership among young boys in order to get a ready-made audience. (3) This past season, the films had to be bicycled because CBS TV had a hard time clearing the late Sunday afternoon time on all 64 stations Gilbert bought. To help Doug Humm with the time buying, film-bicycling problem, the agency had a number of prints made.

The original 1950 film series has been used for the past three years. As Winthrop Hoyt explains it, the nature of the toy market is such that there is at least a 20% audience turnover each year, as one group of boys grows out of the toy train age, and another, younger group grows up to it.

This year, the company is planning four new films for its eight-week 1953 campaign, since the highly competitive toy market continuously forces manufacturers to add new features. The four new films will replace the two American Flyer films that show items the firm is no longer producing.

One of the main safeguards for insuring a successful TV show that a seasonal advertiser can employ is intensive merchandising. Hoyt agency proves its awareness of the importance of merchandising by distributing the American Flyer films to schools, YMCA groups, boys' clubs. For these educational showings, the agency merely takes off the closing one-minute catalog offer.

During the run of the films on TV, announcements merchandising the show are bought every week in some 600 newspapers. Lynn Farnol, the publicity firm handling the Gilbert account, last fall received over 270 requests for its feature based on *The American Flyer Boys' Club*. Among numerous others, Jack Gaver of UP and Alice Hughes of King Features used the story.

For its promotion of the film series, the agency prepares duplicate kits which are sent out both to Gilbert salesmen and to the TV stations. Gilbert salesmen use the kits with department store accounts, working out window and in-store displays to tie in with the program.

Included in the merchandising kits are car cards pinpointing the program in each particular market, form letters to youngsters telling them how to organize American Flyer Railroad Clubs, pictures of the program, stickers announcing show time for box cars to be used in department store windows, and, finally, the complete, full-color catalog of the Gilbert toy line. (These catalogs alone will take a $150,000 chunk out of Gilbert's $1 million ad budget for 1953.)

In their merchandising effort, the Hoyt agency and the Lynn Farnol publicity office both seek support of the railroads to draw attention to the show. Various railroad organizations have cooperated generously in the past. The Pullman Co. used car cards announcing the program. The Association of Railroads sent special releases to 60 railroad employee magazines in the U. S., Canada, and Mexico urging support of the film series. The B&O reached some 40,000 employees with its message about the *American Flyer Boys' Club*, and the New York Central scheduled a special showing of the films for officers of the company.

Repeat performance planned

Sales figures coupled with the company's plan to continue *The American Flyer Boys' Railroad Club* in fall 1953 spell out success for the Gilbert Co.'s seasonal TV push. In 1952 Gilbert sales reached an estimated $16 million, against $14,800,000 in 1951. American Flyer trains account for more than 50% of this total.

On the basis of these sales figures, Gilbert's Ad Manager Banning Repplier plans to allot some 60% of the firm's $1 million over-all ad budget in 1953 to American Flyer trains.

In last year's pre-Christmas campaign a new copy approach gave evidence of the show's strong pull. The Hoyt agency appended a new close to each film. As the club door closed, the announcer who had introduced the *Boys' Railroad Club*, gave the following pitch to invite write-ins:

"Hi yah, railroad fans! Wouldn't *you* like to have an official *American* Flyer Boys' Railroad Club *right in your own home?* Well, the Chief Engineer of American Flyer trains, Mr. A. C. Gilbert, wants to help you start one. You know it's a great thing to

be a *leader* and be the *first* to form your own club. So listen . . . here is what you get absolutely *free*. First, a letter from Mr. Gilbert telling you just how to start your *official* Boys' Railroad Club—he'll give you details on exciting activities you can plan. Then *in addition*, you also get this giant, 48-page American-Flyer catalog jam-packed with wonderful full-color pictures of all American Flyer trains and accessories . . . write for information on how to start your American Flyer Boys' Railroad Club and for your free 48-page full-color catalog, address Gilbert, 99 Erector Square, New Haven, Connecticut. . . ."

During the six-week run of the film series, this announcement drew nearly 25,000 inquiries — plus an average weekly response of 150 to 200 letters requesting charter certificates. Although the program is not on the air now, the letters are still coming in.

The toy industry, with its brief selling season, has a peculiar advertising problem. Some 85% of all toys are sold in the concentrated pre-Christmas shopping weeks—that is, between 15 November and 20 December. Although the industry has tried to overcome this lopsided proportion by advertising throughout the year, the pattern of consumer demand has not changed appreciably. Birthday business is a drop in the bucket compared with Christmas sales. In fact, many department stores throughout the country maintain a toy department only during the pre-Christmas rush weeks.

However, though the retail season begins in the middle of November, the industry's sales are determined in March, when department store buyers and retail outlets order their stock for the coming fall. The amount of these orders is largely determined by consumer demand during the previous holiday retail buying. Therefore, the effectiveness of a toy manufacturer's advertising during October-November-December of one year can't be gauged accurately until March and April of the following year.

Only Parker Games, Milton Bradley, and Lionel compete with Gilbert's advertising on a national scale. And of these, only Lionel, with $50 million in sales for 1952, is a major air media user. Lionel sponsored the *All-Aboard Show* on CBS TV Sundays 12:15-12:30 p.m. during the 13 weeks before Christmas 1952. The firm is planning to use this kiddie show built around a ventriloquist during the 1953 preholiday season.

On 1 March 1953 A. C. Gilbert appointed Erwin, Wasey & Co. as its new agency, with George Morris as a/e. However, the company pointed out that its advertising plans would not be affected by this switch in agencies. Comments Ad Manager Repplier: "We have been successful with TV, and we'll continue using this medium." ★★★

MEN, MONEY

(*Continued from page* 10)

Walter Weir, until recently owner of his own shop and currently a veep at Donahue & Coe, has said of advertising that it "either attracts or develops a type of human being who is particularly sensitive to and extremely conscious of degrees of success. It is for this reason that there are so many titled officers in advertising—so many vice presidents." Weir himself was made a vice president only a few months after joining the old Lord & Thomas agency as a young man. Being youthful, he protested to Albert Lasker that he had not been with the agency long enough to deserve the honor. "Mr. Lasker fixed me with his piercing brown eyes and, I am sure with no little amusement behind them, said, 'Mr. Weir, don't tell me when you should be appointed a vice president —I invented the office in advertising.'"

* * *

Again quoting Walter Weir: "Many of us who are amused when our four-year-old son proclaims himself Hopalong Cassidy because he is wearing a cowboy hat, ourselves acquire a new sense of dignity and importance when we read we have been appointed a vice president or have been hired in an executive capacity."

* * *

Women, again, make much of status. And if you doubt it, see any lady executive assistant in an advertising agency bristle when she is mistaken for a secretary! ★★★

52 SHOWS READY FOR YOU
Sportsman's Club
15 minutes hunting, fishing and outdoors with Dave Newell. High class panel type entertainment. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

New Orleans'. . . . .
BEST BUY
here are the facts to back up your decision to use . . .
WMRY, New Orleans' Negro Market Station
Based on latest morning Pulse and published announcement rates, you pay less, far less, per percentage of listeners, with WMRY.

STATION	% OF LISTENERS	COST PER % LISTENERS
WMRY (Ind)	**12**	**44c**
Station A (Net)	28	$1.07
" B "	12	$1.17
" C "	11	$0.65
" D "	10	$1.50
" E (Ind)	6	$0.88
" F "	4	$1.40
" G "	4	$1.05
" H "	3	$1.63
" I "	5	$1.06

600KC "THE SEPIA STATION"
WMRY
NEW ORLEANS, LA.
Gill-Perna, Inc.—Nat'l Rep.

A Powerful Independent for a **BIG** LOCAL MARKET
Markets cover large distances in the Portland Area. People travel farther and oftener to do their buying. To cover this big market requires power. KWJJ, with its 10,000 watts, is the Northwest's most powerful independent station—reaches approximately 100 miles in every direction. For real coverage at lowest costs, use KWJJ to cover this 1½ billion dollar market.
KWJJ
Studio and Offices
1011 S.W. 6th Ave.
PORTLAND
OREGON

Nat'l Reps. — WEED & COMPANY

There are still a few—a very few—availabilities on "Hometown America"... the biggest, most successful food sales and merchandising radio presentation in history...

WFBR
ABC NETWORK IN
BALTIMORE

Represented nationally by
John Blair and Company

Newsmakers in advertising



Anderson F. Hewitt, *recently chairman of the board of Hewitt, Ogilvy, Benson & Mather, has joined Kenyon & Eckhardt as vice president, account supervisor, and director. A few days after the change came about, Chase National Bank announced that it was switching its consumer and industrial advertising (approximately $1,200,000 annual budget) from HOB&M to K&E, effective 1 July 1953. (For further information on Andy Hewitt see* Agency Profile, SPONSOR, 17 *Nov. '52). K&E retains Bank of The Manhattan Co. account.*



C. R. Smith, *president, American Airlines, signed a contract for the largest single amount of advertising in the history of radio broadcasting. Under the contract between American Airlines and CBS Radio, the airline will promote its services during a total of more than 30,000 radio broadcast hours on six CBS radio stations during the next three years. Programs will run from midnight to dawn, featuring light music, news, weather reports, and general information for the traveling public. Agency: Ruthrauff & Ryan.*



William P. Robinson *recently took over managerial reins at Crosley Broadcasting Corp.'s newest outlet, WLW-A, in Atlanta. Prior to taking over in the Georgia capital, Robinson was programing vice president for the Crosley stations. A native Cincinnatian, the WLW-A executive has a wide background in sales and administration. He was located in the Crosley sales offices in Chicago and New York, and held down an executive job at WINS, the CBC radio outlet in New York. Stepped up local programing may be anticipated.*



Emerson Foote, *executive v.p. of McCann-Erickson, Inc., received the highest honor to go to a lay person for "outstanding work in the campaign to control cancer" when he was chosen as the recipient of the 15th annual Clement Cleveland medal. Foote is credited with a complete overhaul of the American Cancer Society's approach to public fund raising and education. Foote believes "we should think of hope and not of fear. To talk of life and not death." Encouragement of early treatment can cut high cancer death rate.*

You've found it!

What? –

Your luckiest "find" in radio – WERD, Atlanta! It's your "direct wire" to Atlanta's great Negro audience, and to its vast – but scarcely tapped – buying power.

Pick it up!

Why? –

WERD listeners have confidence in what they hear on their station – the only Negro owned and operated radio station in the U.S. Their confidence shows where it counts most – at the sales counter, where they buy the products they hear about on WERD. Write for WERD's "Proof of Performance."

Good Luck – and Good buying action

will be yours with this four leaf clover in your broadcast schedule. WERD stimulates sales. And it's the most economical radio buy in Atlanta. Remember, there's a lucrative market to be tapped. It's yours through WERD!

RADIO DIVISION
Interstate United Newspapers, Inc.

Represented nationally by

JOE WOOTTON

WERD ATLANTA

1000 WATTS • 860 ON EVERY ATLANTA DIAL

J. B. Blayton, Jr., Gen. Mgr.

Movie Stocks... *Should I Buy — or Sell?*

Judging by our mail, that's one problem a good many investors would like to solve.

Can Cinerama, 3 D's, and foreign markets keep movies alive—

Or is Television bound to take over—chase Tarzan back to the trees?

Actually, of course, there is no absolute answer to the question—the movies have always been a more or less speculative industry.

But there are a number of facts that should be considered before reaching any conclusion—facts that can help you come up with the right answer for *you.*

And you can find those facts in our brand new booklet *"The Motion Picture Industry."*

In just 32 pages, it sets forth the most important pros and cons that should influence the moving-picture industry in general . . . gives you a detailed analysis of 18 leading companies presently involved in making movies—or showing them.

If you'd like a copy of *"The Motion Picture Industry,"* just ask.

There's no charge, of course, simply address—

Department SP-26

MERRILL LYNCH, PIERCE, FENNER & BEANE

70 Pine Street, New York 5, N. Y.

Offices in 103 Cities

Newsmakers in advertising *(Continued)*



Dan Seymour *has been appointed v.p. in charge of radio and TV programing at Young & Rubicam. Seymour, long known to viewing and listening audiences for his announcing chores, was m.c. host, editor, and producer of* We, The People *during the program's last four years on the networks. He started as an announcer in Boston before CBS brought him down to New York to handle a variety of mike chores. Seymour joined Y&R in* 1950 *after having been associated with that agency's programs for many years. With wife and four children he lives in White Plains.*



Roy Danish, *manager of the Western division of Mutual network's station relations department since* 1949, *has been appointed director of the newly created Commercial Operations department. He told* SPONSOR: *"This new department has been established so that certain functions of the station relations and sales departments can be conducted more efficiently. The tendency toward overlapping and duplication of functions can thus be eliminated." Danish joined Mutual in* 1946 *as a researcher.*



Norman W. Glenn *is newly appointed v.p. in charge of broadcast plans for Doherty, Clifford, Steers & Shenfield. He told* SPONSOR, *"The average cost of reaching a TV home with a commercial is bound to rise in the near future. Newer markets are relatively more expensive, new stations in current markets will divide the available audience, and a strong third network will take away audience from the other two. TV will continue to be a high-impact medium. The challenge is to develop plans for its most effective use."*



Robert W. Friedheim, *v.p. of World Broadcasting System (and in charge of Frederick W. Ziv activities in New York), received the Freedoms Foundation George Washington Honor Medal award. Award was made for the Ziv transcription series* I Was a Communist for the FBI, *based on the activities of Matt Cvetic, undercover man for the FBI. Series was bought by over* 700 *radio stations and* 52 *new episodes are in preparation. World received two other Freedoms awards for* The People Choose *and* Freedom Is Our Business.



Max Buck, *director of advertising and merchandising for WNBC and WNBT, New York, burned a few ears at a meeting of the Merchandising Executives Club of N. Y. "Too often," he said, "merchandising has been the fine art of seeing how much you could mooch from a retailer." Calling the* 16,000 *supermarkets in America the greatest single selling device ever created, Buck said "Few drug manufacturers have spent sufficient time in studying this field to learn such fundamentals as leaving a blank spot on packages for price-marking."*

Listerine sponsors "Ozzie" in Canada

Lambert Pharmacal Co.'s Listerine has been sponsoring "Ozzie & Harriet" on 15 major Canadian radio stations since mid-April, reports Bill Hinman, Lambert & Feasley's radio director. Taped American program, placed on spot basis for 39 weeks, is replacing Listerine-sponsored "Treasure Trails." Agency is looking for local French show.

–IRS–

P&G launches campaign in Canadian markets

P&G launched saturation schedule for Duz, Ivory Snow, Ivory Flakes, Dreft, Oxydol in most major Canadian markets starting mid-April, to run for 6, 8, and 13 weeks, reports N. Y. rep Don Cooke. Sixty-second radio announcements are aired at 5- to 10-a-week frequency.

–IRS–

First U. S.-type agency opens in Bogota

Compania Colombiana de Publicidad Elser y Cothran opened its doors to Colombian and U.S. accounts in Colombia in March, reports Maximilian Elser Jr., co-owner. First U.S.-type agency in Colombia, COPELCO currently has $300,000 in 1953 billings from Colombian accounts, including furniture and appliance clients. Ben Cothran, co-owner of new agency, says newspapers, radio, outdoor, and movies are 4 major media in Colombia. Elser & Cothran represents COPELCO in New York.

–IRS–

Dr. Lyons starts radio campaign in Canada

Sterling Drug Co.'s Dr. Lyons tooth powder and paste started 39-week Canadian radio campaign 13 April, its agency, Dancer-Fitzgerald-Sample, announced. Sixty-second announcements will be aired about 5 times week in each of 3 major markets: Toronto, Montreal, Vancouver.

–IRS–

NBC offers 4 films to Canada sponsors

Robert Sarnoff, v.p. in charge of NBC's film division, recently completed arrangements for RCA Victor Co. of Canada to distribute NBC-syndicated films there. NBC films offered for immediate local Canadian sponsorship include "Hopalong Cassidy," "Dangerous Assignment," "The Visitor," and "The Lilli Palmer Show."

–IRS–

"Superman" now broadcast in 8 foreign countries

"Superman," sponsored by Kellogg Co. in Mexico, South Africa, and Costa Rica, now rates as one of widest-distributed U.S. shows, reports Paul Talbot of Fremantle Overseas Radio. "Superman" has both local and U.S. sponsors in 8 countries.

–IRS–

"What's My Line" rated among top British TV shows

Before returning to England 3 April, Maurice Winnick, British producer, rep for Fremantle Overseas Radio in England, told SPONSOR British version of "What's My Line" on BBC TV is one of top-rated TV shows in England. Among Winnick's other productions: radio version of "What's My Line," Radio Luxemburg; "Twenty Questions," BBC.

–IRS–

Ceylon, Goa reach 9 million Indian listeners

India has no commercial radio. But advertisers can reach Indian listeners with commercial programs beamed from Goa, Portuguese territory on west coast of India, and Ceylon. Radio Ceylon reaches estimated 8 million, Radio Goa 1 million listeners in Pakistan, India.



Needed: TV advertising nerve center

When the nation's telecasters put their heads together at the NARTB Convention in Los Angeles, SPONSOR urgently recommends that they give priority consideration to bringing into existence a Television Advertising Bureau (TAB).

The need for such a bureau was never better illustrated than recently when SPONSOR was collecting factual data on each advertising medium for its All-Media Evaluation Study (see page 41). From BAB came basic and detailed data on radio; from Bureau of Advertising on newspapers; from the Magazine Advertising Bureau on magazines; from Outdoor Advertising, Inc. on panels and posters; from the Direct Mail Advertising Association on direct mail; and from the National Association of Transportation Advertising on car cards. But there was no television advertising bureau to turn to, and after many requests in many places SPONSOR finally managed to corral most (but not all) of the TV information it needed.

How many advertisers, how many agencies will go to the lengths that SPONSOR did to get factual information on television? Not many. Right now television is suffering for lack of an advertising nerve center, just as radio did until the comparatively recent emergence of the BAB. It's costing TV customers, prestige, appreciation. It may cost TV its future.

The functions of a television advertising bureau are easily spelled out by examining the varied work and purposes of all other media advertising headquarters. SPONSOR fervently hopes that during the 1953 NARTB Convention TV broadcasters will appoint a committee that will blueprint a TAB for 1953 use by agencies and advertisers. This we feel is TV Project No. 1.

Radio's cue

This happened in New York City, most TV-saturated U. S. market.

Cue, magazine of tips on entertainment and dining, cut its listing of radio programs from six to two columns as an experiment. That was in the issues of 21 February and 7 March. Within a few days *Cue* had received 426 letters and 175 calls. All but five protested against the change and as a result *Cue* reinstated the full listings.

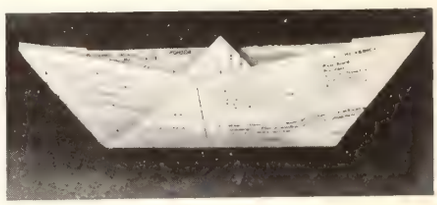
Said Edward Loeb, general manager of *Cue*: "Because of the overwhelming and characteristic response of our readers we were glad to reinstate the programs as they were before the experiment and we will not again attempt to cut (this) service. . . ."

SPONSOR, which is currently devoting a detailed series to media selection as a science, can't suggest you use the *Cue* incident as a media yardstick. But when 596 of a magazine's 100,000 readers take the trouble to protest the trimming — not elimination — of one feature, you have at least a strong indication of radio's vitality.

There's an old saying around magazine shops that for every reader who writes in there are 50 who don't. But our own training in research validity makes us forbear from projecting the figures in the *Cue* incident.

Media monkeyshines

Not all media evaluation is scientific. Here's how a $5 million advertiser at the ANA convention in Hot Springs, Va., in March submitted SPONSOR's All-Media Evaluation Questionnaire:



Probably a cousin of the $10 million advertiser who picks media the way he would a wife (see page 41).

Applause

NARTB aids advertising

Few there are in the broadcasting industry who do not view the work of the National Association of Radio and Television Broadcasters with warm and growing appreciation. The team headed by Hal Fellows, Judge Justin Miller, Bob Richards, Ralph Hardy, Dick Doherty, and Thad Brown is clicking in championship style.

As we make our rounds from station to station the enthusiasm is unmistakable. Managers who a few years back looked at the industry association as little more than an intangible, remote dues-snatcher are among its strongest boosters. Today the work is done crisply, promptly, comprehensively, and with definite spirit. NARTB projects, in and out of Washington, are known and have meaning to the membership. No air of mystery envelops them. And, too, the BAB has taken a big burden off the NARTB's back; enables it to perform its numerous natural functions without distraction. From coast to coast, and in Canada too, Hal Fellows is in heavy demand as a penetrating, persuasive, and forthright speaker on broadcasting.

In this issue (see page 29) appears a rundown of the many valuable services to advertising performed by the NARTB. Every advertiser and agency should know how NARTB, as well as BAB and BMI, are prepared to serve advertisers. And advertisers should contact the association whenever it can help on the Washington front; state or local legislative fronts; with public relations, information, research.

The NARTB is anxious to hear from advertisers and agencies. For example, some sponsors, as well as thoughtful broadcasters, have talked to SPONSOR about the breakdown of ethics and standards, including rate-cutting and program deficiencies, in some segments of the radio and TV industries. These men urge a return to principles of good business practice. Such men would do well to direct their observations and suggestions to Hal Fellows or Bob Richards. Much can be accomplished.

Start my subscription to SPONSOR at once

for ☐ $15 for three years ☐ $12 for two years ☐ $8 yearly



Name_____

Firm_____ Title_____

Address_____

City_____ Zone_____ State_____

my copies to home address

_____

☐ *Bill me*
☐ *Bill my firm*

First Class
Permit No. 476
(Sec. 34.9 P. L. &
New York, N.

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

3c. - Postage Will Be Paid By

sponsor

510 Madison Avenue, New York 22, N.Y.

CORONARY DIAGNOSIS

FOR THE HEART OF AMERICA!

Call it what you wish, a doctor's diagnosis or an economic report, the "Heart of America" (Kansas City's Great Primary Trading Area) comes out with a perfect electrocardiogram!
Indeed, the health of the vast rich area has never been better. Each year, this great agricultural and industrial organ drives more and more of the nation's needs into the many arteries leading away from Kansas City. And each year, the returns that flow back to the pockets and purses of the Heart of America increase in direct proportion.

The KMBC-KFRM Team's claim to fame in the excellent cardiac condition of the Heart of America is two-fold. With the dominating share of the radio audience, The Team, as the circulatory system, has been able, through its expert programming service, to keep the people alert and aggressive—awake to every forward movement. On the other hand, again by its dominance, The Team has served its advertisers with a substantial share of annual increased return.
The diagnosis is simple. A sound Heart (of America), a strong Pulse (Kansas City Pulse, November-December, 1952) and a healthy circulatory system (KMBC-KFRM) is the answer to robust sales in the Kansas City Primary Trade Area.



Write, wire or phone KMBC-KFRM, Kansas City, or your nearest Free & Peters Colonel.



The **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY



My, how you've grown!

CHERNER HAS BIGGEST YEAR!



Leon Cherner, Executive Vice-President of the Cherner Motor Company chats with Alvin Q. Ehrlich, Vice-President of Kal, Ehrlich & Merrick.

Twenty-three years ago the Cherner Motor Company started in business in Washington, D. C. Today it's one of the world's largest Ford dealers! Here's what Leon Cherner, Executive Vice-President of the Company, says about his success:

"We have just finished the biggest year in our history. We think our spot saturation compaign on WWDC was and is one of the big reasons for our continued succces."

Cherner's advertising agency is Kal, Ehrlich & Merrick. Alvin Q. Ehrlich, Vice-President of this Company, says:

"Kal, Ehrlich & Merrick is Washington's largest time buyer and also WWDC's biggest customer. I think that's good testimony of WWDC's pulling power."

WWDC can help your sales in the big Washington market, too. Let your John Blair man give you the whole story.



In Washington, D.C. it's WWDC

Represented nationally by John Blair & Co.

SP 10-50 12473
WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

use magazine for Radio and TV advertisers

4 MAY 1953

50c per copy • $8 per year

WHAT TV UNIONS COST SPONSORS
page 27

Clorets and air media lifted Chicle's sales 25% in one year
page 30

American Airlines: after-midnight radio's biggest sponsor
page 32

Ehlers coffee $200,000 ad budget is spot to the last drop
page 34

What advertisers should know about TV homemaker programs
page 36

MEDIA BASICS:
Part 2 of All-Media Evaluation Study
starts page 39

Radio Comparagraph—Complete listing of net radio shows with costs
page 79



CONTINENTAL BAKING COMPANY DOES A COMPLETE JOB . . .

SO DO HAVENS AND MARTIN, Inc. STATIONS... WMBG WCOD WTVR

From New York to California and from Minnesota to Louisiana the great modern bakeries of the Continental Baking Company each day turns out millions of loaves of Wonder Bread and Hostess Cup Cakes. The combination of skilled bakers and quality ingredients has resulted in leadership for Continental Baking Company—its two fine products are favorites in far more American homes than any other brand of bread or cup cakes.

Skill and experience have brought leadership to another fine firm—the Havens & Martin, Inc. Stations. Virginians in the rich markets around Richmond have long proven their favoritism for WTVR, WMBG and WCOD—they're a loyal audience and they're a responsive audience. What more could an advertiser ask?

WTVR
RICHMOND, VA.
HAVENS & MARTIN INC.
CHANNEL 6
he south's first television station

RST STATIONS OF VIRGINIA

WMBG AM WCOD FM WTVR TV

Havens & Martin Inc. Stations are the *only* complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

The Swing is to WHB in Kansas City



WHB MUSICAL CLOCK

You [illegible] daily audience with [illegible] *Musical Clock* program, [illegible] through Saturdays—6:30 [illegible] hours of tuneful wake-up [illegible]sic . . . the correct time and temperature announcement every five minutes . . . and a [illegible]-state and local weather forecast.

A daily feature on WHB since July 12, 1931. Bruce Grant is the "Timekeeper," and salesman extraordinary! At 7 a.m. Charles Gray presents a 15-minute news report, and at 8 a.m., a 10-minute news summary. The Weatherman-in-Person is heard at 8:10 a.m. At 8:15 a.m., Reuben Corbin gives housewives a report on the fruit and vegetable market. Available: participating spots, "live" or transcribed minutes. Ask your John Blair Man.



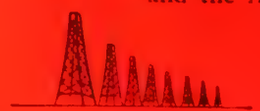
WHB NEIGHBORIN' TIME

2½ hours of noon-time Saddle Soap Opera from Triangle D Ranch, the Cow Country Club—with music by Don Sullivan and His Western Band. Bruce Grant is master of ceremonies, assisted by his ranch hand, Pokey Red. Charles Gray gives the AP and local 15-minute news report at noon. From 11:30 a.m. to 2 p.m., *Neighborin' Time* carries participating spots ("live" or minute transcriptions), and sponsored quarter-hours. If you sell to the masses, ride herd with this dinner-winner . . . and get your share of results when the payola chuck wagon comes around!



K. C. "BLUES" BASEBALL — PLAY-BY-PLAY BY LARRY RAY—154 NIGHT AND DAY GAMES

For the fourth consecutive season, WHB *exclusively* broadcasts all games, at home and away, played by the New York *Yankees'* No. 1 farm team, the K.C. *Blues*. Day games are played Saturday and Sunday, and on twelve mid-week dates during the season. One hundred and one games are at night. Muehlebach Beer and Kroysen Beer, for the fourth straight year, sponsor the play-by-play. Ask John Blair for minute spot availabilities before and after the games; and for Larry Ray's 5-minute "Scoreboard" immediately following each game, presenting scores from both major leagues and the American Association, sponsored by your product.



CLUB 710—*With "Oil" Wells as Master of Ceremonies*

His name is really *Earl Wells*—but a *voice* as smooth as oil, modulated to perfection, earned him the nickname "Oil." Monday through Friday, 2 p.m. to 4:45 p.m.—with the Top Twenty Tunes and standard favorites, recorded by the nation's leading bands and pop singers.



WHB NIGHT CLUB OF THE AIR

Mondays through Fridays, 11 p.m. to 1 a.m.—with Roch Ulmer as disc jockey. Request tunes by telegram—and the terrific salesmanship of popular Roch Ulmer!

Spring has Zing on WHB

WHB • KANSAS CITY'S OLDEST CALL LETTERS



1922-1953

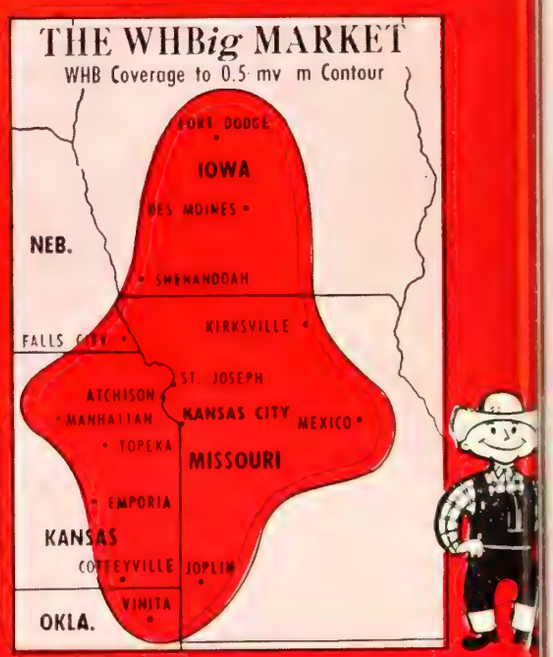
FREE!

To advertisers and agency executives



DO YOU READ IT?

Swing, the 100 page pocket-size magazine published by WHB six times a year. Articles on marketing, advertising and research . . . excerpts from John Crosby's Radio and Television Column . . . pictures, jokes, quizzes and cartoons. Sent free to time buyers, advertisers, agencies, advertising and sales executives. Ask for a copy on your letterhead.



10,000 WATTS IN KANSAS CITY

WHB

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

REPORT TO SPONSORS

4 May 1953

New SPONSOR feature starts

New SPONSOR network program roster—Comparagraph—starts with this issue (see page 79). Radio Comparagraph will alternate in consecutive issues with TV. Innovation: talent and production costs (not time) of all sponsored programs and some sustainers. Radio costs range from $350 for 5-minute news shot paid by advertisers such as Vick Chemical on Mutual to $25,000 by General Foods for Bob Hope NBC daytime strip (11:45-12 noon) plus Wednesday night 10-10:30 p.m. spot.

—SR—

How to launch new food product

How would YOU spend $500,000 to launch new food product—if you were ad manager? For story of how SPONSOR's prototype did it (as well as 8 pages of charts and tables on newspapers, direct mail, radio, and magazines, see "Media Basics," page 39.

—SR—

TV's latest twin headaches

Major agencies being beset by 2 personnel problems because of TV: (1) Replacement of producing personnel with programing specialists who can work with outside packagers on shows being produced for agency. This is result of conversion to use of outside packages. Case in point: Y&R's hiring Don Quinn to supervise its comedy shows. (2) What to do about mounting need for West-Coast supervision where personnel mostly radio trained yet more and more TV shows originate.

—SR—

Too much "sell" on "Omnibus"?

Ford Foundation is considering limiting "Omnibus" to 4 sponsors next season. Reason: Complaints from viewers that programs contain too many commercials. Show now carries 5 advertisers. CBS has offered to better program's time for 1953-54 season by moving it up to 5-6:30 p.m. Meanwhile NBC salesmen are advising current sponsors there's good chance show will switch to NBC.

—SR—

Radio "bargains" at CBS, NBC

CBS recently offered advertisers a bargain: one quarter-hour evening period at 25% of hour rate for each 15-minute daytime period they had on air. It was not a summer plan. Now comes NBC Radio with strictly summer plan: sponsors can buy one or more participations in any of 6 evening half-hour programs. Gross charge: one-sixth hour rate per participation. Discounts will apply. Time and talent for 3 participations will run to about $10,000 weekly or $130,000 for 13-week cycle. One hurdle: affiliates must first agree. Reaction of Station Reps. Assn.'s Reg Rollinson: Stations can make up to 3 times more if they say no; plan is not good advertising buy.

—SR—

Top-brass start for AA spot deal

Largest spot contract ever drawn—American Airlines' 3-year deal on CBS outlets for 30,000 hours of all-night music—was born last summer during informal dinner conversation between AA President C. R. Smith and CBS' Frank Stanton. Smith asked about size of U.S. after-midnight audience. Stanton agreed to provide latest research facts. These proved so convincing that big airlines signed $2.5 million spot radio contract nearly 9 months later. (For story see page 32.)

SPONSOR, Volume 7 No. 9, 4 May 1953. Published biweekly by SPONSOR Publications Inc., at 3110 Elm Ave., Baltimore 11, Md. Executive, Editorial, Advertising, Circulation Offices 510 Madison Ave., New York 22. $8 a year in U. S., $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md., post office under Act 3 March 1879.

REPORT TO SPONSORS for 4 May 1953

Kine time slots poor for "Irma"

R. J. Reynolds is hesitating about picking up renewal of "My Friend Irma" (CBS) because ratings on delayed broadcasts have been disappointing. CBS is trying to improve situation, but one agencyman said: "Show is in trouble." Recent Y&R study on delayed time periods showed TV network program averages 10 extra rating points in comparative cities as compared with non-competitive markets where show is delayed. Kinescope vs. live is not involved per se; it's only that kines often get poorer time periods than live shows.

—SR—

What to do when color TV comes

What are heavy investors in black-and-white TV films going to do when color TV comes? Most of more expensive programs of this type depend on future resales for profits if not recovery of full cost. Gist of trade speculation is: Will producers now switch to pricing their wares so they can recover full cost, plus some profit, on first-run network sale to advertisers? This could flatten some sponsor purses.

—SR—

New snag in TV union talks

Negotiations between United Scenic Artists Local 829 and 4 TV networks are stalemated by union demand for change in working conditions: union wants Monday-through-Friday rather than 5-out-of-7 day week. Nets claim this demand represents package increase of 20% to 25% in added week-end costs. (For how much unions contribute to TV costs, see round-up on TV unions, page 27.)

—SR—

Farm radio clinics due

27 advertiser agency executives from New York, St. Louis, Kansas City, Minneapolis, Little Rock, Bartlesville, Joplin, Salina, Moline, DeKalb, Oklahoma City, Chicago, and Racine participated in first Farm Sales Presentation Clinic conducted by Radio Farm Directors 13 April in Kansas City. Practical-aid sales clinics in other cities will follow. 72 station managers, sales managers, RFD's, and station reps also attended. (See editorial page 96.)

—SR—

November is TV target for Canada

Canadian Govt.'s CBC has approved first 7 applications for private TV station licenses. Country, with 2 government TV stations on air at present, may have private TV November. Approvals went to stations for Hamilton, London, Windsor, Sudbury, Quebec City, St. John, N.B., and Sydney, N.S. Ken Soble, who will manage Hamilton station, signed Canada's first private TV ad contract: with Robin Hood Flour Mills.

—SR—

Peet is kaput at C-P-P?

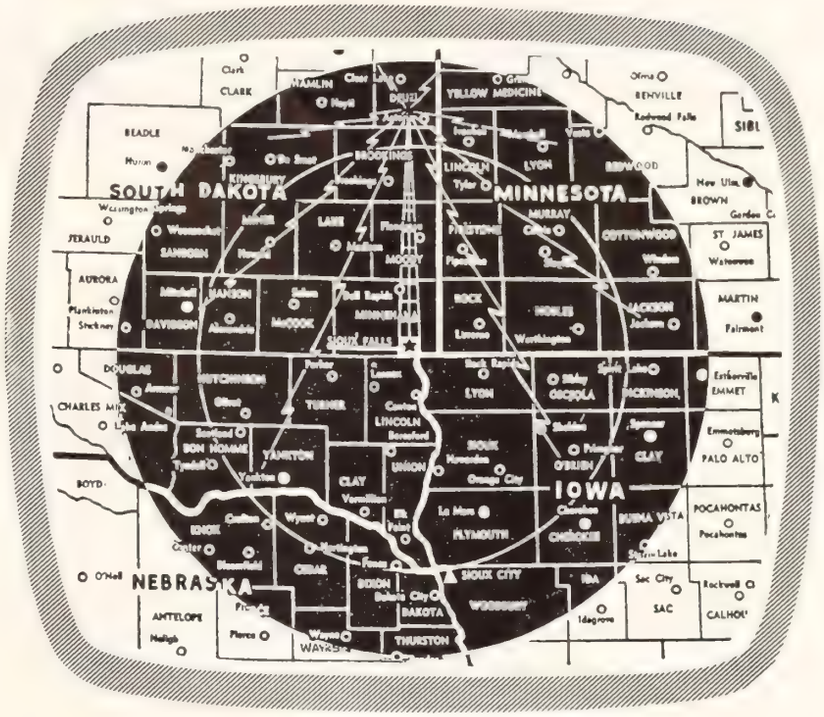
Stockholders of Colgate-Palmolive-Peet have decided to drop "Peet" from name at end of year. Since C-P-P spent over $12 million in radio and TV last year and often plugs firm name, change will affect radio and television commercials. Explanation: Name was just too long, too confusing, say company representatives. Change was suggested by firm's foreign distributors to aid consumer remembrance.

—SR—

Chicle gains on Wrigley

American Chicle, spending 70% of its $5 million budget on air media, increased its sales last year by nearly $9.5 million over 1951, according to annual statement just released. Wrigley, tops in gum field, spending one-third of $8.7 million budget on air, boosted sales by $2.3 million to $77.2 million. (For details of Chicle's sales rise due to chlorophyll products, (see page 30.)

KELO-TV is the ONE and ONLY STATION covering the SIOUX FALLS MARKET



You must buy KELO-TV to penetrate and sell the great Upper Midwest market centered about Sioux Falls— the richest corner in four states—South Dakota, Minnesota, Nebraska and Iowa.

POWER:

Antennae Height: 578 Ft.
5000 watt—12 bay antenna
ERP: 57.5

MARKET DATA:*

Primary Area	*Secondary Area*
Pop. 402,487	*744,300*
Retail Sales $455,649,500	*$845,362,800*

*(*Consumer Markets 1952-53)*

Over 20,000 TV sets in our primary area were ready and waiting for KELO-TV to go on the air in April. Our top-notch 4-network programing—and our popular local personalities—have brought an entirely new "crop" to this rich rural market. TV antennae are springing up faster than a field of corn on a hot July day. *The harvest is for you to reap!*

KELO TV

CHANNEL 11
SIOUX FALLS,
SOUTH DAKOTA

Joe Floyd, *president* • ***Evans A. Nord,*** *gen. mgr.*

Represented Nationally by **O. L. Taylor Co.** *In Minnesota —* **Bulmer & Johnson**

the magazine Radio and TV advertisers use

SPONSOR

4 May 1953
Volume 7 Numb

ARTICLES

TV unions and the cost spiral

Union labor accounts for up to 60% or more of the production costs of network programs. This article indicates what the outlook is for the future **27**

Clorets plus 70% air budget equals Chicle boom

American Chicle jumped on the chlorophyll bandwagon with a green gum, turned to air media to reach massive audiences quickly and build up demand for the product which keeps breath "kissing sweet" **30**

After-midnight radio's biggest sponsor

American Airlines is investing over $2,500,000 in post-midnight soft music shows. Using only six stations, firm is able to reach 80% of its potential customers, will get 2,000,000,000 advertising impressions **32**

Ehlers' $200,000 budget is spot to the last drop

This regional manufacturer of coffee had concentrated his ad budget in print media until recently. Switch to spot radio caused sales upsurge, has his plant working at capacity to keep up with new customers **34**

TV homemaker programs

A special study analyzes the TV homemaker shows, tells who sponsors them, strong and weak points, most effective ways to use the format **36**

Media Basics (Part 2 of All-Media Study)

To illustrate facts about major media, SPONSOR tells composite story of how ad manager spends $500,000 to launch new food product. Nine pages of tables and data on newspapers, direct mail, radio, magazines **39**

Network radio Comparagraph

With this issue SPONSOR resumes publication of its Comparagraph of network programs. Bigger and better than in previous years, the new Comparagraph includes programing costs, other use data. Radio and TV in alternate issues **79**

COMING

Media Basics II

Part 3 of SPONSOR's All-Media Evaluation Study. Facts and figures on television, business papers, outdoor, transit, with tips on how best to use them **18 May**

Daytime TV: pros and cons

SPONSOR explores the values of daytime TV, discloses the formula used by some successful advertisers, points out the pitfalls and weak spots **18 May**

DEPARTMENTS

TIMEBUYERS AT WORK
MEN, MONEY & MOTIVES
NEW AND RENEW
510 MADISON
MR. SPONSOR: Dan Gerber
P. S.
NEW TV STATIONS
NEW SYNDICATED TV FILMS
FILM NOTES
COMMERCIAL REVIEWS
SPONSOR ASKS
RADIO RESULTS
ROUND-UP
AGENCY PROFILE, Robert Otto
NEWSMAKERS IN ADVERTISING
INTERNATIONAL REPORT
SPONSOR SPEAKS

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KWKH's Cost-Per-Thousand Listeners is 46.4% LESS than the Second Shreveport Station!



LISTENERS PER DOLLAR
(1-time, ¼ hour, daytime rates)

KWKH is your most economical, most productive radio buy in the great Arkansas-Louisiana-Texas area.

KWKH delivers almost three times as many Average Daily Listeners as the second Shreveport station. And KWKH's *cost-per-thousand* listeners is 46.4% less!

The audience figures above are from the new Standard Station Audience Report — the *more conservative* of the two recent audience surveys made in this area.

Write direct or ask your Branham man for *proof* of KWKH's overwhelming superiority.

KWKH

A Shreveport Times Station

50,000 Watts • CBS •

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Company, Representatives
Henry Clay, *General Manager*



What's the K-BIG Deal?

Time for summer sowing!

Sow America's two richest agricultural counties now! "Poole" your purchases in one Summer Package at one special price.

LOS ANGELES—KBIG at 740—10,000 watts America's First Agricultural County in gross farm income plus 106 other cities make Los Angeles the Biggest Market West of Chicago.

FRESNO — KBIF at 900 — 1,000 watts America's second largest Agricultural County in gross farm income plus 4 other counties with their vast buying power make this America's Richest Agricultural Valley.

SPECIAL—You can buy announcement packages on both stations for only 25% more than the cost of KBIG alone.

Ask your Robert Meeker man or KBIG salesman.

10,000 WATTS AT 740 **KBIG**

STUDIOS IN AVALON AND HOLLYWOOD

GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

JOHN POOLE BROADCASTING CO.

KBIG • KBIF • KPIK

6540 Sunset Blvd., Hollywood 28, Calif

Telephone HEmpstead 3205

Timebuyers at work



Mac Donald Dunbar, *Ted Bates, has placed 60-second announcements for Minute Maid Corp.'s Lemonade Mix in 14 TV markets not covered by the firm's network show. "We're using the* Gabby Hayes *program on NBC TV as backbone for the summer push," Dunbar explains. The copy, aimed at children, stresses Minute Maid's write-in offer: a cardboard lemonade stand at which kids can set up their favorite summer business. For Minute Maid's Orange Juice, minute announcements with Bing Crosby will be aired.*



Thomas Young, *Calkins & Holden, Carlock, McClinton & Smith, has bought daytime radio and TV participations and announcements for the improved and newly packaged Oakite. "This test campaign will run for 10 to 12 weeks in five cities," says Tom. (See "Radio-TV help Oakite win battle for shelf space," 25 August 1952* SPONSOR.*) Copy stresses the "faster, easier, and milder" new Oakite. But, though "Oakey Oakite," the firm's cartoon sailor, appears on the new package, he's on temporary vacation where TV's concerned.*

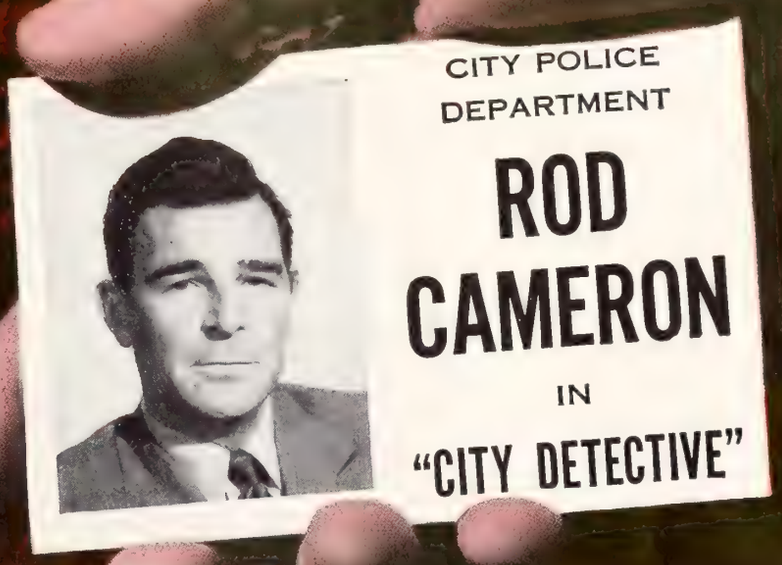


Alice M. Liddell, *Ingalls-Miniter, Boston, found the key to Gorton-Pew's recent successful Lenten campaign for codfish cakes in the agency's preliminary sales analysis: "Fewer markets with* more promotion *in these markets," she sums it up. Alice took advantage of radio merchandising plans wherever possible—Chain Lightning on WNBC, New York; Chain Action on WBAL, Baltimore, among others. In other markets, she picked local personalities with large female followings. Campaign will be repeated in fall.*



Bob Stivers, *v.p. of Hilton & Riggio, found that his Columbus, Ohio, test campaigns for Shirriff's Lushus gelatin dessert was no secret from competitors before the intensive radio and TV drive broke on 12 April. As Stivers puts it: "Jell-O charged into the market to squelch us. But we already had the choice participations on WBNS-TV and WLW-C sewed up." Weekly schedule included 42 TV announcements, 60 radio announcements. Result: 85% distribution achieved in two weeks. Campaign will go national market-by-market.*

THIS MAN IS GOING TO ARREST YOU



because "CITY DETECTIVE", starring Rod Cameron

. . . is a brand-new series of 26 half-hour films — created expressly for television — with the kind of powerful appeal that arrests the attention (and sponsor loyalty) of TV families who are *your* best prospects in *your* market.

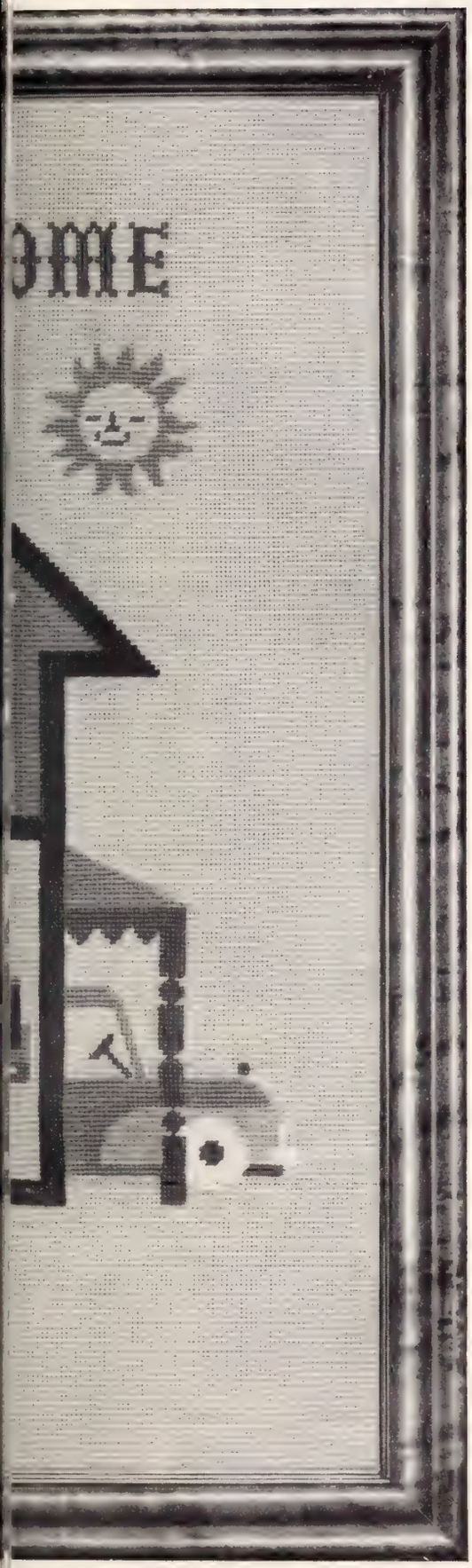
Available now to *local* and *regional* advertisers — another outstanding Advertising Showcase from MCA-TV — "City Detective" offers a truly arresting sales medium. Week after week, its masterful combination of suspense and high entertainment wins new viewers, builds ratings, makes more customers.

Put Rod Cameron in "City Detective" to work for you! Find out how by contacting any of these MCA-TV offices.

another advertising *SHOWCASE* from MCA TV Ltd.

NEW YORK: 598 Madison Avenue — PLaza 9-7500
CHICAGO: 430 North Michigan Ave. — DElaware 7-1100
BEVERLY HILLS: 9370 Santa Monica Blvd. — CRestview 6-3001
SAN FRANCISCO: 105 Montgomery Street — EXbrook 2-8929
CLEVELAND: Union Commerce Bldg. — CHerry 1-6010
DALLAS: 2102 North Akard Street — PROspect 7536
DETROIT: 1612 Book Tower — WOodward 2-2604
BOSTON: 45 Newbury Street — COpley 7-5830
MINNEAPOLIS: Northwestern Bank Bldg. — LINcoln 7863


GOD BLESS OUR ENTIR
AM · 1953 · FM



Samplers of buckram and wool used to hang around the parlor.

Samplers of radio audiences also used to hang around the parlor—but like good statisticians, they too are changing with the times, because...

Of the 100 million new radios America has bought in just the last seven years, three times as many sets are now outside the living room as in it.

Some 20 million, for example, are now in bedrooms. 14 million in kitchens. And close to 25 million in that home-away-from-home, the family car. No other medium reaches out to so many people—no matter who they are, where they are, or what they're doing.

And even though listening to these 59 million "extra" sets has yet to be fully figured in, radio's cost-per-thousand still comes out the lowest of any media. So for any advertiser, the additional coverage—on the road and in the home—is gravy.

Everywhere there's radio. And most of it is CBS Radio.

CBS Radio is the only network ever to have all of the most popular programs, day and night. And because CBS Radio programs go into more homes (and get more hours of attention in both television and non-television areas) CBS Radio advertisers reach prospects at a cost-per-thousand rate that's 16% lower than on any other network.

If you're building your product a bigger home, shape your plans around the network *where America listens most...*

CBS RADIO NETWORK

There are still a few—a very few—availabilities on "Hometown America"... the biggest, most successful food sales and merchandising radio presentation in history...

WFBR
ABC NETWORK IN
BALTIMORE

Represented nationally by
John Blair and Company

Men, Money and Motives

by
Robert J. Landry

A cottage small by a waterfall

After some 25 years of service in agency market research at Geyer, Young & Rubicam and Hewitt, Ogilvy, Benson & Mather, Fred Reynolds is quitting advertising cold. He will manage a 20-room hotel at an obscure Caribbean seaside village on the British island of Tobago. The incident is not without its drama and follows by a few months the withdrawal from Y&R, and advertising, of the radio-television vice president, Everard Meade, at the young age of 43, in order to "enjoy life" in a small town in Virginia.

* * *

Reynolds and Meade do not stand as isolated cases. One hears of a former Erwin, Wasey veep running a television distributorship in a small burg in Connecticut. Of another agency man, once salaried around $30,000 a year and now content to run a magazine and book store in upstate New York. Of a New York agency radio department business manager who now works in a Chicago machine tool plant for his father-in-law. (As for former network officials: Ex-veeps of networks may be found pruning citrus trees, teaching school, bottling pop, making soap, farming, practicing law, selling stocks and bonds, and just plain whittling.)

* * *

No pat answer can be given to the question—why this turn-over of executive talent? Many reasons undoubtedly figure. Infinite in variety are the situations, the aggravations, the dead ends in advertising agency (and network) careerism which tend to repel the individual, reaching a point of no return of original enthusiasm.

* * *

The writer knows one small agency whose owner has for some years been preoccupied with outside business interests to the neglect of his agency, which he is content to allow to slide along with under $3,000,000 in billings. This attitude of the owner spells out, for the agency account executives, frustration and lack of opportunity through failure to expand the business.

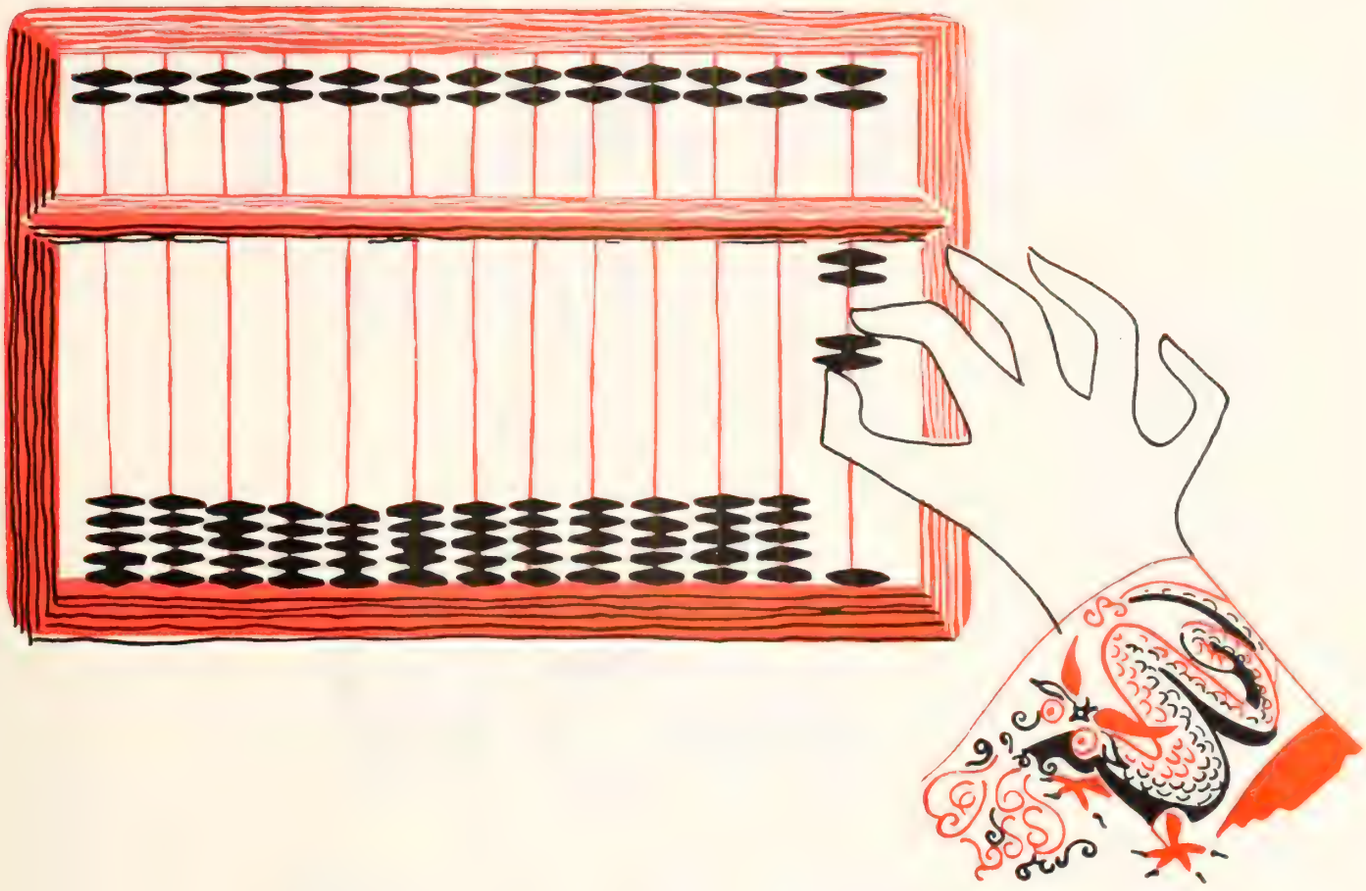
* * *

Or a different kind of predicament, this one at a big-billing shop. You may hear, maybe in six months, maybe in a year, that a clique of the younger execs, led by the executive vice president, is buying out the founder. Lawyers and accountants are currently working out a complicated tax "spin off" to facilitate the deal. All this is dandy for the members of the inside clique but not so nice for the many executives, in their 40's and 50's, who are not members of the club, and know this all too well.

* * *

It may be generalized that it is rather a pity to train advertising talent over 15 to 25 years and then have the talent leave the agency business altogether, for other, often unrelated fields.

(Please turn to page 87)



This formula is so simple it scares you.

For eighteen years The Killian Company has been one of WMT's most successful—and consistent—advertisers. Their formula: lucid commercials tagged to a first-rate newscast.

One of their projects was the promotion of an authority on home decorating, Richard Gump. For one week, fifteen spots augmented the daily newscast, urging listeners to attend a lecture in the store.

Three thousand people turned up. Every floor in the store was crowded. Most who attended couldn't get near the speaker—had to hear him over the p.a. system.



Moral: 2 + 2 = 4, consistently.

Represented nationally by Katz • Basic CBS Network • 600 kc • 5000 watts

WNAC-TV

BOSTON

Channel 7

NOW

220,000

WATTS

Ask the Man from

H-R REPRESENTATIVES, INC.

THE YANKEE NETWORK

DIVISION OF GENERAL TELERADIO, INC.

21 BROOKLINE AVENUE, BOSTON 15, MASS.

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol-Myers, NY	Doherty, Clifford, Steers & Shenfield, NY	MBS 200	Vitalis Warmup; 5 min, prec. Game of the Day; 22 Apr; thru baseball season
Coca-Cola Co, NY	D'Arcy Adv, NY	NBC 197	Eddie Fisher & Don Ameche; T, F 8:00-8:15 pm; rpt 11:30-11:45 pm; 5 May; 52 wks
Corn Prods Sales Co, NY	C. L. Miller, NY	CBS 57	Sunshine Sue; M, F 4:15-4:20 pm; 8 Jun; 56 wks
General Motors Corp, Detroit	Kudner, NY	NBC 197	Coronation of Queen Elizabeth II; 6:30-7:30 am; 12:15-12:45 pm; 2 Jun only
Gillette Safety Razor Co, Boston	Maxon, NY	ABC 340	Golden Horseshoe Sweepstakes, Sat 4:00-4:30 pm; 18 Apr; 10 wks
Holland Furnace Co, Holland, Mich.	Lindeman Adv, Holland, Mich.	CBS 157	Tulip Time in Holland; Sat 5:30-6:00 pm; 16 May only
Lever Bros, NY (Rayve Creme Shampoo)	Direct	MBS 480	(Multi-Message) M, F 8:00-8:30 pm (2 segs); 18 May; 13 wks
Time, NY	Y&R, NY	CBS 202	National Golf Tournament; Sat 5:00-5:30 pm; 23 May only
Western Union Telegraph Co, NY	Albert Frank-Guenther Law, NY	ABC 340	Telegram for You; Sun 8:55-9:00 pm; 29 Mar; 52 wks
Willys-Overland, Toledo	Canaday, Ewell & Thurber, Toledo	CBS 202	Coronation of Queen Elizabeth II; 9:00-10:00 am; 4:15-5:15 pm; 10:15-11:00 pm; 2 Jun only

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Albers Milling Co, Seattle	Erwin, Wasey, LA	NBC 13	Elmer Peterson; W-F 5:45-6:00 pm; 24 Mar; 52 wks
Firestone Tire & Rubber Co, Akron	Sweeney & James, Cleveland	NBC 160	Voice of Firestone; M 8:30-9:00 pm; 6 Apr; 9 wks
General Mills, Minneapolis	Tatham-Laird, Chi	MBS 476	(Multi-Message) M, T, F 8:00-8:30 pm; (1 seg); 6 Apr; 8 wks
Manhattan Soap Co, NY	Scheideler, Beck & Werner, NY	NBC 192	The Woman in My House; M-F 4:45-5:00 pm; 24 Mar; 52 wks
R. J. Reynolds Tobacco, Winston-Salem	William Esty, NY	MBS 476	(Multi-Message) M, T, Th 8:00-8:30 pm; (1 seg); 6 Apr; 13 wks
State Farm Mutual Ins Cos, Bloomington	Needham, Louis & Brorby, Chi	MBS 475	Cecil Brown Commentary; Sat 7:55-8:00 pm; Sun 6:25-6:30 pm; 3 Jan; 52 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Eastco, Inc, NY	Scratch-X dog powder	Ruthrauff & Ryan, NY	7 selected mkts	Annct campaign, st 10 May, 7 mkts
Esquire, Inc, NY	Coronet magazine	Grey Adv, NY	Many, but not settled	Annct campaign, st 25 May, one wk
Florist Telegraph Del Assn NY	Mother's Day flowers	Grant Adv, NY	30 selected mkts	Annct campaign, st 7 May, 2 days
Thomas J. Lipton, Inc, NY	Tea	Young & Rubicam, NY	45 mkts	Annct campaign, st 8 June, 6 wks
Ludwig Baumann-Spears Stores, NY	Furniture	Kiesewetter, Baker, Hagedon & Smith, NY	4 NYC stns	Saturation annct campaign, st 19 May
Tetley Tea Co, NY	Tea	Geyer, Inc, NY	25 Southern mkts	Annct campaign, st 4 May, 17 wks

4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Wayne Anderson	KDON, Monterey, Cal, Salinas mgr	KGO-TV, SF, acct exec
Bill Bennett	KTHT, Houston, gen, comml mgr	Same, exec vp
Robert R. Blair	KBTA, Batesville, Ark, comml and prom mgr	WDXE, Lawrenceburg, Tenn, comml mgr
Ted Carlson	KROW, Oakland, Cal, acct exec	KGO-TV, SF, acct exec
Richard B. Colburn	Free & Peters, Chi, sls rep	Gill-Perna, NY, sls mgr for Chi and Midwest
Richard T. Connelly	Y&R, NY, radio-TV publ dept, asst dir	NBC, press dept, dir
Thomas F. Daisley	WIS, Columbia, sls rep	WIS-TV, Columbia, sls mgr
Edward A. Daly	NBC, stn rel, contact rep	Paul H. Raymer Co, NY, TV sls dept, acct exec
Roy Danish	MBS, NY, Western div stn rel mgr	Same, comml opers dept dir
Edward J. De Gray	CBS Radio, NY, stn rel rep	Same, dir of stn rel
C. R. Delafield	CBC International Service, Montreal, gen superv	Same, asst dir gen
Walter L. Dickson	WABI, WABI-TV, Bangor, Me, chief engineer	Same, technical opers mgr
William R. Dothard	Ziv Television Progs, Baltimore, acct exec	WFBR, Baltimore, acct exec
Willard L. Dougherty	WSRS, Cleveland, asst sls mgr	Same, sls mgr



Numbers after names refer to New and Renew category

N. T. Schwin (1)
Jay Raven (1)
G. B. Larson (4)
Irving Fein (4)
R. T. Connelly (1)

In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

4. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Mickey Dubin	Paul J. Fennell Co, Hywd, vp	Robert Lawrence Prods, NY, gen sls mgr
Hanson Dustin	Fredericksburg Free Lance-Star, Va, adv staff	WFMY-TV, Greensboro, NC, acct exec
Irving A. Fein	CBS Radio, Hywd, dir of publ, expl	Same, dir of publ rel
Carlos A. Franco	Wm. H. Weintraub, NY, radio-TV bus mgr	Crosley Broadcasting Corp, Cinci, consultant
Frank Frost	KFMA, Davenport, Iowa, comml mgr	John E. Pearson Co, Chi, acct exec
W. Eldon Garner	WBBC, Flint, Mich, gen mgr	WKMF, Flint, Mich, mgr dir
Lee Gorman Jr	WABI, WABI-TV, Bangor, Me, gen sls mgr	Same, gen bus mgr
John G. Grant	CBS Radio, NY, legal dept	CBS Radio, NY, stn rel rep
George L. Griesbauer	WMAL-TV, Wash., sls mgr	Paul H. Raymer Co, NY, TV sls dept, acct exec
Henry Grossman	CBS TV, NY, asst to vp in chg of opers	CBS TV, NY, dir of opers for TV
Harold Hackett	MCA, vp in chg of radio-TV	Official Films, NY, exec vp
Alan Hartman	United TV Programs, NY, sls	Headley-Reed TV, NY, acct exec
Andrew Hofmann	WWVA, Wheeling, sls rep	Same, local comml mgr
Bernard Howard	Forjoe & Co, NY, sls rep	Stars National, Inc, pres
John Hurlbut	NBC, superv TV audience prom	WNBC-WNBT, NY, mgr adv & prom
Wallace Hutchinson	NBC, Hywd, net sls rep	KPIK, LA, prom mgr
John D. Kelly	WSRS, Cleveland, sls mgr	Same, stn mgr
G. Bennett Larson	WPIX, NY, vp and gen mgr	KDYL, KDYL-TV, Salt Lake City, pres, gen mgr
Robert M. Light	Abbott Kimball Co, LA, radio-TV dir	KHJ, KHJ-TV, LA, sls prom mgr
D. C. McArthur	CBC, Toronto, news ed	CBC, Montreal, exec asst to management
Thomas F. McCollum	WSYR, Syracuse, TV dir	Same, prom mgr
Joe C. McDowell	WCRS, Greenwood, acct exec	WFMY-TV, Greensboro, NC, acct exec
Ben K. McKinnon	WBT, Charlotte, Carolina sls mgr	WGVL, Greenville, gen mgr
Paul J. Miller	WWVA, Wheeling, asst mgr dir	Same, mgr dir
Paul Mowrey	WABC-TV, NY stn mgr	Same, gen mgr
Paul A. Myers	WWVA, Wheeling, prog dir	Same, asst mgr dir
Bernard H. Pelzer Jr	Edward Lamb Enterprises, NY, mgr	ABC, NY, radio sls dept, acct exec
Arch B. Ragan	Burke, Dowling and Adams, Adv, Atlanta, radio-TV dir	Raymer Co, Atlanta, mgr
Bill Rich	WPIX, NY, sls	Headley-Reed TV, NY, acct exec
Reg Rollinson	TV prods, sls	SRA, NY, dir of adv rel
Jay Royen	WNBW, Wash, prod	NBC O&O stns, Wash, dir of publ
Newell Taylor Schwin	Household Finance Corp, dir of adv	CBS, NY, exec asst to vp and gen mgr of WBBM-AM-TV
George B. Storer Jr	KEYL, San Antonio, mgr dir	Storer Broadcasting Co, vp
Hal Waddell	WJW, Cleveland, hd of sls dept	Same, vp in chg of sls
William Walker	Y&R, NY, timebuyer	CBS Radio Spot Sls, acct exec



Numbers after names refer to New and Renew category

Bernard Howard (4)
W. L. Dougherty (4)
Bill Bennett (4)
Reg Rollinson (4)
John Hurlbut (4)

Carlos A. Franco (4)
Robert M. Light (4)
T. F. Daisley (4)
B. K. McKinnon (4)
Edward De Gray (4)

5. Tee Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Agalite Bronson Co, Oakland, Cal	Glass shower doors	Ad Fried & Assoc, Oakland, Cal
Alston Way Machine Co, Berkeley, Cal	Industrial equipment & tools	Ad Fried & Assoc, Oakland, Cal
Burgess Vibrocrafters, Chi	Nu-Enamel Paint div	Olian & Bronner, Chi
Chrysler Corp, Detroit	Chrysler, DeSoto, Dodge, Plymouth, other Chrysler prods	BBDO, NY
Levittown, NY	Real estate devel	Adrian Bauer Adv, Phila
Lobex Prods, Chi	Skin ointments & pharmaceutical prods	Olian & Bronner, Chi
J. Ossola Co, NY	"Torino" brand food delicacies	Paris & Peart Adv, NY
McCutcheon Distributing Co, Pittsburgh	Distributors of Whirlpool Washers & Dryers	Advertising Syndicate of Amer, Pittsburgh
Charles Marchand Co, NY	Marchand's Golden Hair Wash & Marchand Hair Rinse	Gray & Rogers, Phila
Pacific Vogue, LA	High Fidelity Phonographs	Vick Knight Adv, LA
Perfex Electric Razors, Chi	Electric razors	Olian & Bronner, Chi
Wellworth Pickle Co, Paterson	Bar-B-Q Relish	Fred Gardner Co, NY





The welcome mat is out in the "City of Homes"

In Philadelphia your message always receives a hearty welcome when it goes home on WCAU-TV.

Look at the facts. 2 out of every 3 families turn to WCAU-TV during the weekday daytime hours. Mostly kiddies? Not by a box top! WCAU-TV's superior programing attracts a daytime audience of 55% purse-holding women—nearly twice the average of Philadelphia's other TV stations. And it's a big audience! For Philadelphia has a higher percentage of TV sets (over 90% of the families) than any other major city in the country . . . and nearly 80% of the families watch daytime TV during the working week.

Conclusion? A timely one. 20% more national spot advertisers use WCAU-TV than any other Philadelphia TV station because experience has shown . . .

Source: Philadelphia ARB, Feb. 1953.

It's the time to buy...

WCAU-TV

The Philadelphia Bulletin Television Station • CBS Affiliate • Represented Nationally by CBS Television Spot Sales



Want to see your sales SKY HIGH?



anchor your advertising to CKAC

1. Huge coverage—2 out of 3 French radio homes in Quebec.

2. Hundreds of thousands of faithful listeners day and night as reported by B.B.M.

3. Selling power second to none—7,500,000 box tops last year.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial • 10 kilowatts
Representatives
Adam J. Young Jr. - New York, Chicago
Omer Renaud & Co.—Toronto

510 Madison

PALL MALL ARTICLE

I think you did a really fine job on the Pall Mall article which appeared in the March 23 issue of SPONSOR ("How Pall Mall zoomed to No. 4," p. 28). Your research was thorough and your treatment of the facts is interesting. We found it a pleasure to work with you and want you to know that we appreciate your courtesy and cooperation.

ALFRED F. BOWDEN
Ass't. to the President
The American Tobacco Co.
New York

WORLD RADIO

The world chart on radio penetration on page 39 of your March 23 issue ("World radio: 600 million listeners") shows Canada as having 236 sets-per-1,000 in 1951. This figure is absurdly low—even for 1951. It is now well over 400 in a country where 95% of all homes have at least one radio.

Canadians have spent $360,000,000 on the purchase of 5,000,000 receiving sets since the end of World War II.

PAT FREEMAN
Director of sales & research
CAB, Toronto

• All figures were compiled by Dr. Arno G. Huth and were based on material gathered for his report on "Freedom to Listen," prepared for the United Nations, and on statistics published by UNESCO and the European Broadcasting Union.

We have just received our copy of the March 23 issue of SPONSOR. Needless to say, I read this issue as well as all others with a great deal of interest and care.

Especially interesting was your article entitled, "World radio: 600 million listeners," (p. 38). I found it particularly interesting because of the fact that it ignored almost completely the United States' best market, Latin America. The only Latin American country ever mentioned giving radio sets-per-1,000 inhabitants was Brazil, there being no Spanish-speaking country referred to whatsoever.

Obviously, we here in Panama can hardly hope to make a relatively small list when we have less than one million inhabitants, but it is interesting to note that there are 103,000 radios here in this republic for an estimated total of 850,000 people, roughly 120 radios per 1,000 inhabitants, or considerably more than any of the last five countries mentioned on your list.

JAMES P. CLARENDON
Sales Manager
Radio Programas Continental
Panama

SUMMER HIATUS

We at WAVE Radio are fed up with the ill-conceived habits of the summer hiatus, and the week-end hiatus, and with the failure of radio in general to promote radio's newest, most potent asset—auto and portable sets. Effective April 1, and lasting throughout the summer, WAVE is waging an all-out campaign to break down both hiatus concepts, and to exploit "outdoor radio." During the winter months we plug hard on the clock-radio, the use-your-auto-radio-in-town, and the radio-in-every-room concepts. Now, we will point out that in the good weather months, radio can—and does—move outdoors.

We are out to make all we can aware of the fact that *auto-and-portable-radio* is the *fastest growing* communications medium in America. (Last year eight million auto and portable radios were sold, as compared with five and one-third million TV sets.)

We are using several media in our new campaign:

1. On-the-air promotion. We're using a heavy campaign of spots on chainbreaks and in participation programs. We've set up a heavy schedule of rotating station identification.

2. Trade press advertising. For the next few months, WAVE Radio's national trade press ads will feature auto and portable promotion, using cartoons of families listening to the radio while driving, and fishermen listening to portables.

3. Mailing pieces. To reach clients, prospective clients, agencies, national reps, etc., 500 mailing pieces have been distributed. They feature the basic facts about outdoor radio in the nation and in the WAVE area.

4. Programing. Last, but not least, WAVE's local programing this summer will keep the auto and portable radio listener uppermost in mind, with plenty of music, news, and sports results—with deemphasis on programs

at home in new haven



Connoisseurs of fine tobacco know F. D. Grave & Son as manufacturers of cigars that are "always the same" and of finest quality.

Grave imports only choicest Havana tobacco, and uses Connecticut's natural sun grown Broadleaf tobacco for binder and wrapper purposes.

Frederick D. Grave founded the company in 1881. Today it's the largest cigar factory in Connecticut, employing over 700 persons. Many are skilled hand craftsmen and have been with the company over 40 years.



More than 550 manufacturing plants *give New Haven a healthy and thriving economic life. It's a market worth cultivating!*

Most efficient way you can reach and sell *the people of New Haven is over WNHC. Programs have a strong local flavor so folks just leave their dials set at WNHC, the Voice of New Haven. You can be sure your products are in the homes of New Haven when you sell them at home, through WNHC.*

WNHC

AM FM TV

new haven **New England's first complete broadcasting service**

Represented nationally by the Katz Agency

BEST

WTXL *Lowest cost per thousand*

SPOT

WTXL *Largest audience gain of any area station for three consecutive years based on Hooper.*

BUY

WTXL *Only full-time independent station serving Springfield.*

IN

WTXL *Lagest 7:30-8:00 A.M. audience of any area station.*

SPRINGFIELD

WTXL *Flexible avails in Music-News-Sports programming.*

MASSACHUSETTS.

WTXL

In the 2nd largest Massachusetts Metropolitan Market, more and more National Advertisers and Agencies are buying spots on WTXL.

Marks the Spot

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., 9-4768, or any office of

The Walker Representation Co., Inc.

WTXL
SPRINGFIELD, MASS.

whose meaning is lost if you miss part of them. And Programing and Sales are packaging and pitching programs designed to break down the summer and weekend hiatus habit.

In short, at WAVE we're out to prove that summertime radio is big-time radio!

JIM CALDWELL
Promotion Director
WAVE, Louisville, Ky.

TV DICTIONARY/HANDBOOK

Thanks so much for sending the "TV dictionary/handbook for sponsors." The boys here at the agency are so delighted with it that they would like one more copy. I am enclosing two dollars for same.

PATRICIA B. BARBER
Harwood Advertising
Tucson

● SPONSOR's "TV dictionary/handbook for sponsors" is available for single copy sale ($2) or at reduced quantity prices.

COPY APPROACH WANTED

I received my first "thrilling" copy of your magazine! It is excellent, and am sorry that I didn't follow it sooner.

After reading through it several times, and then going back to get ideas, I was wondering if I could call on you for a little help. I am a continuity writer for the local station here, and need advice. I was "educated" in a large city writing for radio, but now, in this smaller section, I find it doesn't go over so big.

First, when large advertising agencies write their copy, do they follow some pattern of scripting so as to get both the upper and lower class of listener? What do they follow for complete listener "saturation"?

Second, what do they write about each product? I mean . . . do certain level listeners require different points than the other types of listeners?

Third, the "prima donna" announcers on the staff have certain ideas they try to incorporate into the copy that changes the entire meaning. How do you get around that? Three seemingly unimportant things, but they mean a lot when you try to write good copy.

Maybe some of your readers know of a publication or a booklet that contains the I.Q. levels of the country. This is a farming and ranching territory out here, so the majority of the listeners have spent their entire lives on the farm. The grammar structure, punctuation and other "good" announcing phrases mean nothing to them. All they like to hear is something they can understand.

Maybe some of your other readers who have jobs in continuity departments have the answer.

BOB GARRETT
Box 151
Goodland, Kan.

CARTOON PRINTS

During my visit in Jerry Sill's office this week, I noticed four cartoon prints on the wall of an account executive, sponsor, timebuyer, etc., which I got a big kick out of.

Jerry commented that he got these prints from you and that he thought possibly I could secure a set also, if you still have a supply available.

In the event you have any left, I certainly would appreciate receiving a set if you have them to spare. I will be in New York the early part of May and could pick them up then.

LORETTA MAHAR
Radio-TV timebuyer
The Cramer-Krasselt Co.
Milwaukee

● A limited number of Jaro Bess cartoons are available free with a subscription to SPONSOR.

MARGARINE SUCCESS

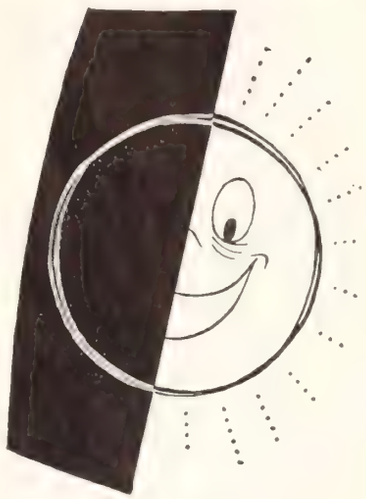
I quote below a letter to one of our members:

"Leo Burnett expressed its thanks for being let out of the Durkee schedule.

"As you know, the starting dates for the schedule were indefinite because it was a five-week promotion of a 1¢ sale for margarine. Ordinarily in Washington on a sale such as this, they sell 350,000 pounds of margarine in a month. With just their radio advertising on KING, they sold one million pounds in three days. They had no additional margarine to sell; therefore, their request to be allowed an out on their schedule."

When a radio station sells a million pounds of margarine in three days, it deserves more than casual notice.

T. F. FLANAGAN
Managing Director
Station Representatives Assn.
New York



The Bright Side

Your advertising dollar can still buy a dollar's worth of action. Radio is the shining example!

Put your dollars on the air. You'll not only escape such terrific increases as, for example..

engravings up 106% since 1942
typography up 85% since 1942

..but you'll enjoy tremendous bargains! For example: a popular daytime participation on KDKA now costs only 16⅔% more than it did 10 years ago!

KDKA
PITTSBURGH
50,000 WATTS

WESTINGHOUSE
RADIO STATIONS Inc
WBZ WBZA KYW KDKA
WOWO KEX WBZ-TV
National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

CLEVELAND'S
Chief
STATION
WJW
5,000 WATTS—850 K.C.
BASIC ABC NETWORK
REPRESENTED
BY
H-R REPRESENTATIVES

BMI

Pin Up Sheet
YOUR EVERYDAY GUIDE TO CURRENT SONG HITS

The broadcaster faces a daily challenge of providing the best in recorded musical entertainment.

To help meet this challenge BMI issues its monthly "Pin Up" sheet of BMI-licensed songs which can honestly be classed as *Hit Tunes.*

Most broadcasting stations keep the BMI "Pin Up" sheet prominently posted as a convenient reference. Complete record information is provided, as well as a handy calendar listing dates and events important to broadcasters.

If you'd like your own personal copy—write to BMI Promotion Dept.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD



Mr. Sponsor

Daniel F. Gerber

President
Gerber Products Co.

Maybe we all ought to take a greater interest in the day-to-day domestic problems around the house. Dan Gerber did in 1928 and, as a result of his dabbling in his wife's chores, he started a business whose sales for the fiscal year ending March 1953 were in excess of $64 million, up 19% over the previous year.

The chore: straining vegetables for the baby. The result: he decided to do the job at the family canning factory, then used advertising to spread the demand from a local to a national level.

To maintain his healthy lead over competitors Dan Gerber began experimenting with TV as an advertising medium in 1950, jumped in solidly in 1952 with the purchase of a weekly quarter hour of the *Kate Smith Show* on as many NBC TV stations as he could get. The result has been greatest sales acceleration in company's history.

Perhaps more than any other line of business, baby food makers face the problem of constantly losing "perfectly satisfied customers" every day because of the fact that babies require these products for just about two years. Says Dan Gerber, "To meet this very special problem, we find it essential to maintain a policy of aggressive advertising and merchandising which attracts more new mothers than any other baby foods manufacturer."

Gerber's slogan is the tipoff to what he considers the company's strongest selling point: "Babies are our business . . . our *only* business." No TV commercial is complete without this tag line. This ties in with the industry thinking that it is no longer necessary to educate the public to the advantages of prepared baby foods—just make 'em buy your brand. And the Gerber line of products is being widened by the constant addition of new items.

Certainly, Dan Gerber has good reason to be familiar with the facets of the canning business. His dad was president of the Fremont Canning Co. when Dan returned from service in World War I. When he started to produce the baby foods in 1928 it was as a small part of the factory operation. By 1943 the tail was wagging the dog so vigorously that the general line of foods was dropped and the company has concentrated on babies ever since. The daughter for whom Dan strained the first vegetables has shown her appreciation since then by producing two Gerber customers. ★ ★ ★

Going Steady with a "Billion Dollar Baby"



"Speedy" keeps steady company with a charming lady who will purchase a billion dollars' worth of merchandise this year. His words of wisdom are listened to attentively and his advice is followed emphatically.

"Speedy" **TV**isits with her in the living room during her moments of leisure, **AM**uses her in the kitchen while she prepares lunch, and even accompanies her when she drives to the shopping center.

For years, the advertiser wishing to convey his sales message to rich "Miss Toledo Market", has learned that, entrusted to "Speedy's" care, his message will definitely find a receptive audience with this "Billion Dollar Baby".

WSPD AM-TV
TOLEDO, OHIO

Storer Broadcasting Company
TOM HARKER, NAT. SALES MGR., 118 E. 57th STREET, NEW YORK

Represented Nationally by KATZ



New developments on SPONSOR stories

P.S.

See: "The case for use of radio by department stores"

Issue: 26 February 1951, p. 33

Subject: Top department stores trace sales directly to radio

R. H. Macy & Co., Inc., world's largest department store, has found a formula for radio success after 20 years of trying radio on and off without significant results.

Macy's, which heretofore had sponsored 15-minute, half-hour and hour radio programs in New York, tried a new tack last summer. The week-end before Fathers' Day, it decided to keep the store open an extra hour Friday night for shoppers. The late-hour closing was a last-minute decision, and the store's ad men felt radio was the best means to tell customers about it. Macy's bought one-minute announcements over one New York station, plugged a special purchase of sport shirts at the same time.

Results were so satisfactory that the department store tried the saturation technique. Virtually every Friday since last June, Macy's has used one-minute announcements over WOR and/or WNBC. (WABC is also used now on some week-ends.) The store typically selects just one or two special items for plugging, uses 15 announcements per item to hit week-end shoppers. In addition, it buys announcements for store-wide sales held periodically through the year, runs them for four days preceding the sale.

According to Louis Tannenbaum, Macy's advertising manager, "It's too early to draw conclusions about long-range use of radio, but we are satisfied with initial results."

The announcement campaign, he feels, pulls in virtually the same trade as longer programs but is more economical. Says Tannenbaum: "Regular programs don't get a large enough audience to justify the expense for the shows."

(For other SPONSOR articles on the use of radio and/or TV by department stores, see: "13 questions retailers ask most often about radio," 9 March 1953, p. 36; "How to top Sears store uses radio," 23 February 1953, p. 35; "You need both," 23 February 1953, p. 40; "What pulls 'em in?" 19 June 1950, p. 24; "Department stores discover radio," 27 March 1950, p. 21; "The rains came, the merchandise went," 2 January 1950, p. 25).

P.S.

See: "Antell's $10,000,000 hair spiel"

Issue: 28 January 1952, p. 28

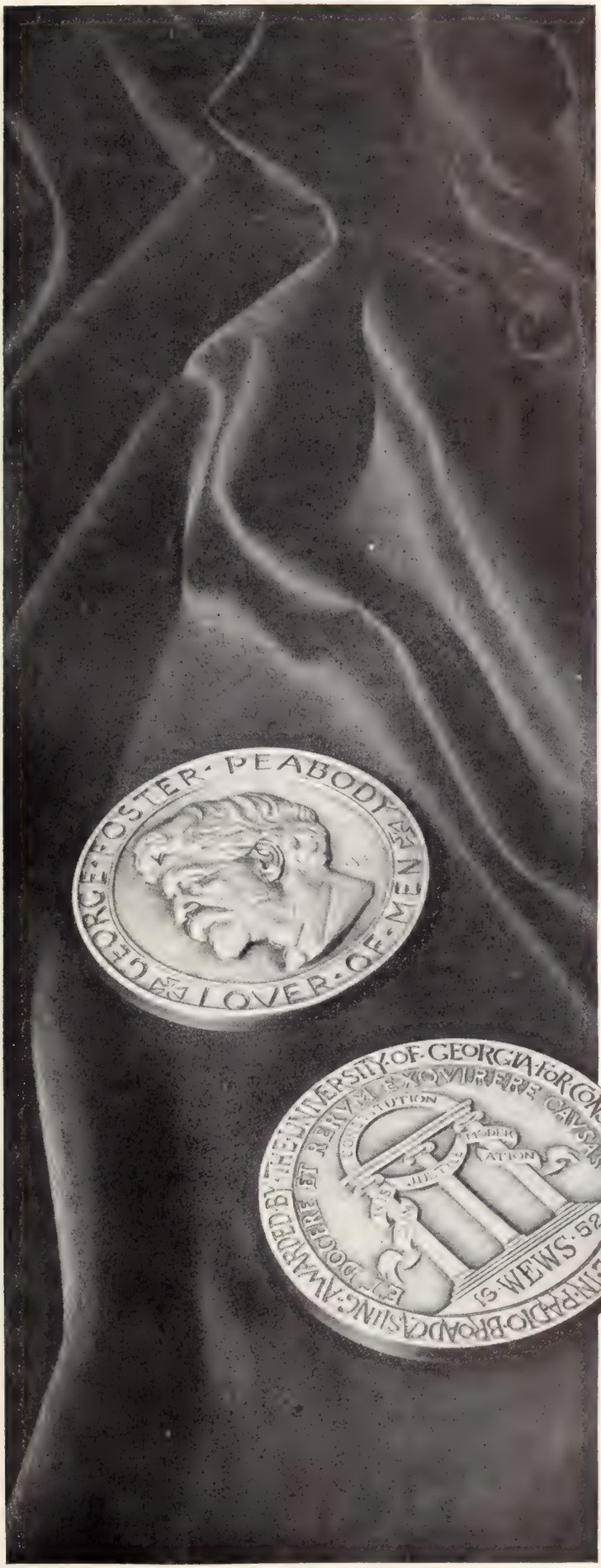
Subject: Air "shenanigans" boost drug product sales

Charles Antell, Inc., unique for its ballyhoo-type "commercial stories" via air media, is now making a switch to more conventional types of programing.

Because its air penetration has been so broad during the past few years, Antell feels it's no longer necessary to tell the "whole story," is shortening commercial copy to a mere fraction of the air time on a large portion of programs. (For those shows which remain full-length "commercial stories," Charles D. Kasher, firm president, will remain the narrator. Four others, also, are being hired to assist Kasher with the programs.)

Antell has renewed a contract for *What's Your Bid*, Du Mont, Sunday 10:00-10:30 p.m., may soon sponsor a national radio show.

The company grossed over $10 million last year, will probably spend over $4 million in 1953 on the air media alone. Shows will be plugging the firm's old stand-bys (Charles Antell Hair Shampoo and Formula No. 9 Hair Cream) as well as its new products: hand lotion, beauty lotion, toilet cream, and a cream shampoo. ★ ★ ★



WEWS is proud to receive
the George Foster Peabody Award
for outstanding local public service
by a television station

"Give light and the people will find their own way"

WEWS CLEVELAND
SCRIPPS-HOWARD RADIO, INC.

We've



an axe to grind!

and some hefty help in grinding it

Here and now—on Mutual in '53—we're putting a new edge on an old axiom:

"Network radio, in the right hands, is still the most effective mass-sales tool in advertising... night or day!"

Sharpened by proof from some of the sellingest brands in business, the results make kindling out of the notion that radio's strength is limited to non-TV areas or to the daytime.

Lever Bros. is now moving to Mutual to join General Mills and Reynolds Tobacco in a coast-to-coast, evening line-up of 5 half-hours that provides unmatched mass and economy: some 5,000,000 homes every week, for $7,500 in total cost, at $1.50 per thousand homes!

Other sales-productive adaptations of our evening time and talent are hard at work for clients like Admiral, Johns-Manville, Libby, Wildroot—with Coca-Cola just signed, too!

And even the more conventional uses of network broadcasting seem to pay off better on Mutual these nights: at an all-time low in costs, some programs are delivering a 4-year high in audience!

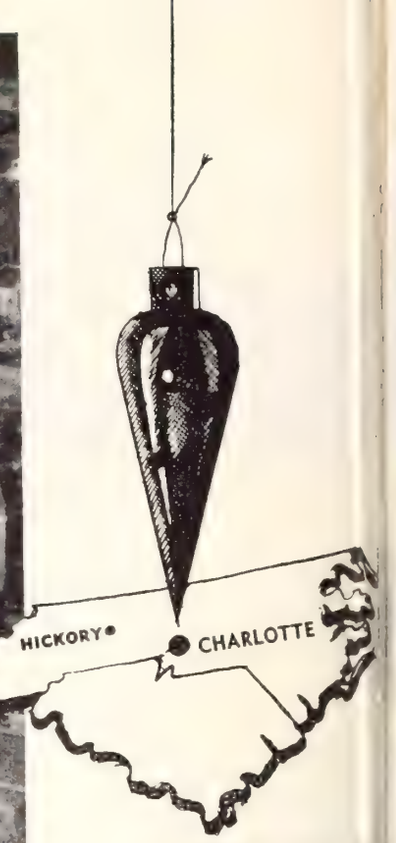
It's not surprising that all this hewing to the line of more effective evening radio should win tangible advertiser endorsement:

Mutual is now selling 30% more evening time than in 1950—the only nighttime gain in network radio.

Learn how Mister PLUS and his unique axe can clear a new trail to sales for *you*...

MUTUAL... *the PLUS network of 560 affiliates*





CHARLOTTE'S BIG

WBT

WBTV

are plumb in the middle of a fabulous market

YEAR AFTER YEAR, men and women who know the Carolinas place Charlotte higher on their market lists than the city population (73rd in U. S.) justifies. They know that Charlotte is completely ringed by a heavily populated, dependent area, studded with highly industrialized satellite cities. Among these cities, mark Hickory (Catawba County) which employs in its 200 textile, hosiery, furniture and porcelain plants a labor force almost equal to the town population*. It's an important part of the Charlotte market and for coverage to match this market, there are no media to match WBT and WBTV.

JEFFERSON STANDARD BROADCASTING COMPANY, CHARLOTTE, N. C.

Represented Nationally By C B S Radio And Television Spot Sales.

Unions surveyed cover grips, electricians, technicians, propmen, cameramen, stage hands



Union labor accounts for bulk of production and talent cost of these typical net shows

	½ hr. live situation-comedy	½ hr. film situation-comedy	1 hr. live dramatic
Cast (all talent)	32.75%	23.5%	23.0%
Music (all costs)	.....	4.0	....
Script	14.0	10.0	8.5
Supervision-Direction	7.75	4.5	9.0
Below-the-line costs*	8.8	21.8	17.7
TOTAL	63.3	63.8	58.2

*Below-the-line costs are the package price of the network for rental of its rehearsal halls or facilities; they include [illegible] chart represents [illegible] alone

TV unions: what they contribute to the cost spiral

With union labor accounting for over 60% of production and talent cost on network TV, here's 1953 outlook

BBDO, top agency in TV billings, recently published a chart showing the downward trend in TV cost-per-1,000 in rebuttal to the chorus of advertiser protest against spiraling network television costs. While BBDO's figure of $1.68-per-1,000 TV homes in 1953 versus $4.88-per-1,000 TV homes in 1949 is indisputable, the initial outlay for network advertisers *has* been rising steadily. The answer to this apparent contradiction: The number of new stations and increasing number of TV homes have brought down the sponsor's average cost of reaching viewers. But the increased cost of producing programs has boosted the advertisers' initial investment each year.

When complaining about steep TV production costs, advertisers and agencies frequently point an accusing finger at the unions. To determine the degree to which production cost rise is attributable to unions in an industry requiring the work of many highly specialized union members, SPONSOR surveyed the TV unions. Unions were asked to point to instances in which they are helping to hold down television production costs. (See p. 28-29 for statements from leaders of four representative unions.) Experienced labor negotiators on the broadcasting side of the fence were asked for their comments on costs.

status report

These were the results.

Most unions indicated that as a simple fact of economic life and death they were committed to a "what the traffic can bear" policy. Since union labor accounts for over 60% of the production cost of network TV and filmed programs (see chart above),



Mr. Stolzenberger

Ed Stolzenberger, N.Y. Chairman, Natl. Assn. Bdcst. Empl. & Techn.

NABET represents about 1,200 *ABC and NBC network employees in New York, and about* 2,500 *nationally for both networks. The NABET employee is not a hiring hall product. He was hired for his ability to perform a job —not because his father was a member of the union. The NABET employee is a full-time, permanent employee. He is not an itinerant worker who picks up claw hammer and saw and works four hours today for one boss, and possibly tomorrow, at the whim of the union, works another four hours for a competing boss. NABET has been and still is opposed in principle and in practice to featherbedding and to standbys. As a result of recent NABET-ABC-NBC contracts, the NABET staff technician presently earns, after a four-and-a-half year experience escalator,* $150 *a week, and on* 1 *February* 1954 *will receive* $155 *a week at the end of a four-year experience escalator. These rates are slightly higher than IBEW scales at CBS and than IATSE scales at Du Mont. To those critical of TV costs, we point out that as a TV show becomes a super-colossal production, the technical costs do not materially increase. As the production increases in scope, the technical labor costs become a smaller and smaller factor in over-all costs. Secondly, the present base weekly rate of the trained technician, when it is considered that in a given work week he may do a half dozen or more shows, is certainly not excessive. Television is the creation of the engineer and technician.*



Mr. Heller

George Heller, Natl. Exec. Secy Am. Feder. of TV & Radio Artis

In November 1952 *the AFTRA-network TV ... lective bargaining agreement was renewed w... an average increase of* 12.5% *over the previo... rates. The cost of living increase during th... two-year period was* 8%, *so the actual increa... in purchasing dollar of the performer was a... justed by only* 4.5%. *There has been a gre... deal of misinformation about TV performe... Lost in the welter of stories about the fa... nate few who acknowledgedly receive su... tial fees, are the many thousands of performers who barely make a Let us take a half-hour dramatic program as an example. The minimu... for performers and announcers who speak more than five lines is $... and includes* 11 *hours of rehearsal. Using an average of eight perform... a producer may therefore deliver the program at a total talent cost of* $1,1... *based on minimum fees, and a total of* $1,527.20 *if nine additional rehears... hours are used. The average time charge for a half-hour network progr... is between* $30,- *and* $35,000. *The minimum talent cost, therefore, is a... proximately* 5% *of the time cost. Surely, no one can charge that this p... centage—comprising the most important element to the sponsor—is eith... unfair or prohibitive. No union can be blamed if, as a result of free in... vidual bargaining, an artist's fee commensurate with what the sponsor ... willing to pay, increases the talent cost of any program. After all, the spons... evaluates the artist's contribution to the program in terms of sales resul...*

it is apparent that television's sponsors can look forward to a series of jumps in costs as union contracts come up for negotiation—unless the law of supply and demand creates a situation in which unions must "pull in their horns," as one harried network executive put it.

Client and agency people who are removed from the firing line of negotiation with unions and who may not be familiar with television's major unions can get a brief fill-in from the status report which follows. It covers the extent to which costs of union labor have risen recently in television as well as contract negotiations which are due in the near future.

Main unions: Three unions—IATSE, IBEW, and NABET—control the cost of virtually all "direct" labor. This category includes cameramen, grips, property men, electricians, technicians, sound effects men, wardrobe people. NARTB figures show that there has been only a 7% rise in 1953 over 1952 in basic wages of this technical and production personnel. This figure, however, is deceptive, as the unions themselves are first to point out. Four major factors overlooked by this diluted average are (1) "restrictions upon work that can be done," (2) changes in working conditions, (3) jurisdictional disputes, (4) hidden costs.

1. *Restrictions upon work that can be done*: This phrase refers to contract definitions of the specific duties that are to be performed by various members of a union. These duties are usually so sharply divided between various components of a union that a network is often obliged to hire a crew of five men to do a job which could—in terms of man-hours—be performed by a crew of three men. The unions' classic retort to the "restriction of work" accusation: "Our men are skilled craftsmen. They are trained to do a particular type of work, and should not be required to move into any other type of activity."

Here's one bright spot, however. The Theatrical Protective Union, Local 1 of IATSE, which has an average of 600 members continuously employed by the four TV networks, has taken an unorthodox stand on this matter of division of labor. Explains Louis Yeager, television organizer of Local 1: "Our contracts with the television networks (most recent one was negotiated in September 1952 to be valid through December 1954) are different from our contracts with other business managements in that we have lifted our usual restriction upon work. In television only, this union has lifted its regulation for departmentalized employment. In other words, we permit interchangeability of work between our electricians, carpenters, property men, thereby saving the networks the expense of hiring innumerable extra men."

In actual practice, here's how this concession works out: A regular basic crew consists of a stage carpenter, a stage propertyman, and a stage electrician. This crew is hired on a weekly basis for a 40-hour week, with strictly enforced schedules (ranging from an 8:00 a.m.-4:00 p.m. day to a 2:00 p.m.-10:00 p.m. day). During this working day, a carpenter might be asked to strike sets with propmen, or an electrician may, under some circumstances, help a carpenter.

2. *Changes in working conditions*: Frequently the real increase in production costs doesn't stem from an overt rise in basic wage, but rather from the contract clause fixing working conditions. A contract now being negotiated between the United Scenic Artists Local 829 (an affiliate of AFL) and the four TV networks is a case in point.

The network representatives sum up the union's demands as follows:

"They're asking for what amounts to an 8% increase in wage alone. However, on the over-all, their demands for change in working conditions represents a package increase of from 20 to 25%. The change they want? A Monday-through-Friday instead of a five-out-of-seven-day week."



Mr. Burnett

Newman H. Burnett, Natl. Exec. Dir. Radio & Television Directors Guild

The Radio and Television Directors Guild believes in and has faith in the future of television. Believing, also, wholeheartedly in the free enterprise system as the only system for business. We are not worried about the cost of television in the future. This cost will be controlled by economic factors, not by any groups—broadcasters, sponsors, unions, or others. While it is true that more money for the director will increase the cost of the medium, also true that the director's fee is a small part of the over-all budget for ogram. And moreover, it is also true that directors, by being the last among creative talent to unionize, has usually gotten whatever was in the budget, if anything, after all other items were considered. The adio and Television Directors Guild believes that the director in television as as yet received neither proper recognition of his talents nor true appreiation of his value, economically as well as artistically. The director along ith the other creative talent is the key to the success or failure of telesion regardless of whether costs are high or low. We hope that in the uture sponsors especially will realize this and reward the director with tistic freedom and proper financial return. The day must come when the irector in television will be fully recognized as a creative artist, not as a mperamental time clerk in charge of the time between commercials. His le is vital to the growth of television, yet his salary is relatively low.



Mr. Walsh

Richard F. Walsh, President, Intl. Alliance Theatrical Stage Employees

Our members have been basic to the entertainment industry since 1893. During most of those 60 years, the prophets of doom have found the legitimate theatre sick unto death. Yet the fabulous invalid survives and still shows amazing bounce. Gradually, painfully, we have hacked out decent scales for our members. But we have not killed the goose that lays the golden eggs, either in theatre or in TV. Our traditional manpower policy is "what the traffic will bear." We do not deliberately overstaff any production—or projection booth. But we and our employers realize from long experience that a team of skilled specialists can put on a far better show than can a few jacks of all trades. And we have demonstrated, again and again, that there is no substitute for an adequate staff at those crucial moments when everything must click. Meanwhile, we have not been unmindful that television has faced problems of getting started. In the production of TV films, we naturally could not accept discriminatory scales, but we have gone along with new methods to cut corners and speed up filming, and a number of our members have contributed to the development of these devices. Where live telecasts are concerned, we have accepted rates which, on the whole, are no higher—and often lower—than those paid for comparable work in other industries. And since 1950 the raises received by our members in TV have fallen a bit short of the cost-of-living percentage allowed by the WSB.

Says Rudy Karnolt, Local 829's business representative: "We have about 190 members employed by the four TV networks. These members include scene designers, scenic artists, and costume designers. What we're asking for them is doubletime for Saturday, Sunday, and holidays, to make their conditions comparable to scale paid for TV work done in outside shops."

(At SPONSOR's presstime, network negotiators were making the following counter-offer: weekly salary increase of $15 to scenic designers, $7.50 to costume designers, $15 to assistant costume designers, $10.40 to scenic artists—*but no Monday-through-Friday week.* Said one network negotiator: "This union has gotten over 45% increase on basic salary for its members since January 1950.")

The Theatrical Union Local 1's work schedule for their basic crew is another case of working conditions affecting the cost of TV production. Since the crew cannot be called to work before 8:00 a.m. or after 10:00 p.m. networks are constantly forced to hire extra men.

Counters Local 1's Louis Yeager: "Our extra men work on a 'round-the-clock basis. And here too, this union has made a concession to television, to help the industry grow. We permit a four-hour minimum call for extra men."

Local 52 of IATSE which has jurisdiction over grips, propertymen, and carpenters used in TV film production has a one-day minimum call for its extra men.

3. *Jurisdictional disputes*: Fights for control over various work categories have often forced networks to hire standbys. A classic example of jurisdictional squabbles was finally settled by NLRB in early April 1953. The bone of contention was the rear-view projector which both IATSE and IBEW claimed as falling in their field of authority. IATSE, the traditional theatre union, based its claim on historic precedent, and upon the fact that its members who construct scenery would be the ones to be replaced by rear-view projection. IBEW, the International Brotherhood of Electrical Workers, claimed jurisdiction because its members handle video cameras and, within a 200-mile radius of New York, all movie cameras. The upshot of the situation at the network involved in this dispute was that an IBEW cameraman refused to work as long as an IATSE man handled the rear-view projector. Until NLRB finally accorded jurisdiction to IATSE, the network was forced to hire both an IA and an IB man for its rear-view projectors.

NABET, now a CIO affiliate, is the third party in the jurisdictional hassles. However, NABET is a late-comer in recruiting new members among cameramen, and it is the cameraman who controls the crew, particularly where film television is concerned. Local 771 of IATSE (an AFL affiliate) started taking in as many new members as possible in 1951—film editors, cameramen. As a result IATSE today has the strongest hold on New York film producers. (Direct labor in film production—excluding script, director, talent—accounts for some 60% of production cost; some 75% in animation).

Upon occasion, NABET has thrown out the accusation that IBEW and IATSE have settled the jurisdictional problem between them sub-rosa, thereby leaving NABET to fight in the dark. However, NABET is now making a strong bid for both cameramen and electricians, and seems to be making a rapid comeback.

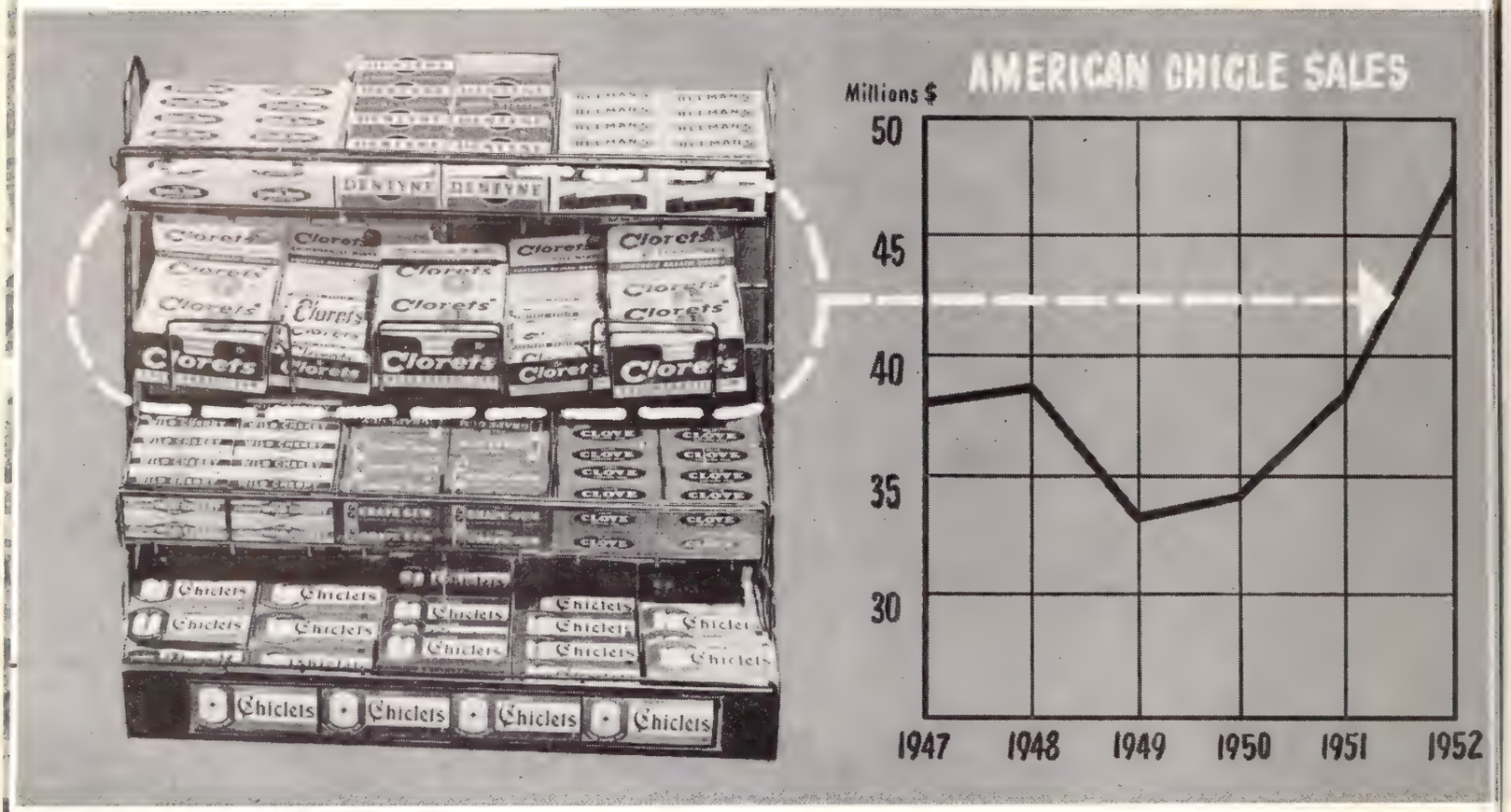
4. *Hidden costs*: Neither network executives nor union leaders will wager a guess at the percent of total TV production costs that is directly attributable to hidden factors. Although these costs admittedly exist, it is impossible to gauge either the prevalence or the size of extra payments.

Strikes contribute to cost increases.

Creative unions: Four unions regulate TV production costs on the creative side of the fence: ALA for TV scripts; AFTRA for talent; AFM (Local 802

(*Please turn to page* 90)

American Chicle sales start sharp climb with debut of Clorets in 1951



Clorets plus 70% air budget equals Chicle boom

Two chlorophyll products push '52 sales 25% over '51

That trail of smoke you see in the chewing gum business is the American Chicle Co., which hung up a jet-propelled sales record in 1952. Chicle's income last year reached $47.8 million, up 25% from the preceding 12 months. In the gum business an increase like that is something to masticate about.

One notable fact about this sales jump is that it had little to do with chewing gum in the usual sense. Chicle's climb was due primarily to two chlorophyll products, a chewing gum and a mint, both sold under the brand name of "Clorets."

Another notable fact is that Chicle put these two products across primarily with radio and TV, especially the latter. Of Chicle's $5 million total 1952 ad budget, fully 70% was used to buy both broadcast media.

It is SPONSOR's guesstimate that Chicle will spend about $2 million on network TV and about $1.5 million on radio and TV spot this year. This assumes the total ad budget will remain unchanged from 1952 in terms of dollars, which is not at all certain. However, it is the feeling of trade sources that Chicle put a fair-sized amount of last year's ad money into sales pro-

Network radio: During '51-'52 Chicle bought pack... plans: ABC's Pyramid Plan (among shows was "Stop ... Music" below); NBC's Tandem; and CBS' Power ...



motion of Clorets, while this year a good part of the sales promotion money will go into direct media buying.

Clorets Chlorophyll Gum, the first of the two chlorophyll products to be launched, is now far and away the leader in its field. While sales figures are not available, it is safe to say that the gum grabbed a substantial chunk of the total chlorophyll market, which reached about $50 million (retail) last year, double the 1951 figure.

A third notable fact is that the William Wrigley Jr. Co., which has dominated the chewing gum business for nearly half a century, has eschewed the opportunity of fastening a grip on the chlorophyll bandwagon. Wrigley feels that chewing-gum-for-pleasure is its proper domain, and, while anything can happen in the fast-changing chlorophyll picture, it has no intention of going into greener fields.

What would have happened if Wrigley had exercised its merchandising muscles with chlorophyll is anybody's guess. What did happen is open for all to see: Chicle up from $38.3 million in 1951 to $47.8 million last year; Wrigley up from $73.5 million in 1951 to $76.1 million last year. Chicle cannot honestly be said to be breathing hot on Wrigley's neck but it's got a good leg up toward doing so.

Beech-Nut, which ranks Number Three in chewing gum sales after Wrigley's first and Chicle's second place, followed the trail of the latter with a chlorophyll gum under its own corporate name. But Beech-Nut's chewing gum ad budget for radio and TV is so small as to be indistinguishable—2% all told—and the company told SPONSOR it has spent nary a penny for broadcast plugs of its chlorophyll gum, like Clorets, a 15-cent seller.

The way some trade sources figure it out, Beech-Nut's strategy for selling its chlorophyll gum is based on two dollar-saving ideas: (1) Advertising for Clorets will create a demand for all chlorophyll gums and some of it is bound to spill over to Beech-Nut's cistern. (2) By using the Beech-Nut name for its chlorophyll gum, Beech-Nut can build up its chlorophyll sales through advertising of its established chewing gum brands.

As a result of these policies, Clorets gum has had the air to itself. And Chicle has not let any alfalfa (from which the commercial water-soluble chlorophyllins come, by the way) grow under its feet. In its broadcast advertising for Clorets, it has been aggressive and consistent, punching hard on both radio and TV, network and spot, day and night.

Like Wrigley, Chicle concentrates on reaching an audience rather than using big-name entertainers. Here, in a couple of nutshells, is how Chicle has been pushing Clorets on the air (via Dancer-Fitzgerald-Sample):

- On network TV, Clorets now sponsors *Rocky King, Detective* (Du Mont, 34 stations, Sunday 9:00-9:30 p.m.) and *Date With Judy* (ABC, around 40 stations, 7:30-8:00 p.m. Wednesday). Chicle shares *Rocky King* with Procter & Gamble as cosponsor.

(*Please turn to page* 68)

case history

Wrigley stays out of chlorophyll boom, Beech-Nut rides it



Top gum manufacturer in U.S., Wrigley believes that chewing gum and deodorants don't mix, shows no inclination to change its mind. Third-place Beech-Nut followed American Chicle's lead with a chlorophyll gum, but, unlike Chicle, used its corporate name for its brand. Beech-Nut doesn't spend a penny to push its chlorophyll gum on the air and its strategy is explained by trade sources as follows: (1) Heavy advertising of Clorets will create a demand for all chlorophyll gums, (2) Beech-Nut can build up chlorophyll sales by advertising of its already established chewing gum brands.

r name show: Jackie Gleason, CBS TV, was bought ar as temporary deviation from non-star approach. ny seeks lower-cost shows that build good audience

Current net TV shows: American Chicle sponsors "Rocky King" on Du Mont, sharing it with P&G, and "Date With Judy" on ABC TV. Commercial for Clorets shows couple kissing, has been used since 1951 with little change. Spot TV is used in 35 markets, spot radio in 200 non-television areas







American Airlines: after-midnight radio's biggest sponsor

Two billion ad impressions in three years is goal of $2,500,000 spot buy



Hand-picked group of announcers, like WCBS New York's Bob Hall, deliver smooth mixture of semi-ad-lib commercials and semi-classic music to nocturnal listeners in six key areas via CBS outlets. Programs start at midnight, run to 5:30 a.m. six times weekly, cover 80% of sales areas

Pioneering in the air is an old story to the country's biggest domestic operator in the air transportation field: American Airlines. Among the major airlines, AA was the first to:

- Promote widely the Air Travel Plan, under which passengers fly with a credit card and are billed at the end of the month. Today every major U.S. airline uses this system but AA has over 40% of this business.
- Develop the Family Fare Plan—a deal whereby a passenger can take his family with him for half fare on certain days of the week. This has boosted passenger revenue for AA, filled many a plane on the slack days.
- Push the airlines as a means of shipping freight in a hurry from one spot to another. Since 1945, AA has multiplied by 20 its business in air-freight, mostly through the medium of first-class salesmanship.
- Persuade aircraft builders that they should tailor commercial planes to the needs of operators and the public. AA's William Littlewood was the guiding hand behind the development of the workhorse DC-3 in the mid-1930's. This plan has become famous.

But few businesses are as competitive as airline operation, and no airline can stay on top of the heap unless its management comes up with a steady stream of fresh ideas—particularly in the twin fields of advertising and airline promotion.

Last summer, C. R. Smith, the hard-driving Texan who is AA's president, spotted a new advertising opportunity for his airline. An executive who often sits up half the night to go over detailed reports from far-flung AA re-

case history



AA's President C. R. Smith, 54, is behind the all-night radio deal. Project began when Smith and CBS's Frank Stanton met at dinner. Smith asked Stanton for post-midnight air facts. Research, summarized right, was clincher

These research facts sold American Airlines on after-midnight radio

1. Audiences: *According to CBS: "On an exceedingly conservative basis, 11,578,560 radio families rely on these six stations for the CBS and local programs they broadcast." The six outlets: WCBS, WEEI, WBBM, KCBS, KNX, WTOP. Added CBS researchers: "Actually, the figures would be at least tripled for this combination of stations if the basis of measurement was the number of families which can hear these stations at night." Figures were based on coverage data.*

2. Audience type: *American Airlines executives were impressed with qualitative facts regarding the audience tuning in after midnight. Key points: "For every 100 sets tuned to all-night radio, there are 160 adult listeners. 80% of them are between 20 and 50 years old." This is close to figures of 1951 Pulse study for WNEW in New York City area which showed nine out of 10 people in post-midnight audience were over 20, and that 58% of this audience were male listeners.*

3. Commercials: *As CBS calculates it, the average number of people who will hear an individual after-midnight radio commercial for American Airlines numbers around 100,000. Since American has a three-year contract for the all-night shows, this adds up to an astronomical number of commercial impressions during the run of the contract: about 8,000,000 weekly.*

4. Extra values: *The size of the "non-measured" after-midnight audience was another convincing argument from CBS. "There are 30,000,000 radio-equipped autos, several million portable sets; tens of thousands of resorts, hotels, eating places and gas stations have radio sets in use. None of these are included in our home estimates," said CBS. Also, the fact that there is less competition on the air after midnight may mean a better chance for AA's shows.*

gions, Smith just as often keeps a radio going at his elbow to listen to music, news and the latest weather reports. How many others, Smith wondered, also tune their radios to all-night broadcasts?

A few days later, he put the question to his long-time friend Frank Stanton, president of CBS, Inc. over the dinner table, Stanton answered the question as best he could and promised further information from CBS radio researchers in the near future.

Like pond ripples made by a tossed stone, the effect of the informal meeting between Smith and Stanton spread through both CBS and AA. Research executives of CBS and Ruthrauff & Ryan, AA's agency, soon scheduled a meeting in which they pooled all the available knowledge and data each had concerning after-midnight radio. Jim Dearborn, AA's ad manager, was given a long, detailed and impressive report (see above) which could be summed up in these words: audiences are big and costs are low.

That did it. Smith gave the green light to the project, which was placed under security wraps so that other airline operators wouldn't get wind of it.

By the end of 1952, there were many

(Please turn to page 76)

American Airlines and CBS follow this "formula" in planning all-night show

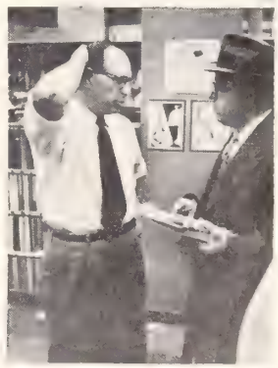
► **Talent Policy** *AA's six local announcers were hand-picked for their smooth, unobtrusive manner, sincerity in handling ad-lib style AA commercials and their general knowledge of music and musical names. To acquaint talent with operational methods of a big airline, AA took them all at various times on extensive tours of airports, ticket offices, pilot schools, maintenance bases.*

► **Program Policy** *All six shows are built around music-and-news formats. Music is from records, and is geared to mass, "middle-hair" appeal. Show tunes, popular concert favorites, smooth movie scores, operatic excerpts, ballet, etc., are featured. No heavy symphonic works, no jazz or bop. Each hour of show is programed like "a separate concert." News is five-minute length.*

► **Operating tips** *No more than two "classic" works are played consecutively. These are interspersed with short works by artists like Mantovani, Kostelanetz, Morton Gould, etc. Each musical selection is announced briefly, sometimes with a few program notes about composer or performer. General idea is to have consistently melodic show, build new audience while winning audiences from jazz shows, night club interview programs, and super-longhair shows.*

► **Music research** *Pulse of musical public is carefully checked. Standings of classic and semi-classic records in trade surveys (Billboard, etc.) are watched. Retailers and record mail-order firms, like New York's Sam Goody's, are contacted regularly for up-to-the-minute data on public taste in recordings. Other checkups made with concert halls, artists, record pluggers, music firms.*

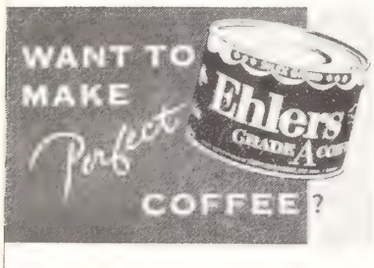
► **Commercials** *For first two hours of five-and-a-half hour shows, commercial stress is on specific items of AA service: frequency of AA flights to leading cities, convenience for business travel, advantages of AA aircraft, comparison savings by flying via AA, and so on. Rest of show puts stress on more institutional aspects of flying to build public acceptance. Commercial average: about four each hour, evenly spaced. Music is never interrupted for AA mentions.*



Public taste in music is measured for AA's six shows via checkups with record retailers like New York's Sam Goody, who does $3,000,000-annual business on worldwide scale. Trade surveys, audience mail, and music concerns also help AA



Mail avalanche: Ehlers offered booklet (see cut below) on 30 stations, received 15,000 requests. Sorting returns are (l. to r.) A. B. Crampton, DR&J a.e.; W. C. Lancton, agency's radio-TV dir.; Carlton Fredericks, of WMGM; Albert Ehlers Jr., firm pres., and Edwin Ehlers, v.p. & ad mgr. Albert Ehlers Jr. personally delivered offer for the giveaways to test pull of firm's new radio drive



Why Ehlers' $200,000 budget is spot to the last drop

Record sales are due to radio, says Eastern coffee firm's vice president

"Sound your 'A' for Ehlers!"

That's the lead-in for the coffee firm's tuneful new radio saturation announcement campaign, which brought a 12% sales hike in just four weeks.

The new radio drive was launched in January for a 13-week period by the firm's agency, Dowd, Redfield & Johnstone. During the first two months of the campaign, one million more pounds of coffee were sold than during the corresponding period last year.

The attention-catching spiel is heard on a total of 30 stations along the Eastern Seaboard down through Baltimore, and also in Florida, following Ehlers' distribution pattern. On the strength of its initial success, the client renewed for an additional 13 weeks starting 1 April, plans to continue through the summer.

Ehlers' newest advertising push represents a sharp switch in the company's basic media thinking. Ever since Dowd, Redfield & Johnstone took over the account in September 1952, Ehlers has been shifting steadily in the direction of heavier radio usage. The trend culminated in the announcement drive this past January and now 75% of Ehlers' total annual ad budget goes into radio. The remainder is spent on TV. The firm is currently spending at the rate of $200,000 annually in the two media. Previously, Ehlers' ad dollars were channeled al-

most exclusively to the newspapers, with limited support from car cards and the air media.

Due to an anticipated price hike of 10-12c per lb., the industry as a whole in January-February was disposing of coffee almost as fast as it could pack the grind in tins. And Ehlers' record sales figures for these two months may be partly traceable also to a special price deal for distributors offered at the same time the announcement campaign got underway.

Edwin A. Ehlers, vice president and advertising manager of the firm, however, gives the largest share of the credit for upped sales to the new radio drive. Says he: "The radio advertising program which we are now conducting has driven the sales of Ehlers Grade 'A' Vacuum Tin coffee to the highest point in the history of the company."

As proof of this contention, Edwin Ehlers cites the pull of a write-in booklet offer made during just one week on 30 stations. The offer was made personally by the firm's president, Albert Ehlers (Edwin and Albert Ehlers are brothers). Listeners sent in 15,000 requests for the booklet on "How to Make Perfect Coffee" and the small red plastic coffee measure offered with it. The agency pointed out that WQXR, New York, alone got 1,000 letters for the booklet.

Ehlers undertook its air campaign with three basic aims:

1. Create stronger brand *identification* and familiarity on the part of consumers.

2. Encourage *existing* distributors to buy larger quantities of the Ehlers' product as consumer demand increases. Ehlers also wanted to increase distribution by adding additional retail outlets in existing sales territories of the firm.

3. Build up idea of Ehlers coffee as a *quality* coffee (it's comparatively expensive, is selling in some New York City stores now for 93c a lb., as are its chief competitors, Maxwell House, and Savarin. Other brands sell for as low as 81c per lb.) Price is never mentioned in the copy.

The announcement campaign itself shaped up rapidly around a jingle used on virtually all Ehlers announcements, which leads into straight copy.

The jingle, the work of DR&J copywriter Harold Longman, employs the use of simple phrases and repetition of just one basic idea to create high audience remembrance of the message. In addition, it solves the problem of familiarizing consumers with the product and giving them correct pronunciation for the firm's name.

It runs along like this:

ANNOUNCER: "Sound your 'A' for Ehlers!"

4 *SINGERS:* "A - - - A - - - Ehlers Coffee - - -
Double rich, Grade A Coffee
A - - - A - - - Ehlers Coffee - - -
Sings with extra flavor!
A - - - A - - - A - - - A - - -
Ehlers!"

The rest of the one-minute announcement is devoted to straight copy, emphasizing Ehlers' "double-rich" flavor, its blend of "only the world's most expensive coffees." Ehlers, which manufactures both instant and vacuum-packed varieties of coffee, switches copy emphasis in its announcements, sometimes plugging the instant brand, sometimes the regular.

All advertising copy for the firm is supervised by Wallace Lancton, DR&J's radio and TV director, and A. B. Crampton, director of the agency's foods department, and Ehlers account executive since September.

Ehlers is now spending 75% of its total ad budget for radio. It averages five to 20 announcements a week on each of the 30 stations used in its campaign lineup. It's on the air as often as 112 times a week in a single market (New York City).

The plan to continue through the summer, in itself, points to the medium's recent success for the firm, since Ehlers formerly used little—if any—air advertising during the hot season. (See DR&J radio-TV director Wallace Lancton's comments on summer use of air media, "Mr. Sponsor Asks," 6 April 1953.)

For $25,000 a month, Ehlers reaches six million radio homes a week, at a cost-per-1,000 homes of 40c.

The announcements are aired over radio stations WMCA, WNEW, WQXR, WINS, WLIB, WHLI, WMGM, New York; WPAT, Paterson; WFAS, White Plains, N. Y., WAAT, Newark; WICC, WNAB, Bridgeport; WELI, WNHC, New Haven; WILK, Wilkes-Barre; WGBS, WQAM, Miami; WMTR, Morristown, N. J.; WROW, Albany, N. Y.; WHOL, WKAP, Allentown, Pa.; WIP, Philadelphia; WSTC, Stamford; WFPG, Atlantic City; WWBC, Vineland, N. J.; WGBI, Scranton, Pa. On TV, Ehlers uses cooperative announcements over WPIX, WABC-TV, and WABD, New York. (It also has co-op announcements on WABC,

(*Please turn to page 70*)

case history

Ehlers brothers manage company's production

Sixty-year-old Brooklyn firm once concentrated budget on newspapers, switched to radio last year. Due to announcement drive begun in January, firm is now working at capacity. Shown below testing coffee are (l to r.) W. P. Keogler, treas.; Albert Ehlers Jr., pres.; W. H. Keogler, sec'y.; Edwin A. Ehlers, v.p. and ad mgr.



Three pointers in getting the most value from local television homemaker programs

1. CLIENT SUITABILITY: *Most local TV homemaker programs deal primarily with the subject of food preparation and cooking tips. Therefore they are primarily suited to food-product sponsors. However most homemaker shows in TV also feature other topics of interest to women (household improvement, child care, etc.), and have been used with success by many non-food, appliance, and cosmetic firms, as well as utility and retail sponsors.*

2. PLANNING COMMERCIALS: *Veteran performers and clients alike on TV homemaker shows are largely convinced that live, informal commercials produce the best results. TV homemakers are wonderful ad-libbers. But a sponsor must provide talent with fact sheets and data about his product, as well as adequate samples, test recipes and the like. Conference between agency and talent is real aid in determining what sales points to stress.*

3. INTEGRATING COMMERCIALS: *When commercials are live, integration is seldom a problem. Star of the TV homemaker show almost always does the commercials as well, often while demonstrating a lengthy recipe or household hint. This way, the client really gets his money's worth. Cross-plugs between media are easy, too. If an advertiser is running a recipe series in printed ads, they can be demonstrated on the air as part of the show.*



Crackers Daytime Tulsa viewers usually dial KC[illegible] "Looking at Cookin'" show, see m.c. Jonny Best c[illegible] live cooking demonstrations, ad-lib plugs for Sup[illegible]

Television homemaker program

U. of Okla. study, tips from veteran performers herein give new ad perspecti[illegible]

The manufacturer of a fancy electric broiler recently decided to switch from nighttime TV announcements to participations in a daytime TV homemaker show. A taskmaster, he went to the show's rehearsal to see that his commercial was to be done properly.

The show's lady homemaking authority, veteran of many radio and TV kitchen programs, stared at the client in surprise when she saw the commercial copy.

"Do you mean I have to *memorize* all this?" she asked the sponsor.

"That's right," the sponsor replied. "We've used that same copy at night. It sells our product. That's why we want you to do it word for word."

"But I'm not an actress," she protested. "Can't I do it in my own style of presentation? I'd much prefer it!"

ome repair How to re-do old furniture is shown [illegible] "Our House" show on WDSU-TV, New Orleans, [illegible] Mary Frances Morgan and Bob Hamilton



Grooming tips Advice to beauty-conscious women is part of "Woman's Page" daytime show on Philadelphia's WFIL-TV. Star of show is Peggy Towne



Local guests Farm and city housewives in Or[illegible] area see daily potpourri of cooking tips, house[illegible] advice on WOW-TV's show with Martha Bo[illegible]





offee "Mama Weiss," and sidekick Eddie Coontz ow off hand-painted coffee mugs from sponsor (Nob ill Coffee) on cooking hour, KHJ-TV, Los Angeles



Baked Goods Susan Adams, veteran of 20 years of radio and video cookery programs, shows off fancy loaf of Stuhmer's bread via Du Mont's WABD, New York



Canned Meats Quick meal of Chix Stixs (a sort of enchilada) is demonstrated on KRLD-TV, Dallas, by Martha McDonald, assisted by TV maid, Ruby

. HOW TO USE THEM
. WHO'S SPONSORING THEM
. WHAT'S IN THEM

n these useful air vehicles

Back and forth went the discussion. Finally the client agreed to a trial.

Next day, when her housewife audience dialed the TV show, they saw her smile brightly at the shining broiler. "This is *really* something, ladies," she said. "Let me show you how easy it is to prepare the tastiest lamb chops you ever ate. . ."

Sequel: The ad-lib commercial pulled well over 1,000 requests for a booklet—about 40 times the sponsor's normal expectancy for his previous nighttime announcements.

Sheepishly the sponsor apologized to the TV homemaker.

"From now on," he added, "do the commercial any way you want. You sounded so *convincing*."

The moral of the story is obvious. Yet this is just one of the things which clients often don't know about that lineal descendant of radio's early "cooking schools"—the local TV homemaker programs on U. S. stations.

Many advertising basics concerning this category of local video daytime fare have now come to light as the result of a recent nationwide survey by Sherman P. Lawton, coordinator of broadcasting instruction at the University of Oklahoma. Lawton, whom SPONSOR readers will remember as the guiding research hand behind its 1 August 1949 study on "The faltering farm commercial," sent detailed questionnaires on TV homemaker shows to all of the operating TV stations in February. Better than 67% replied to the questionnaires.

Educator Lawton's study shows pri-

care Halloween fun for kids is demonstrated irginia Crihfield on her "Open House" program, FMY-TV, Greensboro, N. C. Has long client list



*These 10 basics about TV homemaker programs come from Lawton's U. of Oklahoma survey**

1. Percent of TV stations with one or more homemaker shows ***90.6%***
2. Most common scheduling of such shows ..... ***Daily (67%)***
3. Most common length of TV homemaker shows .... ***Half-hour (55%)*** ***Quarter-hour (22%)***
4. Total U.S. hours per week devoted to TV homemaker shows ***400 (est.)***
5. Primary TV origination of homemaker programs ***Local (97%)***
6. Percent of TV homemaker shows which feature cooking tips ***89%***
7. Principal method of instructing audience ... ***Demonstration (92%)***
8. Primary source of TV homemaker programs ... ***Station staff (73%)***
9. Principal method of handling commercials ..... ***Live, by show star***
10. Largest single class of advertisers ***Food firms (national)***

* "Homemaking programs on TV," by Sherman P. Lawton, coordinator of broadcasting, University of Oklahoma, Norman, Okla. Study done in February 1953.

* * *

Some leading products on TV homemaker shows: Dole Pineapple, Wesson Oil, Wander, Seabrook Farms frozen foods, Borden's products; Stahl Meyer meats, Mr. T Line, Bengers, Tetley Tea, Chiquita bananas; Burton products; Devoe Paints; Crosley home freezers, Tip Top Bread; Nestea and Nestle's Cookie Mix; French's Mustard; Snow's Clam Chowder, and Banquet Chicken Pie



Kitchen fare: Homey atmosphere is created by Margaret Masters of KSL-TV, Salt Lake City, who keeps recipes behind kitchen clock on daytime show. Other shows, l. to r.: Marion Resch entertains guest cook on WNBK, Cleveland, series; "Homemaking with KSD-TV" gives tips to St. Louis viewers; Hazel Markel (left) of WTTG, Washington, counts the Electric Institute as one of the participating clients

marily that the homemaker show on TV is a leading brand of local programing and is aired in one form or another by over 90% of U. S. TV stations. Also these shows are considered by clients to be useful advertising vehicles: fewer than 1% of the commercially aired TV homemaker shows responding to the survey reported "no sponsorship." (For other highlights of the Lawton report, see box.)

To this material SPONSOR editors have added other facts and opinions, gathered primarily from distaff performers and producers with considerable experience in the field of TV homemaker programs.

Here then are the key findings of Lawton's study, as well as SPONSOR's research, on the subject of local-level TV homemaker shows:

1. Who builds them? Like disk jockeys in spot radio, the video homemaker show is almost always a local product. Lawton's survey shows that 97% of the homemaking programs carried by U. S. TV stations originate locally; about 2% are aired from film; 1% are network programs.

As might be expected, the creative burden is carried largely by the stations. Some 77.5% of the programs surveyed were concocted by station staffs. Even so, sponsors themselves often large local retailers, like a department store or food chain—are the second-largest category of creators of homemaking shows; 13% of the shows were client packages. The remainder, for the most part, were created by outside talent and package firms and even local cooking schools.

No count was made in Lawton's study of the length of time the shows had been on the air. But a checkup among station reps by SPONSOR shows that between half and three-quarters of the TV homemaking programs on local TV outlets have been aired almost from the day the station began its broadcasting operations.

programing

Many, in fact, are outgrowths of similar shows which the radio half of a radio and TV outlet had in the late 1920's or early 1930's, back in the days of Kraft's *Mrs. Goudiss Forecast School of Cooking* and R. B. Davis' *Mystery Chef*.

Their widespread and continuing TV popularity is perhaps best explained by veteran radio and TV producer Wilbur Stark, whose comely wife (Kathi Norris) was a pioneer among TV homemakers. Said Stark:

"A picture is easily worth 10,000 words when it comes to explaining to a woman how to cook a new recipe or how to take care of the furnishings in her home. This is where TV has a big edge over similar shows in radio."

2. Where and when: On the basis of his survey, Lawton estimates that 400 hours a week—or 20,800 hours a year—are devoted to homemaking video programs by local TV stations. Unless the popularity of these shows slackens, by the time there are 1,000 TV outlets there will be some 200,000 hours a year of such shows available to women in this country.

As mentioned earlier, almost every station in the video industry has one or more shows which can be categorized as homemaking. Here's how the figures shaped up in the survey:

PERCENTAGES OF TV STATIONS WITH HOMEMAKING SHOWS

No shows	**9.3%**
One show	**42.6%**
Two shows	**26.6%**
Three shows	**10.6%**
Four shows	**10.6%**

Homemaking shows are almost universally aired in daylight hours and usually on a Monday-through-Friday basis. In fact, nearly seven out of 10 (68%) of the shows of this type are televised on a five-times-weekly schedule. The next type of slotting on the list, in terms of popularity, is twice weekly. The score for this type: 14%.

(*Please turn to page 72*)

Guests in home: Among shows which offer blend of guest appearances, household and fashion tips are, l. to r.: "Memo for Milady," seen daily on Atlanta's WAGA-TV starring Helen Parris; KRON-TV, San Francisco series with Marjorie Trumbull, seen with Washington guest; "Shopping for You" on Baltimore's WAAM. Below, young models show off fashions on "Mary McAdoo at Home," KNBH, L. A.



SPONSOR

2. Media Basics

Part 2 of All-Media Evaluation Study

NEWSPAPERS — *Some call them King of Media. For ANPA statement, tips on how best to use, strengths, limitations, biggest advertisers, see* **page 40**

DIRECT MAIL — *Medium or not, over $1 billion was spent on it last year. These facts should interest you, especially table on testing mailing lists* **page 42**

RADIO — *Network radio is down, but spot is growing faster than any print media. These facts and figures explain vigor of elder of two air media* **page 44**

MAGAZINES — *Leading the national advertising parade, magazines continue to grow in dollar volume. Charts, tables show why many use them exclusively* **page 48**

NEXT ISSUE: Basic facts about Television, Business Papers, Outdoor, Transit—tips, advantages, weaknesses, top advertisers, revenue, circulation, cost

The story that follows is a greatly simplified composite picture of how one ad manager faced and solved the problem of how to spend $500,000 to launch a new breakfast cereal: Yognuts, made of corn and condensed yogurt. Although fictitious, the story is based on a number of similar experiences related to SPONSOR *by ad managers and agency executives. Please note that the article assumes all product and market testing has been concluded, all competitive data gathered. Some of the points stressed in this article take little of our synthetic adman's time or conscious thought—he knows these problems too intimately to require more than momentary mental effort. But they exist, and* SPONSOR *is using this narrative technique to focus attention on the basic facts about all major media. What should be obvious by the time you finish this article and the concluding portion of "Media Basics" next issue is this: Each medium has exclusive qualities which no other can match as well. Keep them always in mind and your advertising is bound to improve in psychological impact and effectiveness.*

* * *

You have $500,000 to spend.

You're an ad manager, and your job is to use it to advertise a new food product.

But first, as usual, the company's board of directors wants to know the pros and cons.

You look up your media chart and here's what you see:

Daily newspapers	1,786
Radio stations	2,400
ABC magazines	250

SPONSOR'S *All-Media Advisory Board*

George J. Abrams ad director, Block Drug Co., Jersey City
Vincent R. Bliss executive v.p., Earle Ludgin & Co., Chicago
Arlyn E. Cole president, Mac Wilkins, Cole & Weber, Portland, Ore.
Dr. Ernest Dichter pres., Inst. for Research in Mass Motivations
Stephens Dietz account executive, Ted Bates Co., New York
Ben R. Donaldson ad & sales promotion director, Ford
Marion Harper Jr. president, McCann-Erickson, Inc., New York
Ralph H. Harrington ad mgr., Gen. Tire & Rubber Co., Akron
Morris L. Hite president, Tracy-Locke Co., Dallas
J. Ward Maurer ad director, Wildroot Co., Buffalo
Raymond R. Morgan pres., Raymond R. Morgan Co., Hollywood
Henry Schachte ad director, Borden Co., New York

Why an advertiser should be interested in newspapers as a medium



Mr. Barnes

If an advertiser is interested in applying the modern strategy of matching advertising pressure to sales opportunity, there are 10 major reasons why he will benefit by using newspapers:

1. Flexibility of coverage. *Whether his market opportunity is governed by geographical location, climate, city-size, or sectional preferences, he can apply maximum pressure in his prime markets with a minimum of wasted effort in poor markets.*
2. Thorough coverage. *In any given market, newspapers offer as close to complete saturation as it is possible to secure. Every week day the 44,000,000 families of this country spend $2,500,000 to buy 54,000,000 copies and on Sunday more than $5,500,000.*
3. Whole-family coverage. *The newspaper is edited to appeal to both sexes, all ages, and all income brackets.*
4. Unique editorial appeal. *Only the newspaper is equipped to bring people the type of news that they rank above all others—local news. In its pages its readers learn everything that's happened in their home town. News of schools and churches, clubs and lodges, who entertained whom and what they wore and ate—what's on sale, for how much, and where—who was born, who got married, who died.*
5. High readership. *Forget the pages of special interest such as society, sports, foods. Consider only pages carrying general news and average. Readership studies show that these pages attract, on the average, 64% of the men readers and 73% of the women readers.*
6. Flexibility of timing. *Newspapers permit the advertiser to concentrate his pressure during his peak seasons and drop out in his off seasons.*
7. Flexibility of frequency. *Depending upon his needs, the advertiser can schedule his advertisements monthly, weekly, or daily—or run several different ads on the same day.*
8. Flexibility of space-units. *The advertiser can purchase whatever space size best suits his needs—whether it's a column-inch or a double truck.*
9. Flexibility of message. *The advertiser can change his advertising appeal virtually over night—and he can simultaneously use different appeals in different markets.*
10. Economy. *A 10,000-line schedule in a newspaper with a $3.00 milline rate figures out at 3c per family. Less than it would cost to buy, print, and address a single Government post card.*

HAROLD S. BARNES, *Director*
ANPA Bureau of Advertising

TV stations	162
Business papers	1,329
Outdoor posters	15,000 areas

You do a quick desk-top tabulation and come up with the following estimate for a minimum type of national campaign: You figure you can make some kind of national impression (not an equal one, of course) with—

500 *newspapers*	$500,000
77 *lines a week for 52 weeks, or*	
100 *radio stations*	
3 *announcements a week for 52 wks.*	$300,000, *or*
2 *top magazines (mo.) B & W*	$100,000
½ *page 9 times a year*	

You phone the radio and TV networks to see what they can give you that will match the magazines. You mention the $100,000 figure. Here's what they say:

NBC Radio offers you *My Secret Story* for $89,000 for 13 weeks full network of 207 stations or *Modern Romances* for $94,000, same period, same stations. Both are 30-minute romantic adventure programs Saturday morning.

NBC TV offers you 31 participations for $100,000 on *Today*, 7:00-9:00 a.m. daily news show, on 42 stations.

CBS Radio submits Galen Drake, 15 minutes Saturday morning on the full network of 200 stations, for 52 weeks. Price: $294,000 ($219,000 for time and $75,000 for talent), or a little over one-fourth that for 13 weeks, commissionable.

CBS TV's lowest-cost buy is a five-minute participation on the daily *There's One in Every Family* on 33 stations for $26,208 for 13 weeks. This is $2,016 a week, $1,661 for time and $355 for talent. Show runs from 11 to 11:30 a.m. and is between Godfrey and *Strike It Rich*.

Mutual suggests its Multi-Message Plan over 430 stations at $58,500 for a 13-week cycle. This gives you participation on your choice of three of five shows a week (four crime programs and a movie quiz) with a one-minute commercial on each. The shows run Monday through Friday 8:00-8:30 p.m.

Du Mont TV could put a 15-minute Saturday morning show on nine stations for 13 weeks for $42,544 ($2,538 a week for time, $750 for talent). This gives you 40.1% of the TV market, the net points out.

ABC Radio could give you a 15-minute show Saturday morning on 340 stations for 13 weeks for just under $60,000 ($350 being budgeted for talent, per week).

ABC TV has nothing for less than $195,000 for time and talent ($4,000 a week for latter) for a 15-minute Saturday morning program to run 13 weeks on 74 connected stations.

(All above programs are as of mid-April 1953.)

You check your outdoor date: $100,000 will get you

How best to use newspapers

1. Determine those markets that offer the best sales opportunity.
2. Determine the seasons that offer the peak sales opportunity.
3. Schedule your newspaper advertising accordingly.
4. Use an adequate volume of linage. (80% of national advertisers use fewer than 5,000 lines a year—60% fewer than 2,500 lines.)
5. Don't forget that continuity pays in all media. Newspapers are no exception.
6. Give your readers the information they want—sizes, colors, price, terms, where to buy your product.
7. Don't clutter up your ads. Keep them simple—and the copy simple. Use plenty of white space.
8. Hire good copywriters.
9. Hire a good art director.
10. Hire a good production man.

SOURCE: ANPA Bureau of Advertising, 1953

1. NEWSPAPER BASICS

advantages

1. *Penetration of all income groups.*
2. *Selectivity of markets.*
3. *Timeliness.*
4. *Ease of copy changing.*
5. *Control of degree of pressure.*
6. *Wide selection of editorial background.*
7. *Merchandisability.*
8. *Local, hometown coverage.*
9. *Dealer tie-ins.*
10. *Special position.*
11. *Testing in single markets.*
12. *Measuring sales versus advertising.*

limitations

1. *High cost of national coverage.*
2. *Wasted circulation (lack of selectivity of customers) for some advertisers.*
3. *Short life.*
4. *Poor reproduction.*
5. *No ear appeal.*

SOURCES for advantages and limitations: Y&R's "Evaluation and Use of Advertising Media," Lucas & Britt's "Advertising Psychology and Research," Brennen's "Advertising Media," Rowse & Fish's "Fundamentals of Advertising," Rochester Industrial Advertisers' "Practical Advertising Procedure," plus SPONSOR interviews.

biggest clients

1.	*General Motors*	*$23,794,340*
2.	*Procter & Gamble*	*14,179,190*
3.	*Chrysler*	*13,519,000*
4.	*Lever Bros.*	*11,537,206*
5.	*Colgate-Palmolive-Peet*	*10,842,173*
6.	*Ford*	*10,729,755*
7.	*Distillers Corp.-Seagrams Ltd.*	*8,172,150*
8.	*General Foods*	*7,875,290*
9.	*Schenley Industries*	*6,598,623*
10.	*National Distillers Products Corp.*	*6,290,430*

SOURCE: ANPA Bureau of Advertising, 1951 (latest figures available)

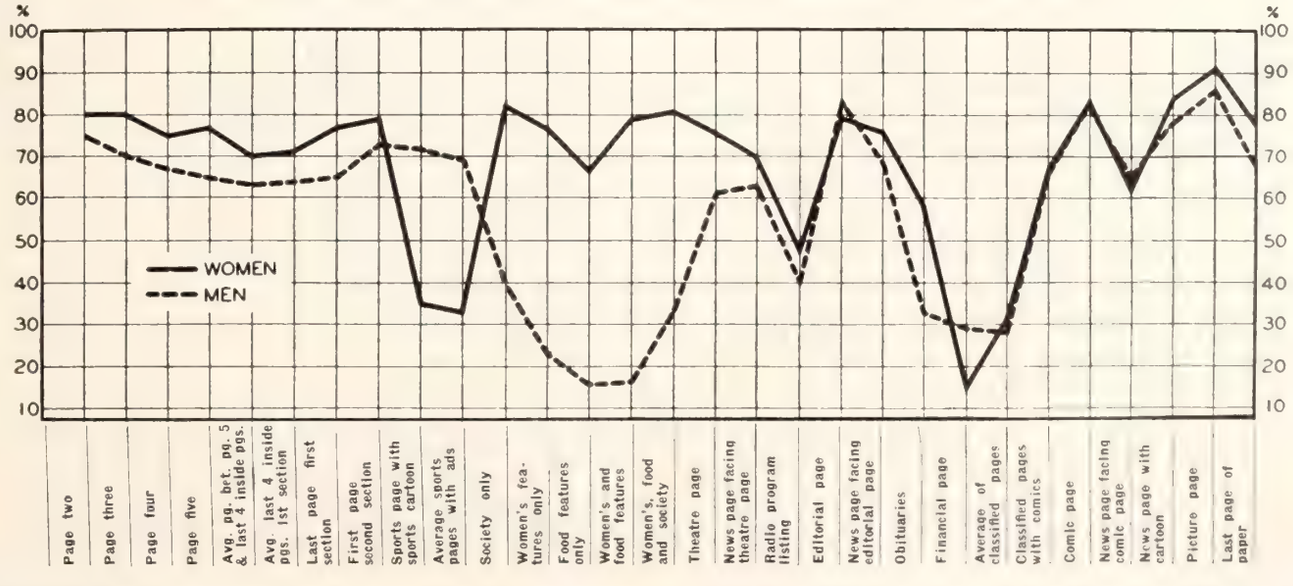
circulation, rates

Year	Number Dailies	Circulation	Joint Minimum Rate	Milline Rate	Total Advg. Exp.* (in millions)
1939	*1,888*	*39,670,682*	*$128.067*	*$3.23*	*$793.0*
1940	*1,877*	*41,131,611*	*128.122*	*3.11*	*815.4*
1941	*1,857*	*42,080,391*	*129.073*	*3.07*	*844.4*
1942	*1,787*	*43,374,850*	*129.731*	*2.99*	*797.5*
1943	*1,754*	*44,392,829*	*132.005*	*2.97*	*899.9*
1944	*1,759*	*45,954,838*	*132.613*	*2.89*	*888.0*
1945	*1,749*	*48,384,188*	*140.571*	*2.91*	*921.4*
1946	*1,763*	*50,927,505*	*154.212*	*3.03*	*1,158.3*
1947	*1,769*	*51,673,276*	*162.662*	*3.15*	*1,475.0*
1948	*1,781*	*52,285,297*	*173.851*	*3.325*	*1,749.6*
1949	*1,780*	*52,845,551*	*176.8334*	*3.346*	*1,915.7*
1950	*1,772*	*53,829,072*	*188.3795*	*3.50*	*2,075.6*
1951	*1,773*	*54,017,938*	*200.810*	*3.717*	*2,257.7*
1952	*1,786*	*53,950,615*	*209.404*	*3.881*	*2,458.5*

SOURCES: "Editor & Publisher International Year Book" 1953. *McCann-Erickson estimates prepared for "Printers' Ink"
Newspapers have decreased from 1,888 to 1,786 since 1939. Circulation has risen 27.8% (against pop. rise of nearly 20%). Milline rate has gone up 20%.

readership analysis

Survey shows what pages of the typical city newspaper are best read



SOURCE: Y&R's "Evaluation and Use of Advertising Media." Figures shown above for each day represent the percentage of adult readers of a typical newspaper in a typical city who can be expected to read something on the page in question on a given day. Aside from first page, picture page is best read

Why an advertiser should be interested in direct mail as a medium



Mr. Henderson

Direct mail, in many instances, can be the effective answer to the problems of advertisers. This is especially true where an advertiser has defined a specific market for his sales message.

Often advertisers, through mass media (radio, television, newspapers, magazines) establish these markets only to fall short of their sales goals because they haven't used direct mail effectively to follow through on the impact effect created.

For example: Consumer magazines are filled with ads which solicit inquiries. It follows that the readers who respond to these inquiries by asking for booklets, more information, samples, etc., are truly interested prospects. As such, they are ripe for personalized selling efforts. Yet studies indicate that quite a number of major advertisers fall short of this final sales goal because of the inadequacy of their follow-up direct mail programs.

Let's draw a picture comparing an advertising program with a well-trained army unit. Military procedure is generally to soften up resistance through aerial bombing, shelling with artillery, moving in tanks, and finally the infantry for the final blow to consolidate the objective. Direct mail is the infantry unit in advertising. It can do the job of taking a specific objective after sales resistance has been softened by mass media. In some cases (such as magazine circulation), direct mail alone accomplishes the complete purpose.

Again, for industrial advertisers, direct mail answers many problems. The DMAA Library is filled with successful campaigns of advertisers who pointed their mailing pieces at purchasing agents, engineers, production managers, etc.—in short, they knew exactly whom they wanted to reach and used direct mail to reach them.

Direct mail, when planned and properly used with other forms of advertising, frequently is the difference between a highly successful advertising program and a mediocre one. Properly integrated, using strong copy, showmanship and personalization, direct mail is the factor than can add effective strength to a campaign.

One word of caution about using direct mail: Don't use it as an expedient—something hurriedly thrown together to plug a gap. Plan it, devote time to it, dovetail it with your over-all program—and it will do a remarkably effective job.

WILLIAM B. HENDERSON, *Managing Director Direct Mail Advertising Assn.*

No. 100 poster coverage (enough posters to cover the market) in just Chicago and Philadelphia for about 10 months.

Your problem: How do I decide which media to use?

You look up some case histories to see how the big boys have used media over the years.

How others buy: General Foods, a $28 million advertiser (major media only), spent $1.5 million on network radio in 1936, $8.5 million in 1943, $7.5 million in 1949, and $6.2 million last year.

Its use of newspapers switched from $2.3 million in 1936 to $360,000 in 1943 to $4.3 million in 1949 to $7.9 million in 1951 (latest figs.).

In magazines the food mastodon has increased its expenditures steadily from $1.6 million in 1936 to $2.5 million in 1943 to $5.6 million in 1949 to $5.9 million in 1952.

Its TV appropriation (network) has zoomed to $7.4 million in five years.

The other giant food companies—General Mills, Swift, Campbell Soup, National Dairy, Coca-Cola, Standard Brands—show similar checkerboard media patterns.

You ask yourself: "If they don't know, how can I be sure?"

You leaf through your file of advertising statistics, and an item tells ou . . . a sentence line catches your eye:

"Only 60 corporate companies in this country have more than $2 million to spend for advertising."—Frederic Schneller, v.p., D'Arcy, St. Louis.

You check other data and learn:

• Only 200 companies spend over a million to advertise 2,000 or more products. These buy 55% of all national advertising in six media—magazines, newspapers, supplements, farm magazines, network radio, and network television.

• 2,400 companies spend $25,000 to $1 million each to advertise 4,000 products; these buy 33% of the advertising in six media.

• 10,000 or more firms spend under $25,000. These buy 12% of the advertising. (*Printers' Ink*: "Profile of the Advertising Market").

You check the top 100 advertisers and note that not one uses any one medium exclusively. Most use all media. Some exceptions: liquor companies and Eastman Kodak, which don't use air; Pet Milk, which uses no magazines. (Of course the air media do not accept liquor advertising.)

You conclude: The rich can afford it; they use everything. But I've got only $500,000.

You rifle through SPONSOR's private file on moderate-size advertisers who don't use radio or TV. SPONSOR could find only a handful, mostly industrials, in the $200,000 and up bracket who ignore the air. Some of their reasons for doing so you find fascinating:

An electronics and metallurgical products manufacturer in the Midwest: "Couldn't get any TV time."

A proprietary medical house: "Tried it 15-20 years ago; not productive."

An insurance group spending $500,000: "We are gov-

How best to use direct mail

1. Plan your advertising in other media so you can use it in direct mail.
2. Personalize your letters.
3. Use folders when you need to bridge the gap between personal letters and booklet.
4. Use broadsides for smash effect.
5. Use mailing cards for brief announcements, teaser ideas, single messages, quick reminders, when time is short.
6. Plan your booklets and brochures so individual pages can be used as separate mailing pieces.
7. Build your own lists, then keep them clean.
8. Use pictures when possible.
9. Sample-test your mailing list.
10. Be sure to test only one variable at a time.

SOURCE: DMAA [illegible]

2. DIRECT MAIL BASICS

advantages

1. ***Can be directed to specific individuals or markets with mass or specialized mailings, any appeal.***
2. ***Can be made personal to point of being confidential with name, address at top, name in body of letter.***
3. ***Is single advertiser's individual message, does not compete with other advertising.***
4. ***Is not limited in space and format, can run from simple note to catalogue of a thousand pages.***
5. ***Permits complete flexibility in materials and processes of production with no limitation except cost.***
6. ***Enables you to introduce novelty and realism into your story so you can excite interest, sell too.***
7. ***Can be produced according to needs of your immediate schedule: you can turn the flow on overnight.***
8. ***Can be controlled for specific jobs of research, reaching small groups, testing ideas, appeals, reactions.***
9. ***Can be mailed to coincide with meetings, conventions, or salesmen's arrival for double impact.***
10. ***Makes it easier for reader to buy because of order blank and postpaid reply envelope.***

SOURCE: Direct Mail Advertising Assn., 1953

limitations

1. ***Most of the letters end up in waste basket unread, say media experts.***
2. ***Cost-per-1,000 persons reached is highest of any medium, according to available statistics.***
3. ***Lists must be constantly cleaned or grow outdated. Research on names must be continuous.***
4. ***Unless you use personally typed letter, few people are fooled they are getting personal message.***
5. ***You must be prepared to test continuously—lists, copy appeals, offers, mailing methods, art.***
6. ***Agencies generally shun it or charge extra to plan direct mail campaign for sponsor.***

SOURCE: SPONSOR interviews with media experts, 1953

expenditures, costs

These expenditures in millions

1935	$281.6	1942	329.1
1936	319.0	1943	321.5
1937	333.2	1944	326.2
1938	323.7	1945	290.2
1939	333.3	1946	334.1
1940	333.7	1947	579.0
1941	352.6	1948	689.1
1949	755.6	1952	1,011.4
1950	803.2		
1951	923.7	Total	8,640.5

SOURCE: McCann-Erickson estimates prepared for "Printers' Ink," 1953

These are current costs of direct mail	(Average)
1,000 letters 1st class	$100*
1,000 letters 3d class	75*
1,000 postcards	37

SOURCE: Direct Mail Advertising Assn., 1953. *Includes envelope, letter, circular, reply blank, reply envelope, addressing, duplicating letter, etc.

table of sample sizes

How to determine (1) margin of error, (2) minimum sample size, (3) significance of return in testing mailing lists

Plus or minus error on expected % of return	EXPECTED PERCENTAGE OF RETURN FROM MAILING										
	1.0%	1.5%	2.0%	2.5%	3.0%	3.5%	4.0%	4.5%	5.0%	5.5%	6.0%
.05	152,100	227,000	301,200	374,600	477,200	519,000	590,100	660,400	729,900	798,700	866,700
.1	38,000	56,800	75,300	93,600	111,800	129,800	147,500	165,100	182,500	199,700	216,700
.2	9,500	14,200	18,800	23,400	27,900	32,400	36,900	41,300	45,600	49,900	54,200
.3	4,200	6,300	8,400	10,400	12,400	14,400	16,400	18,300	20,300	22,200	24,100
.4	2,400	3,500	4,700	5,900	7,000	8,100	9,200	10,300	11,400	12,500	13,500
.5		2,300	3,000	3,700	4,500	5,200	5,900	6,600	7,300	8,000	8,700
.6			2,100	2,600	3,100	3,600	4,100	4,600	5,100	5,500	6,000
.7					2,300	2,600	3,000	3,400	3,700	4,100	4,400
.8						2,000	2,300	2,600	2,900	3,100	3,400
.9								2,000	2,300	2,500	2,700
1.0										2,000	2,200

SOURCE: Chart compiled by Richard Ostheimer of Time, Inc., copyright DMAA 1953

Use this table: (1) *To find permissible error. Suppose you mailed* 10,000 *names, got* 1% *returns. Go into* 1% *return col. Nearest fig. is* 9,500. *Move left to .2 in error col. This means you may expect .8% to* 1.2% *return from entire list.* (2) *To find size of minimum sample. Suppose you expect a* 3.5% *return from list. You want to run close test, giving yourself error of plus or minus .2. This means you're willing to accept* 3.3% *and* 3.7% *returns as identical. How large is minimum sample you need? Find error of .2 in error col. Follow this row until you are in* 3.5% *expectancy col. where you find fig.* 32,400. *This is your minimum sample size.* (3) *To find significance of return. Suppose you could mail only to* 5,000 *names and got* 2% *return. Enter table in* 2% *return col. Nearest sample size to* 5,000 *is* 4,700. *Go to left until you hit .4 in error col. This means if you'd mailed a pair of samples and one brought* 1.6% *and other* 2.4%, *statistically they'd be identical. Table is figured on* 95 *confidence level, meaning that in* 95 *tests out of* 100, *test results will apply to entire list.*

SOURCE: "Testing, The Scientific Approach in Direct Mail," prepared under direction of William A. Kwiatt Doggett for DMAA

Why advertisers should be interested in radio as a medium



Mr. Ryan

Radio is a must *for advertisers because:*

1. *Radio covers the market . . . everyone . . . in every market . . . everywhere. Raaio reaches every group of customers . . . because radio reaches* ALL *groups of customers.* 98.1% *of all American homes have radio . . .* 70.5% *of all American automobiles have radios . . . an aggregate of more than* 110,000,000 *radio sets in America. This compares with* 85% *of Americans who read a daily newspaper even two days a week . . .* 69% *who have read a magazine within the last six months . . . less than half of American homes with even one television set operating in the home.*
2. *Radio penetrates the market . . . better than any other advertising medium. The average American spends more time each day listening to the radio than with newspapers, magazines and television . . .* combined. *A single radio announcement a day can reach* 21% *of all families in the market, an average of two times each,* in a single week; *three radio announcements a day can reach* 43% *of all families,* 2⅓ *times each, in one week. This compares with about* 15% *of the actual* readers of a newspaper *who read even half the average-size newspaper ad . . . the less than* 10% *of the families in the* average television market *seeing the average nighttime network TV show.*
3. *Radio sells the market . . . with the unequalled salesmanship of the human voice. Radio provides advertisers with the most powerful sales weapon that exists*—the human voice. *Every word is a headline on radio. The impact of the right combination of selling words is unbeatable, because it involves the listener's own* imagination—*the most fertile breeding ground of sales ever devised. Only radio reaches and affects that imagination with maximum impact. A picture reduces a product to a rigid literalness. The customer must want* that exact item, *or he is not interested. But a radio description of that item permits him to adjust its virtues to his own needs. Radio-spoken messages are remembered longer, recalled more easily and* produce more results *than printed advertising. The subtleties, friendliness and persuasiveness of the human voice make an impression which even the most skilled copy in cold print cannot duplicate.*
4. *Radio gets results in the market . . . in terms of actual customers . . . and sales. Ask Procter & Gamble—the biggest advertiser in America—which built* and is still building *its business with more radio advertising than any other kind. Ask a thousand other national advertisers now using radio successfully. Ask the hundreds of retailers throughout America—including such retail giants as Sears, Roebuck & Co. and The Kroger Co. who have discovered the real sales effectiveness of radio advertising in dollar-for-dollar expenditure tests against results obtained from other advertising media.*
   When the chips are down . . . and counted . . . radio advertising not only produces more *customer traffic and sales volume than printed media*—for the same amount of money—*but radio does so by reaching and selling a vast market* virtually unsold by other advertising media.
5. *Radio covers, reaches, sells and gets results in the market . . . at lower cost than any other advertising medium. Only with radio advertising can you now afford the day-by-day, week-in-week-out repetition of impact that is the keystone of a successful consumer sales effort in this era of pre-selling, self-service and robot retailing. Because only radio has been able* to keep its prices down *during more than a decade of inflation. Today radio is delivering* more sales impacts at lower cost *than ever before in the history of advertising. Consider these cost-per-*1,000 *individual advertising impressions: RADIO*—$1.08; *MAGAZINES*—$2.99; *TELEVISION*—$3.79; *NEWSPAPERS*—$4.17.

WILLIAM B. RYAN, *President*
Broadcast Advertising Bureau, Inc.

erned by committees—no favorable committee action at this time."

An industrial group spending $800,000: "Used a cooking program on a split radio network. Couldn't hold the network together."

You don't have to jot down your campaign goal: to sell a new food product. You don't have to list the high points of the ad message you're going to want to get across: (1) new tasty packaged food: (2) lower cost than similar breakfast foods; (3) fortified with eight vitamins and 27 minerals; (4) appeals to children, youths, and the aged, as determined by tests.

You know you should have (a) magazines for color and TV for display; (b) newspapers for news impact; (c) radio for mass appeal; (d) maybe outdoor and transit for continuous pressure, especially near point-of-sale.

You also know you can't afford all these.

Question remains: Which media do I pick? And why?

Of course you've tested the product in five or six markets; it proved highly popular. The media you used—newspapers, spot radio, and maybe spot TV—worked well. But now you want national media with strong local impact.

What then do you want basically to do?

Answer: Reach as many people, especially children, as cheaply as possible. Question: How can that be done?

How "Life" sees media: Your eye falls on a *Life* ad: "In 1952 *Life* again leads in advertising revenue."* *It outranks all the radio and TV networks,* if time and not program revenue is considered. (And you know radio and TV reach bigger audiences.)

**LIFE'S TABLE*

Rank	*Medium*	1952 *Ad Revenue*
1	*Life*	$96,897,749
2	*NBC TV*	83,242,573
3	*Satevepost*	75,331,623
4	*CBS TV*	69,058,548
5	*CBS Radio*	59,511,209
6	*NBC Radio*	47,927,115
7	*ABC Radio*	35,023,033
8	*Time*	32,664,222
9	*This Week*	22,744,447
10	*Better Homes & Gardens*	21,981,648

Mutual Radio was 11th with $20,992,105; ABC TV, 15th with $18,353,003; Du Mont TV was not among the first 20, with $10,-531,839. Figures are PIB; radio and TV figures are for net only.

Audience is the one, or virtually only one, quality that media have in common that is measurable. You wonder what would happen if you compare these media as to ABC circulation and air homes reached weekly. The print media then rank behind all air media (see table 1 p. 48).

However, you can see at a glance that print circulation does not count all the people who read the magazine, just as homes reached weekly by a network don't give you a true picture of how many people heard some show on the network under consideration.

3. RADIO BASICS

advantages

1. *Gives 98% coverage of all U.S. families.*
2. *Only medium that appeals to the ear alone.*
3. *Permits you to do other things while listening.*
4. *Low cost, whether you use network or local.*
5. *Flexibility (can give local, regional or national coverage).*
6. *Advertiser gets credit for entertainment.*
7. *Advertiser can change copy overnight.*
8. *Advertiser can build faithful, loyal following.*
9. *Advertiser can select program content.*
10. *Advertiser can blend commercial and program.*

limitations

1. *There's often waste circulation.*
2. *The perishability of messages.*
3. *Exclusiveness of message—listener misses all messages on air but one he is listening to.*
4. *Good time periods are limited.*
5. *Talent costs higher than b-&-w production costs.*
6. *It is hard to use long copy.*
7. *No continuous study of "ad hearers" as compared with Starch newspaper and magazine "ad noters" is available.*
8. *No eye appeal is possible.*

SOURCES for advantages and limitations: Seehafer & Laemmar's "Successful Radio and Television Advertising," Brennen's "Advertising Media," Rochester Industrial Advertisers' "Practical Advertising Procedure," Lucas & Britt's "Advertising Psychology and Research," Rowse & Fish's "Fundamentals of Advertising," Y&R's "Evaluation and Use of Advertising Media," plus SPONSOR interviews with media experts in all fields over an eight month period of investigation.

10 tips

How best to use radio to get results

1. Determine the right kind of radio—program or spot, daytime or nighttime—that's best for your product and market.
2. Stay with whatever radio advertising you buy; radio builds its impact cumulatively and through continuing, regular use.
3. Exploit radio's flexibility to meet your marketing requirements.
4. Take advantage of radio's ability to pinpoint particular segments of your market—the woman audience, automobile riders, farmers, etc.
5. Make your radio advertising a recognizable reflection of yourself and your product—with a slogan, sound effect, or distinctive copy.
6. Feature those items in your commercials which are seasonable, desirable, and good value.
7. Spotlight one item at a time in each commercial and give concrete, helpful facts about it.
8. Use credible details and genuine self-interest encouragement-to-buying-action rather than hysterical delivery by announcer.
9. Keep radio commercial language familiar, human, warm—avoid technical jargon, long sentences, artificial fashionese.
10. Merchandise your radio advertising at point of purchase—both to stimulate listening and prolong impact of message.

SOURCE: Broadcast Advertising Bureau, 1953.

biggest clients

10 top net radio spenders

	Company	Millions
1.	Procter & Gamble	$16.2
2.	Miles Labs	7.0
3.	Sterling Drug	6.4
4.	General Foods	6.2
5.	General Mills	6.1
6.	Lever Bros.	5.7
7.	American Home Products	4.3
8.	Gillette	4.2
9.	Colgate-Palmolive-Peet	4.1
10.	Liggett & Myers	4.0

SOURCE: Leading National Advertisers based on PIB figures for 1952. Spot figures (large for some, e.g. C P P) not included in the table.

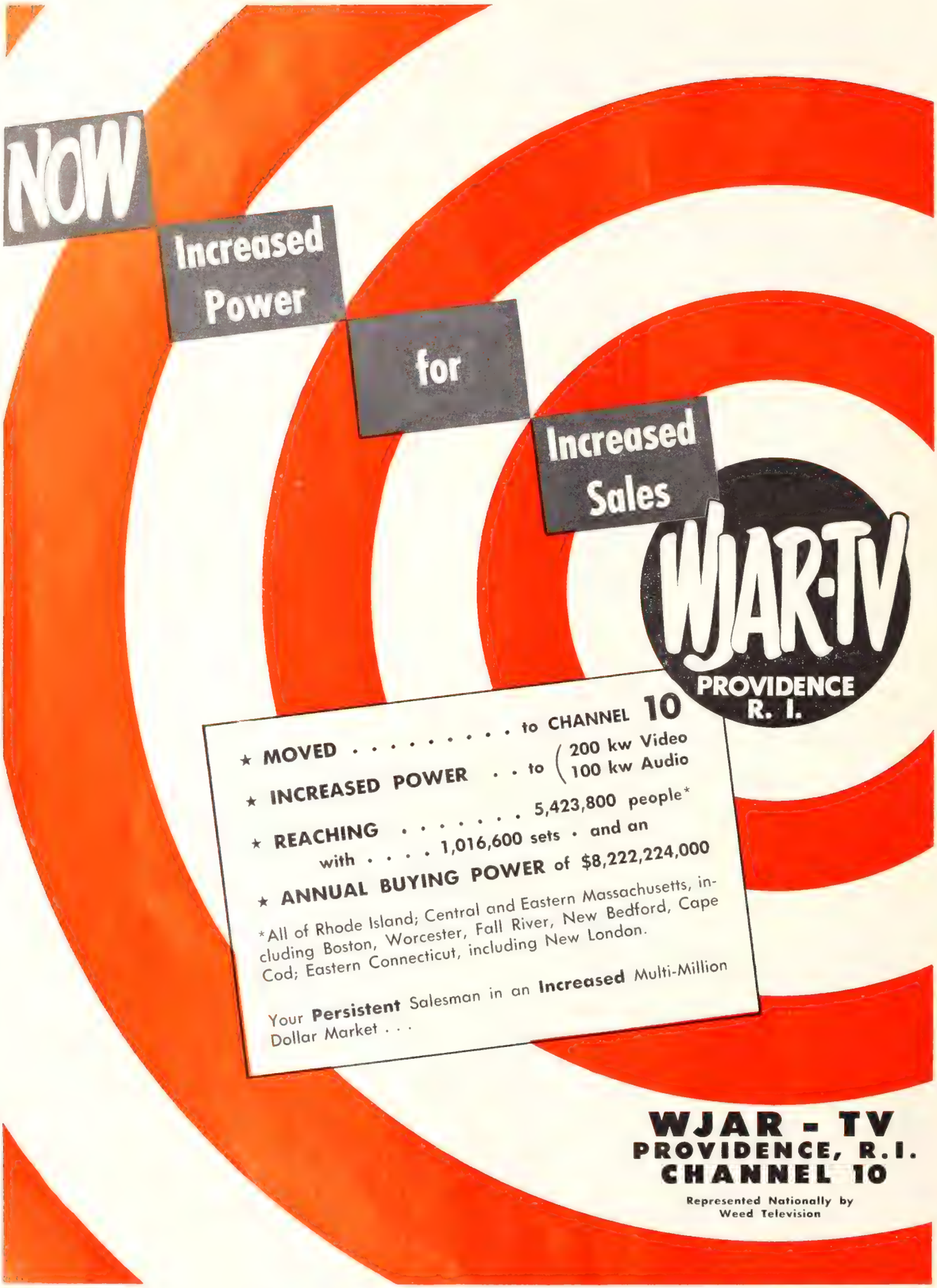
medium's growth

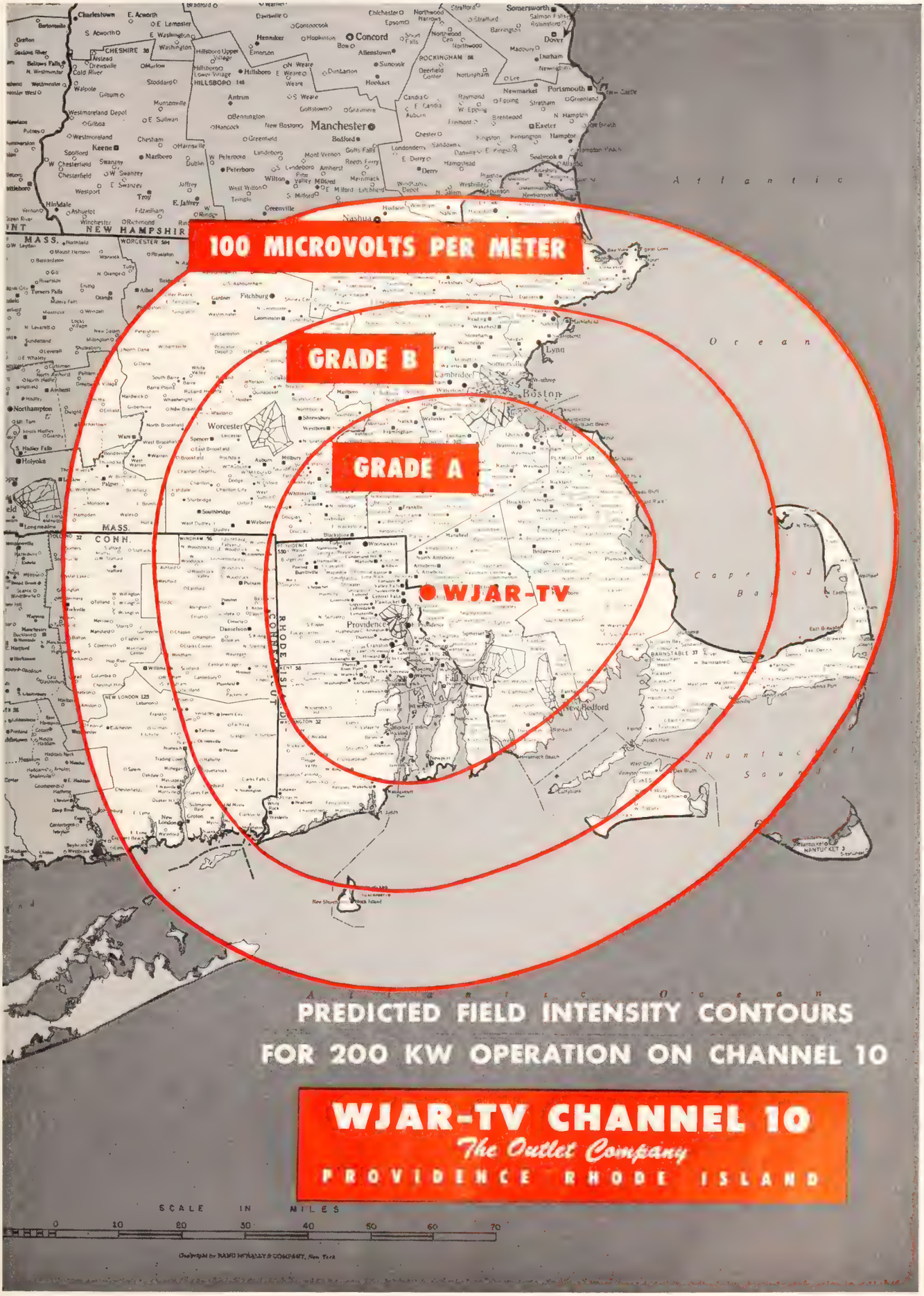
Trends in number of radio stations, homes and billings from 1927-1953

Year	No. of Stations (FCC Records)	Radio Homes[a] (millions)	Percent of Total Families	Gross Billings[c] (millions)	Auto Sets[b] (millions)
1927	733*	6.5	25%	$ 4.8	Unkn.
1928	677*	7.5	28	14.1	Unkn.
1929	618*	9.0	32	26.8	Unkn.
1930	612*	12.0	40	40.5	Unkn.
1931	603	13.0	43	56.0	0.1
1932	601	16.0	52	61.9	0.25
1933	599	17.0	54	57.0	0.5
1934	582	18.0	56	72.9	1.2
1935	585	21.5	69	87.5	2.0
1936	616	22.8	75	107.5	3.5
1937	646	24.5	78	144.1	5.0
1938	689	26.6	82	150.1	6.0
1939	722	28.7	83	171.1	6.5
1940	765	29.2	83	219.8	7.5
1941	892*	29.7	83	261.1	8.7
1942	925*	30.8	85	285.5	9.0
1943	912*	32.5	88	252.3	8.0
1944	924*	33.1	89	446.7	7.0
1945	933	34.0	90	479.3	6.0
1946	940	35.0	91	512.4	7.0
1947	1,062	37.0	93	555.4	9.0
1948	1,522	37.6	94.2	616.5	11.0
1949	1,865	39.3	94.2	629.0	14.0
1950	2,048	40.7	95.6	672.5	17.0
1951	2,199	41.9	95.6	685.9	20.0
1952	2,300	43.8	98.1	702.4	22.0
1953	2,371				
1 Jan.					

*Authorized. Those not starred are licensed.
[a]Duffy's "Profitable Advertising in Today's Media and Markets." Broadcasting Yearbook 1953 for 1949-52 set figures
[b]Compiled by Tele Tech for Broadcasting Yearbook 1953.
[c]Broadcasting Yearbook 1953.

Radio stations have more than doubled in the past six years, despite the rise of TV. This means a smaller share of ad dollar for each, since radio revenues have increased only 27%. Radio homes are leveling off at virtually complete saturation and will increase from now on only as population rises. Gross billings show a steady rise; broken down, however, they reveal network sales are down from a high of $198,996,000 in 1948 while national and local spot radio is up from $417,600,000 to $543,702,000 in the same period.


NOW
Increased Power
for
Increased Sales
WJAR-TV
PROVIDENCE R. I.
★ MOVED . . . . . to CHANNEL 10
★ INCREASED POWER . . to (200 kw Video / 100 kw Audio
★ REACHING . . . . . 5,423,800 people*
with . . . . 1,016,600 sets • and an
★ ANNUAL BUYING POWER of $8,222,224,000
*All of Rhode Island; Central and Eastern Massachusetts, including Boston, Worcester, Fall River, New Bedford, Cape Cod; Eastern Connecticut, including New London.
Your Persistent Salesman in an Increased Multi-Million Dollar Market . . .
WJAR - TV
PROVIDENCE, R.I.
CHANNEL 10
Represented Nationally by
Weed Television


100 MICROVOLTS PER METER
GRADE B
GRADE A
WJAR-TV
PREDICTED FIELD INTENSITY CONTOURS
FOR 200 KW OPERATION ON CHANNEL 10
WJAR-TV CHANNEL 10
The Outlet Company
PROVIDENCE RHODE ISLAND
SCALE IN MILES
0 10 20 30 40 50 60 70
Atlantic Ocean
Boston
Providence
Worcester
Lynn
New Bedford
Fall River
Cape Cod Bay
MASS.
CONN.
RHODE ISLAND
NEW HAMPSHIRE

Why an advertiser should be interested in magazines as a medium



Mr. Mullen

Every reason why an advertiser is an advertiser is also a reason why he should be interested in magazines as a medium.

For many decades the national magazine had been a most important medium. But during each year for the past 15 years it has been the most important national advertising medium—the most-used medium of all, *with the greatest portion of national advertising money going into it, the largest number of advertisers using it.*

And though for years it has thus been the biggest *of all national media—it continues to grow and grow, growing in the estimation of its advertisers and in the volume of its audience. From time to time, one medium or other may catch the glare of a brighter spotlight. But that sets up, as it should, a reevaluation of all media by advertisers. And that seems to result in their reaffirmation of the values of national magazines for advertising, and an increase in their use—by numbers of advertisers, by numbers of dollars.*

Any national advertiser who is interested in volume sales for his product or his service across this big, growing country simply has to be interested, continually interested, in national magazines. The record shows he is; and, eight times out of 10, *as a user!*

W. H. MULLEN, *Director*
Magazine Advertising Bureau

1. *CIRCULATION OF NATIONAL MEDIA*

Rank	*Medium*	*Circulation†*
1	*NBC Radio*	25,467,000
2	*CBS Radio*	24,191,000
3–4	*NBC TV*	21,423,000
3–4	*CBS TV*	21,423,000
5–6	*ABC TV*	20,296,000
5–6	*Du Mont TV*	20,296,000
7	*Mutual Radio*	16,778,000
8	*This Week*	10,427,175
9	*Life*	5,311,747
10	*Satevepost*	4,216,017
11	*Better Homes & Gardens*	3,625,353
12	*Time*	1,713,109

Since you're interested in how many people each medium reaches, you check further. Here's what you find: *All the air media except Mutual outrank "Life."**

*2. *PEOPLE REACHED BY MEDIA*

Rank	*Medium*	*People§*
1–2	*NBC TV*	53,557,500
1–2	*CBS TV*	53,557,500
3–4	*ABC TV*	50,740,000
3–4	*Du Mont TV*	50,740,000
5	*NBC Radio*	45,840,600
6	*CBS Radio*	43,543,800
7	*ABC Radio*	32,151,600
8	*Life*	30,900,000
9	*Mutual Radio*	30,196,400
10	*This Week*	21,784,000
11	*Satevepost*	19,600,000
12	*Better Homes & Gardens*	17,600,000
13	*Time*	3,500,000

Figures. Latest available end of April 1953.
†ABC circulation (print media) for six months ended 31 December 1952; radio circulation is for unduplicated homes reached once or more weekly, nighttime only, as of May 1952, based on Nielsen Coverage Service study. TV figures for total unduplicated homes reached once or more weekly, nighttime only, as of 1 March 1953. NBC and CBS figures calculated by updating May 1952 NCS study. This showed each net got about 36% of U.S. TV homes. Since TV homes have grown considerably since May 1952, SPONSOR projected figures forward to 1 March 1953 when NBC TV reported there were 22,551,500 TV homes. Du Mont and ABC do not subscribe to NCS and tabulations were not available from other sources as to their NCS standings. However, researchers agreed that on circulation basis 90% of U.S. TV homes reached once or more weekly at night was reasonable estimate. This was accordingly applied against 1 March 1953 TV set homes figure.
§Politz figures 1.8 people per home on set listen to radio at night against 1.3 average daytimer, average nighttime TV audience 2.5 people per set against 1.7 people daytime). ARB figures run higher. Crossley figures were used for "Life," "Satevepost," and "Better Homes & Gardens"; Starch for "Time" and "This Week." Starch figures for "Life" are 11,500,000; for the "Saturday Evening Post," 8,900,000, and for "Better Homes & Gardens," 7,707,000. They are lower because Starch doesn't measure pass on circulation, just primary readership in the home. Crossley incidentally counted "Life's" readers in 1949 and found 28.7 million and again in 1952 when he counted 30.9 million. Politz did his survey in 1950, found 25,950,000 readers. Crossley study was for "Look"; "Life" doesn't use his higher figure in promotion. Discrepancy between surveys shows that print studies have same difficulties as air measurements, especially ratings. No gross audience figures were available for "Time" or "This Week," so lower Starch primary readership figures were used.

Who "notes" commercials? You want to go a step further: How many people can I figure on reading my ad—if it's good, and how many will hear my commercial on radio or see it on TV? You check. Starch has figures on 500,000 ads. But you discover to your surprise: *There is no continuing study like Starch's for print on gross audiences of air commercials.*

Figures available on individual studies are contradictory:

Item: Starch reported in April 1953 that 31% of the viewers of a highly rated TV program did not see either of its main commercials. An additional 8% could not recall either even when prompted with a description, but gave no reason for not seeing them. Thus 39% of the program viewers did not see any of the commercials. Of the remaining 61%, 18% recalled both and 43% either one or the other. All interviews were carried out within an hour after the program.

Item: Dr. Kenneth Dameron of Ohio State University did a survey in the Columbus market recently (early 1953) and came up with these statistics on TV commercials: 19.5% of the viewers questioned (total unreported) said they "usually" don't pay attention to the blurb; 41.25% "sometimes" don't; 18% "seldom" don't, and 15% "never" look away once the commercial begins.

Item: Trendex seems to contradict both of above with its report on product identification made three times yearly. The one for October-November 1952 shows the gross average of those who correctly identified the product sponsoring the show was 65.2%. Lipton's led the identification list for *Talent Scouts* with 95.2%, American Tobacco for *Your Hit Parade* with 94.1% and Pabst beer for *Fight of the Week with* 92.8%. The lowest show was rated 25% by the Trendex report.

Researchers raise this point: There is no disagreement that TV commercials have the highest product identification of any ads, but there is still no way of determining gross audiences to commercials, especially spot as against those integrated into network programs.

And Alfred Politz raises this further point: How many people who stay in the room actually listen to an unintegrated commercial? He admits it's exceedingly difficult to find out.

So if you can't determine how many people see or hear your commercial, you do the next best thing: Decide how many hear or see the program—preferably the best one.

(*Please turn to page* 88)

4. MAGAZINE BASICS

advantages

1. *You get national circulation in most cases.*
2. *Richness of reproduction, especially color.*
3. *Low cost for minimum-type national campaign.*
4. *There is longevity of individual copies.*
5. *Reach mostly middle and upper-income strata.*
6. *Pass-on readership usually exceeds circulation.*
7. *There is prestige because of editorial content.*
8. *Selectivity of customers, merchandisability.*

limitations

1. *There is non-selectivity of markets.*
2. *It's impossible to dominate single markets.*
3. *Duplication of circulation among top magazines.*
4. *Low readership in bottom third of income group.*
5. *Waste circulation if you lack nat'l. distribution.*
6. *Lack of timeliness (long closing dates).*
7. *Expense of preparing layouts, cuts.*
8. *No ear appeal.*

SOURCES: Lucas & Britt's "Advertising Psychology and Research," Brennen's "Advertising Media," Y&R's "Evaluation and Use of Advertising Media," SPONSOR interviews

10 tips

How to get most out of magazine advertising

1. Consider national magazines as a medium—for all its own particular advertising attributes.
2. Use the opportunity offered by magazines to select reader-markets when you form a list of publications to use.
3. Make color work for you for product or package identification.
4. Figure your magazine advertising as a continuing sales push.
5. Use the flexibility of magazine space sizes to vary your impact.
6. Increase the value of magazine advertising by merchandising it.
7. Tie other media activity to your magazine program.
8. Keep a tentative magazine plan for a year ahead so you use the medium as an almost limitless area to grow in.
9. Realize the fact that reproduction-wise, reader-wise, and market-wise magazines offer the greatest opportunities for creative advertising.
10. Make sure you do not under-use magazine advertising.

SOURCE: Magazine Advertising Bureau, 1953

biggest clients

Leaders in magazine advertising

	Company	Millions
1.	General Motors	$12.7
2.	General Electric	8.2
3.	Procter & Gamble	7.1
4.	General Foods	6.6
5.	Distillers Corp.—Seagrams	6.2
6.	Ford	5.9
7.	Chrysler	5.2
8.	Colgate-Palmolive-Peet	5.0
9.	Goodyear Tire & Rubber	4.6
10.	Schenley Industries	3.8

SOURCE: "National Advertising Investments" 1952

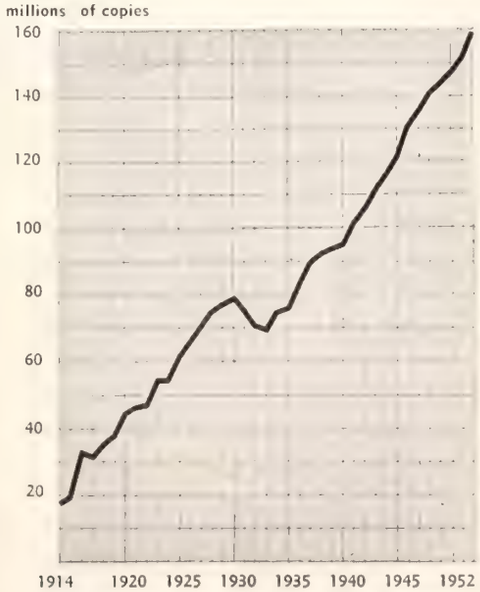
medium's growth

National magazine dollar volume



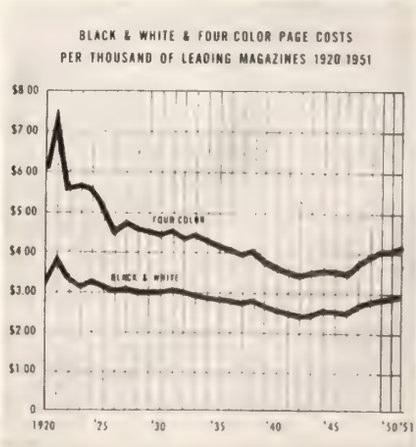
SOURCE: Magazine Advertising Bureau, 1953. Dollar volume has increased from $28 million in 1915 to $553 million last year. Magazines thus rate first among media in national advertising carried, with newspapers second.

Trend in magazine circulation



SOURCE: Magazine Advertising Bureau, 1953. Magazine circulation has risen from under 20 million in 1914 to nearly 160 million in 1952—equivalent to more than one copy for every person in the United States.

Cost trends in magazines



SOURCE: Magazine Advertising Bureau, 1953. Costs-per-1,000 ABC circulation are going up but are still far below highs of early 1920's. Four-color for example, dropped from $7.50 in 1920 to about $4 in 1951

New and upcoming television stations

Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 25 April '53)	165	No. of post-freeze CP's granted (excluding 15 educational grants; as of 25 April '53)	334	Per cent of all U.S. homes with TV sets (as of 1 Mar. '53)	50.4%§
		No. of grantees on air	57	Per cent of all homes in TV coverage areas (as of 1 Apr. '53)	75.9%§
No. of markets covered	110	No. of TV homes in U.S.	22,551,500§		

I. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REPRESENTATIVE
Abilene, Tex.	KRBC-TV	9	15 Apr.		18.77	9.4	0		Reporter Bdcstg Co. (KRBC)	984 N. 4th St., Howard Barrett	Pearson
Albany, N. Y.	WROW-TV	41	15 Apr.	Oct. '53	200	100	0		Hudson Valley Bdcstg. Co. (WROW)	204 Washington Ave. Harry L. Goldman	Bolling
Cape Girardeau, Mo.	KGMO-TV	18	15 Apr.		11	5.9	0		KGMO Radio-Television Inc.	46 N. Henderson	
Keene, N. H.	WKNE-TV	45	22 Apr.		22.8	11.4	0		WKNE Corp. Joseph Close, owner	17 Dunbar St.	Meeker
Miami, Okla.		58	22 Apr.		1.73	.87	0		Miami TV Co.	Box 420, Wichita Falls, Tex.	
St. Paul-Minneapolis, Minn.	WTCN-TV‡	11	15 Apr.	Fall '53	316	160	2	354,000§	Minnesota TV Public Serv. Corp (WTCN)	50 S. 9th St Edward G. Smith	
St. Paul-Minneapolis, Minn.	WMIN-TV‡	11	15 Apr.	Fall '53	316	160	2	354,000§	WMIN Bdcstg. Co	538 Hamm Bldg.	Forjoe
Waterloo, Ind.		15	15 Apr.	1 Oct. '53	20.3	11	0		Tri-State Television, Inc.	114 Engineers Bldg., Cleveland, Ohio R. Murris Pierce	
Wheeling, W. Va.		7	22 Apr.		316	158	0		Tri-City Bdcstg. (WTRF)	Box 567, Bellaire, Ohio	

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
Baton Rouge, La.	WAFB-TV	28	19 Apr.	17.5	8.6	All four	1	20,000 UHF	Modern Bdcstg. Co.	Tom E. Gibbens	Adam Y
Holyoke, Mass.	WHYN-TV	55	14 Apr.	180	91	CBS, DuM	2	20,000 UHF	Hampden-Hampshire Corp. (WHYN)	Charles N. DeRose	Branham

III. Addenda to previous C.P. listings

These changes and additions may be filled in on original chart of post-freeze C.P.'s appearing in SPONSOR's *9 February issue, and in issues thereafter.*

Austin, Minn., ch. 6, new call KMMT

Bellingham, Wash., KVOS-TV, target 15 May; nat'l rep, Forjoe

Cedar Rapids, Ia., WMT-TV, target 15 Sep. '53; CBS basic affil.

Dallas, Tex., ch. 23, new call KDTX

Fort Smith, Ark., KFSA-TV, new target 31 May

Greenville, N. C., WNCT, est. sets in mkt., 7,500 (RTMA)

Indianapolis, Ind., ch. 26, new call WJRE

Indianapolis, Ind., ch. 67, new call WNES

Madison, Wis., ch. 33, call WMTV; new target July '53; gen. mgr., Gerald A. Bartell

Marion, Ind., ch. 29, new call WMRI-TV

Medford, Ore., ch. 5, new call KBES-TV

Meridian, Miss., WCOC-TV, target July or Aug., '53; pres. & gen. mgr., Withers Gavin

Minot, N. D., ch. 10, new call KNDK

Mt. Airy, N. C., WPAQ-TV, target, latter part '53; nat'l rep, Thos. F. Clark

New Orleans, La., ch. 32, new call WBOK-TV; nat'l rep, Forjoe

Northampton, Mass., ch. 36, new call WNOH

Panama City, Fla., WJDM, target 15 Sep. '53; gen. mgr., Mel Wheeler; nat'l rep, Hollingbery

Pittsburgh, Pa., WENS, new target 1 Aug. '53; mng. dir., A. Donovan Faust; nat'l rep, Petry

Pocatello, Ida., ch. 6, new call KISJ

Salinas, Cal., KSBW-TV, new target May '53, gen. mgr., John Cohan, to be NBC, CBS affil., est sets, 29,000

Salt Lake City, Utah, ch. 2, new call KUTV

San Angelo, Tex., KGKL, ch. 3, has been granted (by their own request) a dismissal of their CP by the FCC. They believed the market was not large enough to support two TV stations (ch. 8 has a CP in San Angelo)

St. Louis, Mo., KTSM-TV, new target 1 Sep. '53

Tulare-Fresno, Cal., KCOK-TV, new target late Aug. '53; gen. mgr. J. Alan Rinehart; ABC, DuM affil.

Valdosta, Ga., WGOV-TV, target Nov. '53; gen. mgr. W. H. Keller, Jr.; nat'l rep Stars National, N.Y.

Waterbury, Conn., WATR-TV, new target 1 Jul. '53; gen. mgr., Levon Thomas; to be ABC affil.

Wichita, Kan., ch. 16, KEDD, new target Aug. '53; gen. mgr., Ben B. Baylor, Jr.

Yuma, Ariz., ch 11, new call KIVA

*Both new C.P.'s and stations going on the air listed here are those which occurred between 13 April and 25 April or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts.

**Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees.

†Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate.

§Data from NBC Research and Planning. Set figures as of 1 March 1953. Where UHF is not specified set figures are VHF.

‡Shared time grant. The two St.-Paul-Minneapolis grants will share the same channel and will operate on the same power, but will maintain separate studios.

TV's most-copied program makes news again!



Jane King, well-known WPTZ Home Economics expert shows a sponsor's product in action.

Now...

LIVE COMMERCIALS

on WPTZ's "Hollywood Playhouse"



THREE YEARS AGO—March 20, 1950—WPTZ dared to launch Television's first daily, full-length movie *in the afternoon* . . . "Hollywood Playhouse". The industry was skeptical—until the ratings poured in to show the overwhelming popularity of this dramatic departure in Philadelphia, which has since been copied up and down the land.

Now WPTZ makes news again, introducing live commercials on "Hollywood Playhouse"!

Jane King, who for 2 years has been showing WPTZ fans that Home Economics doesn't have to be deadly, will now bring your product to life for the 200,000 (or more) daily viewers of "Hollywood Playhouse".

She's talented, trained, and *popular.* Your product will have a new personal appeal when she shows it "live". And your participation delivers *15 viewers for every penny you spend!*

You'll really own the Philadelphia market if you use "Hollywood Playhouse" every day, Monday through Friday, from 1:00 to 2:00 p.m. Or buy participations on this feature in combination with other spots to earn the enormous bonus made possible by WPTZ's sensational "45-12 Plan".

*Have you heard about this new way to economy in TV commercials?**

NBC
TV-AFFILIATE

*Call us at WPTZ, or see your nearest NBC Spot Sales representative.

WPTZ
FIRST IN TELEVISION IN
PHILADELPHIA
CHANNEL 3

1600 Architects Building
Philadelphia 3, Penna.
Phone LOcust 4-5500

TV film shows recently made available for syndication

Programs issued since February 1953. Next chart will appear 1 June.

Show name	Syndicator	Producer	Length	Price Range*	No. in series
ADVENTURE					
Adventures of Noah Beery Jr.	Courneya Prod.	Jerry Courneya	12 min.	$20-500	13
Ivan Sanderson Big Game Hunt	Explorer Pictures	J. B. Weill	26½ min.	$50-750	26
Rocky Jones, Space Ranger	UTP	Roland Reed Prod.	30 min.		26
AUDIENCE PARTICIPATION QUIZ					
Prof. Yes 'n' No	Screen Gems	Lalley & Love	12½ min.	$75-500	26
CHILDREN'S					
Funny Bunnies	MPTV	Dynamic Films	15 min.	on request	26
Jerry Bartell's PlayTime	Apollo	Bartell	11½ min.	to $350	13
Junior Science	Olio Video TV Prod.	Olio Video TV Prod.	12½ min.	on request	13
Punch & Trudy	Riviera Prod.	Riviera Prod.	12 min.	$30-250	7
Streamlined Fairy Tales	Goodman	Goodman	15 min.		13
Terry and the Pirates	Official Film	Official Film	30 min.		26†
COMEDY					
Bert and Elmer	Goodman	Galbreath	15 min.		13
The New Hank McCune Show	United TV Programs	Hank McCune	30 min.		26
DANCE					
Ballets de France	March of Time	March of Time	15 min.		26
DOCUMENTARY					
Canine Comments	Louis Weiss & Co.	Adrian Weiss	15 min.		52
Crusade in the Pacific	March of Time	March of Time	26 min.		26**
Problem Spots	British Information Services	Sergei Nolbandov & Fred Kahlenberg	26 min.		13
DRAMA, MYSTERY					
Craig Kennedy, Criminologist	Louis Weiss & Co.	Adrian Weiss	30 min.		26
Crown Theatre	CBS TV Film Sales	Bing Crosby Enterprises	30 min.		26
I Am the Law	MCA TV, Ltd.	Cosman	26½ min.	on request	26
The Continental	Dynamic Films	Dynamic Films	15 min.	on request	13
The Visitor	NBC TV Film Sales	Marlon Parsonnet	26 min.		44§
Your All-Star Theatre	Screen Gems	Screen Gems	30 min.		39
HISTORY					
Famous People	Regent TV	EDIC	15 min.	$75-1,000	4
Ghost Towns of the West	Simmel-Meservey TV Prod.	Simmel-Meservey TV Prod.	30 min.		13

Show name	Syndicator	Producer	Length	Price Range*	No.
MUSICAL					
Enchanted Music	United TV Programs	George Richfield	26 min.		
Liberace	Guild Films	Louis B. Snader	26 min.	$125-2,850	
NEWS					
Washington Spotlight	Goodman	Milton Hamme	15 min.	on request	On
Weekly News	NBC TV Film Sales	NBC	15 min.		On
SPORTS					
Roller Derby	TV Exploitation Co.	Leo A. Seltzer	30 min.		
Speed Classics	Dynamic Films	Dynamic Films	15 min. 30 min.	on request	
Sports Spotlight	Tel Ra Prod.	Tel Ra Prod.	12½ min.	$40-400	On
Telesports Digest	United Artists	Tel Ra Prod.	26½ min.	$45-850	On
The Thrill of Your Life	Louis Weiss & Co.	Adrian Weiss	30 min.		
TV's Baseball Hall of Fame	Lew Fonseca	Motion Pictures for Television	15 min.		
Wrestling from Int'l Ampitheatre	IWF	IWF	15 min. 30 min. 1 hour	open	One
TRAVEL					
Know Your Land	Bengal Pictures	Phil E. Cantonwine	13 min.		
VARIETY					
Camera's Eye	Teevee Co.	Teevee Co.	12½ min.	open	
Cameras & Models in Action	Paul Parry Prod.	Paul Parry Prod.	12½ min.		
Look Magazine Photoquiz	UTP	Telenews	15 min.		Five
This is the Story	Morton Prod.	Morton Prod.	15 min.		
What's Wrong with This Picture?	Morton Prod.	Morton Prod.	15 min.		
WESTERN					
Buster Crabbe Show	Film Vision Corp.	J. B. Weill	26½ min.	$50-750	
Tales of the Old West	Bengal Pictures	Phil E. Cantonwine	12 min.		
WOMAN'S NEWS					
Home Is Happiness	Packaged Programs, Inc.	Packaged Programs, Inc.	12½ min.		
Your Beauty Clinic	MPTV	Dynamic	15 min.	on request	

*Where price range is not given it has not yet been fixed; or syndicator prefers to give price only on request. †National sponsor has 54 markets. Rest now available on spot basis. **Run originally in 1951, now being re-released. §Now running on NBC network as "The Doctor"; to be syndicated under new name.

See page 54 for the Film Notes and Trends

You can multiply exposures with strobe light — but not nearly so effectively as you can multiply impressions in the rich Indianapolis market. On WFBM-TV, one picture is worth 332,000 homes, *(Number of sets in area April 20, 1953)*

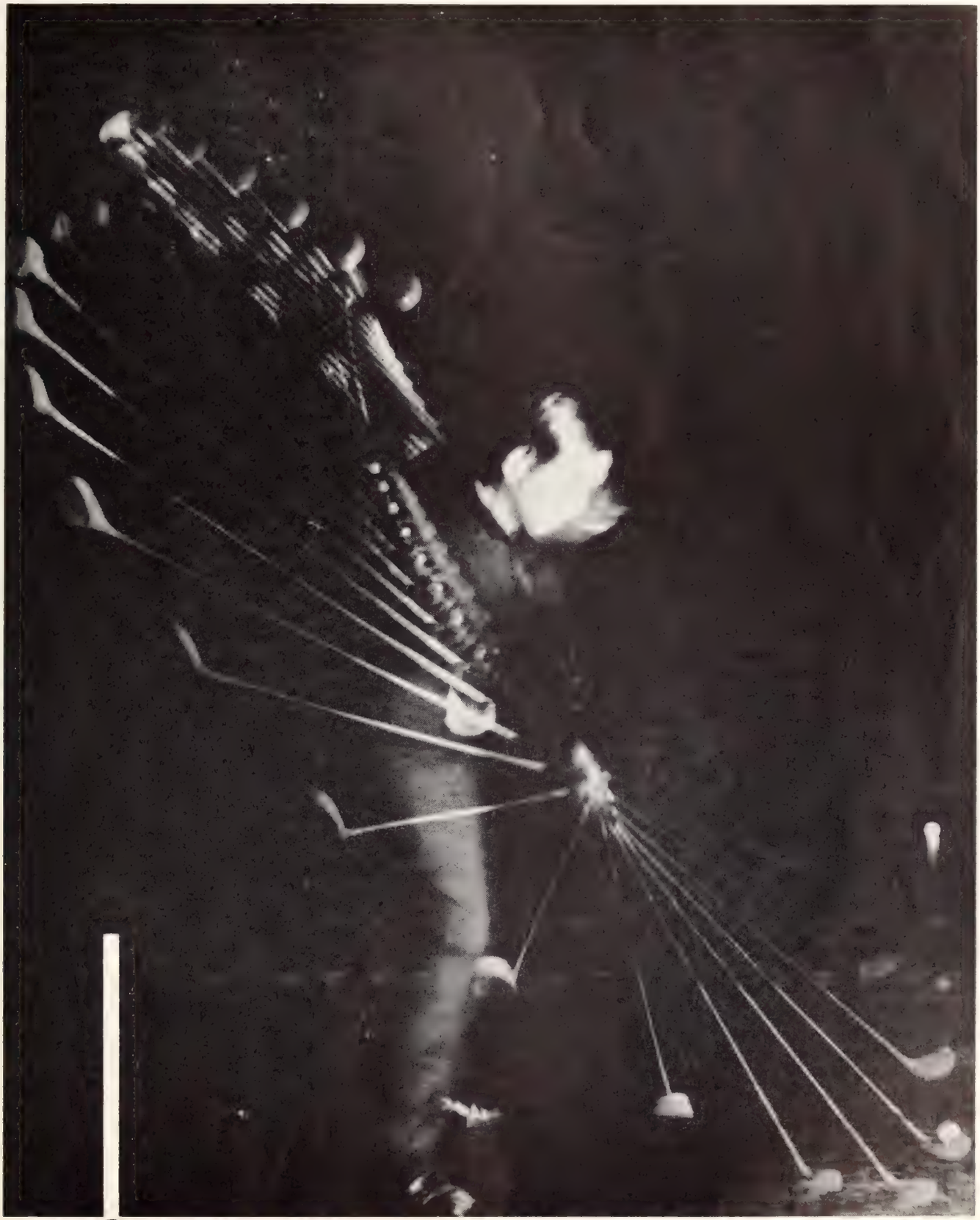


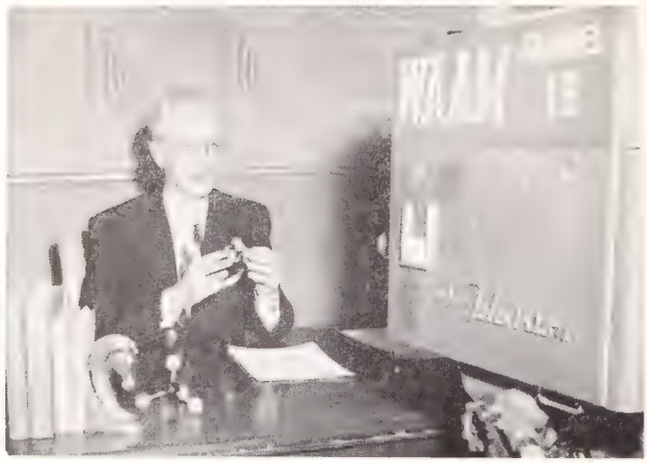
Photo Courtesy A. G. Spalding & Bros., Inc.

WFBM-TV

INDIANAPOLIS
CHANNEL 6
REPRESENTED NATIONALLY BY THE KATZ AGENCY

Affiliated with **WFBM (AM)**; **WEOA**, Evansville; **WFDF**, Flint; **WOOD (AM & TV)**, Grand Rapids

MR. LYNN POOLE, *originator and producer*,
THE JOHNS HOPKINS SCIENCE REVIEW



For Distinguished Achievement



IN A
TELEVISION
EDUCATIONAL
PROGRAM

The Peabody Award

TO JOHNS HOPKINS SCIENCE REVIEW
TO ORIGINATING STATION WAAM, BALTIMORE
TO THE DUMONT TELEVISION NETWORK

It is our privilege to be associated with the Johns Hopkins University and the DuMont Television Network as the originating station for the Johns Hopkins Science Review. This is the program that has already won twelve awards of national importance. Now comes the 1952 George Foster Peabody Award for distinguished achievement in a television educational program. The Johns Hopkins Science Review is proof that an educational program in the right hands can be as fascinating as anything on the air. WAAM's show-wise staff and model facilities have made channel 13 the channel Baltimore keeps its eye on.

Maryland's Most Honored Television Station

WAAM Baltimore Channel 13

Affiliate DuMont Television Network — American Broadcasting Company
Represented Nationally by
Harrington, Righter & Parsons, Inc. — New York — Chicago — San Francisco

Film notes and trends*

Color pro's and con's: SPONSOR spoke to a dozen TV film syndicators and producers in New York, asked if they were shooting in color; when they anticipated color TV might arrive. Although most felt color is coming soon, majority were not shooting in color or were veering from it at the present time. Among the most significant reasons: Present 16 mm. film used for most economical color work isn't up to par of 35 mm. used for standard black-and-white filming. And shooting color in 35 mm. is too expensive, most firms feel. Others claim they can convert to color at a moment's notice, so why pile up backlog of color prints?

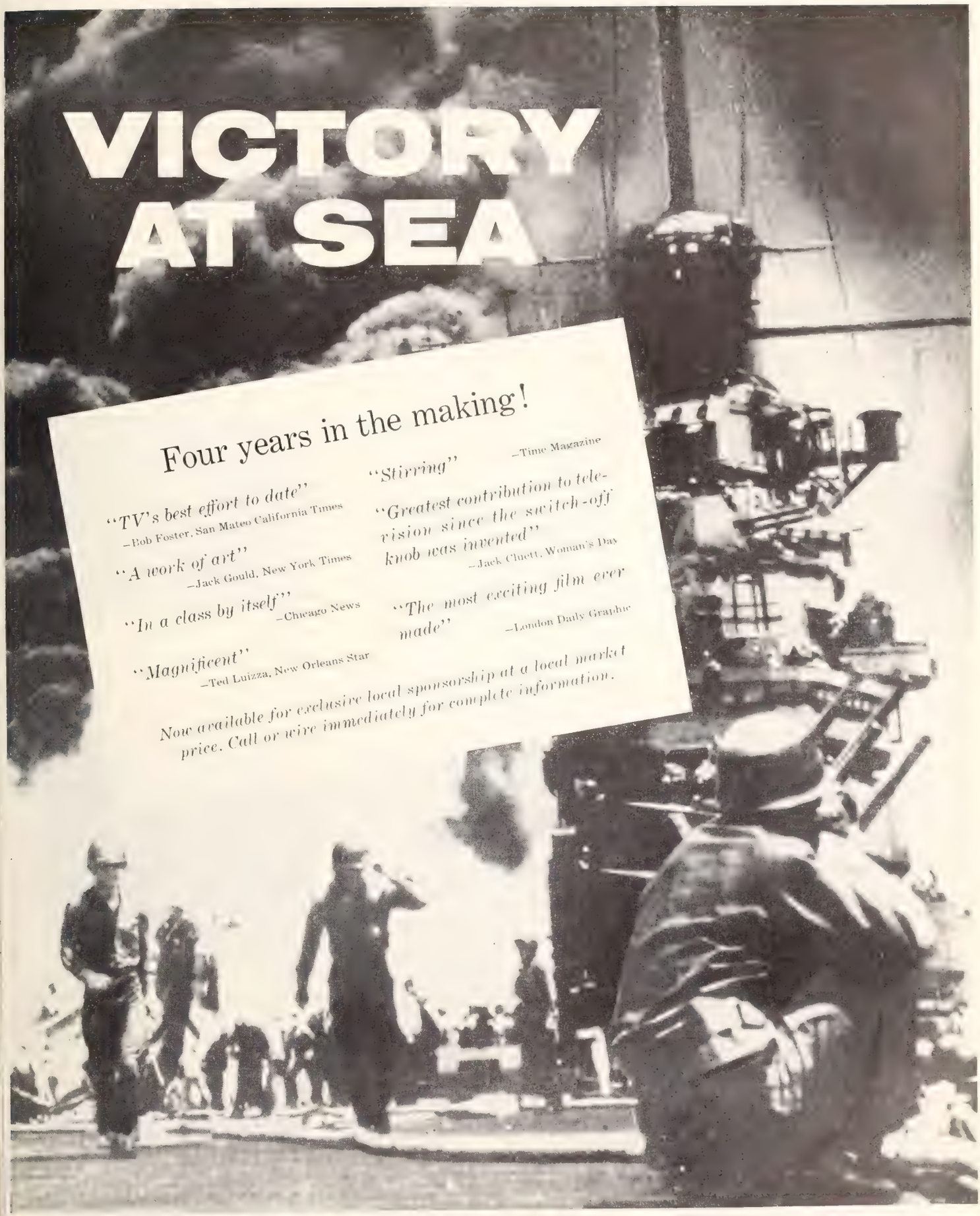
Frederic W. Ziv, with its resources in depth, is shooting all films in both color and black-and-white, storing color reels against future use. It shoots with two cameras at the same time. (A Ziv executive said firm was now studying 3-D as well.)

Other producers aren't quite as enthusiastic about color, however. One important reason for steering clear of color prints, according to a top exec at one major syndication production firm, is the, in his opinion, poor quality of film available today. He said he's been talking to specialists, has discovered today's color film might not show up well in color TV.

Another reason for "not rushing headlong into color" was given by Screen Gems' promotion man Harry McWilliams. Said he: "Color will be used for TV commercials first, I think. Actual programs won't be shot in color for quite some time. So we're in no rush."

See new TV film chart, p. 52.

WANT A DIFFERENT TV SHOW?
Popular, well rated, entertaining?
The Sportsman's Club
52 great 15 minute hunting, fishing and outdoor panel shows. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.



NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES

Radio ...and now a message from our sponsor TV

by Bob Foreman

"This show isn't for us!" Ever heard that comment? Or "We'd never sponsor this kind of program. I know it's popular and people enjoy it, but it isn't our type."

This point of view reflects a very important and actually very wise attitude that is common in many business organizations today. An attitude that can be exasperating to the outsider. An attitude that often seems to mirror stuffiness and lack of imagination and a desire on the part of the second echelon to reflect what top management has in mind.

Yet the well-run business, well managed and firmly entrenched in its sphere, does have a corporate personality. Reflection of this is only possible among those who know the business well. This takes time. And yet it is essential to be able to interpret this personality, to anticipate deviations from it, to understand in advance what enhances and what detracts from it.

Many an advertising man has watched a client pore over advertisements in layout stage or commercial storyboards for television or some other copy in the rough, and then found it hard to stomach the comment, "This doesn't sound like us."

Criticism of this kind is hard to adjust to, and it is equally difficult to base revisions upon it. And yet, it is as valid as the kind that says, "You've missed the point of what we're trying to do with our product."

Corporations, large or small, do have distinct personalities whether they sell ingots or toothpaste, services or soap. This personality may be the reflection of a single man, perhaps the president. Such is quite often the case in a family-owned business where the president is a direct descendant of the founders. In the larger, more widely owned and diversified companies, this personality can be made up of equal parts of tradition and evolution.

It is usually difficult to describe. On the other hand, it is easy to tell when a commercial does *not* reflect the corporate personality. Easy for the people whose job it is to watch over the deviations. To reflect them correctly to the public is the job of the advertising agency—in all media. And this takes as intimate association with and understanding of "the client" as a husband must have when he goes Christmas shopping for his wife. He knows darn well she won't wear green. Or that tear-drop earrings elongate her face and she only wears those little fellows that cling to the ear lobe itself, with no "dangles."

What does this personality do, if anything, for the company? For one thing, it breeds the helpful kind of familiarity that makes friends of customers.

People like to deal with friends. It provides ready recognition, something of vital importance as new competitors rush into the field. As new campaigns of competitors break in profusion, they serve to dissipate the impression *your* company has built up in the minds of the public. This sure-fire identification is the windward anchor in the mind of the prospect, a mind bombarded daily by newspaper and magazine copy, deluged with commercials on radio and TV, shouted at through billboards and car cards, surrounded by message-bearing match books and table tents.

How can this steadfast impression be captured? By defining the point of view, by setting the format, by fixing impressions, and then adhering to them. Thus it develops. Thus it evolves. As the varying points of view throughout the years crystalize and centralize, it becomes clearer and clearer. Every medium of advertising serves it. Each changes it a bit, yet imprints it more indelibly.

The only copy which works against it is the one that is written by folks who are unaware that such a frame of reference exists. Such writers will not be able to create copy in the right light. Such TV and radio personnel cannot buy the right shows or supervise the right jingles. Those who guard the personalities, however, are keepers of an invaluable treasure.

(*Reviews on page* 58)

Nylast announcement makes effective use of stocking demonstration (see review, p. 58)



Do you always agree with Bob Foreman when he lauds or lambasts a commercial? Bob and the editors of SPONSOR would be happy to receive and print comments from readers in rebuttal; in ire; in qualified agreement. Address Bob Foreman c/o SPONSOR, 510 Madison Ave.

Advertisement

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



Bubbles tell the "captive carbonation" story of Hoffman Mixers in these Sarra TV commercials . . .bouncy, smiling animated bubbles . . . sparkling, lively, real Hoffman Beverage bubbles rising in glasses set on a handsome silver tray. So lifelike is the reproduction that the bubbles almost tickle your nose. Skillful audio and strong product identification add up to a sales mes sage with powerful impact. Created by SARRA in cooperation with Warwick & Legler, Inc., for Hoffman Beverage Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The new 1953 Studebaker is featured as "The American car of the year with the European look" in this series of 1-minute TV commercials skillfully presented by Sarra. A catchy musical theme is supplemented by a strong sales message in the audio, while action shots of happy people in glamorous settings give high-style atmosphere to scenes in which the Studebaker stars. Magnificent scenery is the backdrop for the story of the car's road performance. Every element adds up to the final impression: "It's Studebaker in '53". Created by SARRA, Inc., for the Studebaker Corp. through Roche, Williams & Cleary, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The proof of a TV commercial is not how the master print looks in the projection room, but how it gets across on home screens. To make sure of brilliant home reception from every print made of its TV productions, Sarra has its own especially equipped and staffed laboratory for processing TV film. Here Sarra's VIDE-O-RIGINAL prints are custom-made. These duplicates faithfully reproduce the sparkle and clarity which twenty years of experience in advertising production put into the original film. Thus the advertiser is assured that every time, on every screen, his commercial will give a fine performance.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

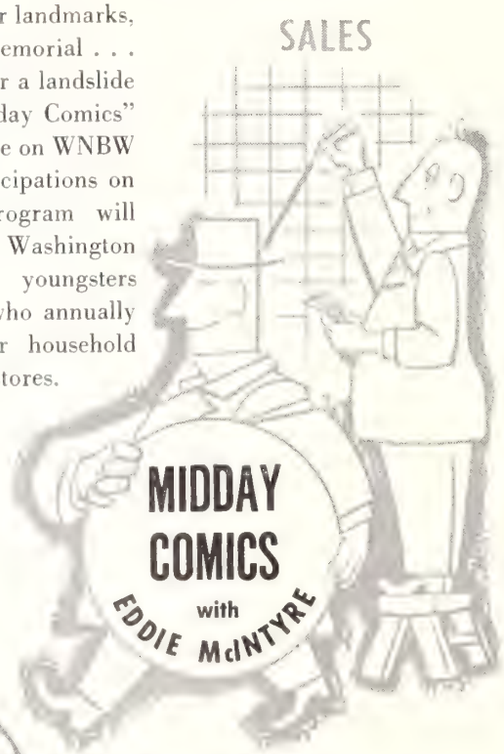
Landmarks in history . . and . .



landslides in sales

The Nation's Capital is famous for both.

If you're looking for landmarks, try the Jefferson Memorial . . . if you're looking for a landslide in sales, buy "Midday Comics" with Eddie McIntyre on WNBW television . . . participations on this kid-appeal program will help you reach the Washington metropolitan area youngsters and their parents who annually spend $813.51 per household in grocery stores.



WNBW

NBC in Washington

CHANNEL 4

Represented by NBC Spot Sales

commercial reviews

TELEVISION

SPONSOR: *Nylast*
AGENCY: *Wm. H. Weintraub & Co., N.Y.C.*
PROGRAM: *Announcement*

A most soundly conceived announcement sings the praises of Nylast for stocking care. There is an effective use of demonstration during which the contrast between stockings washed in Nylast and with other products is made graphic—by drawing the Nylast stocking over sandpaper *sans* snags or runs. The only bone I have to pick is with the folks who had Ray Morgan, a fine looking skilled salesman, shout. It's especially out of place in the on-camera lead-in and sign-off.

SPONSOR: *Sunkist*
AGENCY: *Foote, Cone & Belding, Los Angeles*
PROGRAM: *Chainbreak*

An excellent chainbreak for this advertiser tells the basic story that Sunkist oranges come from California. This is put across by the simplest device of having a kid ask the question. Mother then adds that the California oranges are the best. A piece of simple animation next shows two orange-figures next to the can of juice.

All the footage is excellent as is the casting. A simple, straightforward, and convincing announcement with definite viewer appeal and interest.

SPONSOR: *Paper Mate Pen*
AGENCY: *Erwin, Wasey & Co., L.A.*
PROGRAM: *Chainbreak*

For a fine example of when and how not to use jingles, I recommend this chainbreak. The ultimate in silly lyricism and inappropriate selling, Paper Mate's opus begins with a boy and girl mouthing some screwy lines. Then comes an insert of the gal running her hand across the just-created penmanship, proving and proving well, that it dries instantaneously. The end of the spot shows boy and girl singers in a heart which is interesting but rather irrelevant to the sale of the sponsor's Paper Mate pens.

There is a bit of video, also, explaining that Paper Mate is the pen approved by bankers but I daresay that bankers would not approve its TV advertising. ★ ★ ★

FIRST!

THE BEST ADVERTISING BUY IN LOS ANGELES

MONDAY thru FRIDAY 12:00 NOON to 6:00 P.M.	22.2
SATURDAY 12:00 NOON to 6:00 P.M.*	56.8
SUNDAY 12:00 NOON to 6:00 P.M.	32.2
SUNDAY thru SATURDAY 6:00 P.M. to 11:00 P.M.*	23.7

Share of TV audience 1952

K T L A

CHANNEL 5

KTLA creates its own top-rated television programs — shows that win and hold large and loyal audiences. KTLA, channel 5, delivered, on the average, the largest share of television audience in Los Angeles, afternoon and evening, during 1952.**

*Oct. thru Dec. 1952 Indexes 7 a.m.-6 p.m. Saturday. Sunday thru Saturday 6 p.m.-12 midnight.

**Computed from Hooper TV Audience Index Reports for Los Angeles, Jan. thru Dec. 1952. Measurements for stations not broadcasting entire reported period are adjusted.

KTLA Paramount Television Productions, Inc.

KTLA Studios · 5451 Marathon St., Los Angeles 38 · HOllywood 9-6363
Eastern Offices · 1501 Broadway, New York 36 · BRyant 9-8700

PAUL H. RAYMER COMPANY · NATIONAL REPRESENTATIVE
New York · Detroit · Chicago · Boston · Memphis · Hollywood · San Francisco

ALWAYS IN FRONT BY AN OVERWHELMING MARGIN

SPONSOR Asks...

What can advertisers who are not in the multi-million dollar class do to meet rising television costs

THE PICKED PANEL ANSWERS



Mr. Mesnik

Vim Stores sponsored the first package television show ever offered on WPIX, New York—a situation comedy starring Benny Rubin. This was about four years ago. Since then Vim has sponsored two major half-hour television shows presented during prime network hours on WNBT, New York. This campaign lasted approximately two years and cost Vim slightly less than one million dollars as a whole.

Of course, since then production and time costs have climbed, so that it is impossible for a local sponsor to compete with the tremendous network productions now being televised.

So rather than fight these Goliaths of television, you can join them by either sharing in local productions which invite participation, or else seek out strong spot availabilities adjacent to high-rated shows, thereby enabling you (the small TV advertiser) to take advantage of the big TV advertiser's expenditure in this now very expensive advertising medium.

It is the participation show which enables the frugal TV advertiser to take full advantage of obtaining maximum exposure of his product and name for the money which he wishes to invest in this ever growing medium of sight and sound.

On the participation show, he can be kingpin at a time when the mammoth network shows are not competing and he has the opportunity of sharing in sponsorship of a "live" TV presentation, with definite benefits accruing. Also, his commercial is not "tagged on" but is rather an integrated part of the production.

Usually the star of the show can be used to help deliver the sales "pitch," thereby lending his personality to what might otherwise be considered a cold commercial announcement.

LEON MESNIK
Advertising Manager
Vim TV & Appliance Stores, N.Y.C.



Mr. Scharps

DuPont, with 80 advertising budgets, is hardly a small advertiser. But a duPont division, with a variety of products which in turn sub-divide into individual promotions, can in that sense be a small advertiser. Rather than a big network operation suitable for the parent company, one particular division chose to concentrate the TV share of its budget on a seasonal campaign in selected markets on a spot basis. And like all advertisers, big or little, duPont is interested in getting the most for its advertising dollar.

That "most" is measurable in a variety of ways. Advertising of a relatively new product, such as "Seven-ite" protective auto gloss, in a highly competitive market, has to count with the trade and car owner. There are relatively few exclusive jobbers in automobile polishes, and many brands on the market. Dealers are constantly being solicited to take on this or that product, and their shelves bear testimony to the eloquence and persuasiveness of jobbers' and manufacturers' salesmen, and "missionaries."

Now, although TV is no longer a thing to be tested as if it were an unknown quantity, to each new user of the medium it is an adventure into new ground. And so duPont Specialties selected 11 cities to try out a program with a combination of features, with future expansion indicated if the results appear to justify it.

There are three angles to the promotion. First, a product which came off the production lines late last year, and is now being distributed in a number of markets all over the country, "Seven-ite" is what is known as a two-step automotive polish. That is to say, it is used in connection with a cleaner, if the finish of the car is weathered or dirty. With a new car, "Seven-ite" can be applied without preliminary cleaning. The advertising claims for the product supported by stop watch test, are: "Seven times faster than wax —Seven times easier to use."

Second, polish for automobiles is basically a subject for spring advertising, and the season is necessarily brief. That indicates the use of spots. Furthermore, automobile products for the most part appeal to a man audience and that means Class A time pretty much. The 11 selected cities are big markets with high automobile registrations coast to coast. In them the best channels for minute and 20-second spots, as available, have been picked. Tied in with TV are newspaper announcements, because newspaper advertising lends itself to dealer listings and other tie-ups.

TV and newspaper programs appeal to the jobber, who is always influenced by localized activities in his home area. But as a third step, duPont adds an intensive sales operation. The duPont Specialties supervisor and his salesmen as a crew carry on an active program with the dealers in the respective job-

bers' territory. Thus the trade is presold and the product well distributed before a word of advertising is seen or heard by consumers.

It is the organization of the program that will help to get the money's worth, duPont believes, and insure stepping out further in the future.

C. E. T. SCHARPS,
Account Representative
BBDO, N.Y.C.



Mr. Barrett

Sales results-per-dollar-spent is the acid test of media costs. In television the advertiser should always view cost increases only in relationship to sales results. Rising advertising costs is the secret of growth of most large American corporations. They have become large by gearing increased advertising dollars to the progressive increase of sales.

An entirely different matter is rising TV costs that become excessive in relation to sales results. This is a danger signal to reappraise the advertiser's TV efforts and approach. Here are a few checking points: (1) Is the pro-rata cost of certain markets high in ratio to sales results in said markets? (2) If you have a live show, are the total costs of program, *including below-the-line costs*, still justifiable in relation to sales results? (3) What alternatives do you have if program costs are disproportionately high?

More and more advertisers are answering these questions with TV film programs on a national spot basis. Only markets with good results-per-dollar-spent need be bought and renewed. With film program syndication, the advertiser pays a fraction of the total program cost and for exactly the cities he buys. With film, an advertiser may buy a $25,000 show for $12,000 or better and get just the coverage he wants. With film the economies of rerun are effective. Remember, a first run rating of 25.0 really means three out of four, or 75% of the viewers, have not seen the show. Past episodes can be interspersed with new episodes, or the 13 best episodes can be selected for summer use.

HALSEY M. BARRETT
Eastern Sales Manager
Consolidated TV Sales, N.Y.C.



Want to catch the big ones, year-'round, with RADIO?

Winter or Summer, your best Kentucky radio buy is always WAVE—the 5000-watt station that covers the Louisville Trading Area *thoroughly,* with no waste.

This area alone accounts for *55.3% of the State's total retail sales—51.3% of its food sales—59.8% of its drug sales!* It also accounts for more than a quarter million car and portable radios to keep people "radio-active", whether they're at home or on the go!

Any way you look at it, radio is your best bet in Kentucky, and WAVE radio is the cream of the crop.

5000 WATTS
NBC AFFILIATE • **WAVE LOUISVILLE**



Free & Peters, Inc., *Exclusive National Representatives*

WASHING MACHINES

SPONSOR: Weatherly Appliance Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Small rural appliance dealer used a homey, personalized disk jockey approach on WEAS for the full year of* 1952 *to promote the sales of Speed Queen Washing Machines. No other advertising was used, yet the store sold more Speed Queen machines than any other dealer in Georgia. After using this exclusive radio campaign in* 1952, *his sales for that year showed an increase of* 2,180% *over the previous year's sales mark, a new sales high.*

WEAS, Atlanta PROGRAM: Lunchtime Hillbilly Parade

HOME IMPROVEMENTS

SPONSOR: Bonafide Construction Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Construction company was out to get leads for its home-repair service. The husband-wife audience was desired because it was felt that both must act on average home-repair decisions. Firm had just completed its fourth year as sponsor of WIP's* Bulldog Edition *newscasts three times a week. Bonafide receives an average of* 20 *leads per week, converts* 50% *of them into sales, with each sale averaging* $600. *New business for the year:* $300,000.

WIP, Philadelphia PROGRAM: Bulldog Edition

RADIO results

HAND CREAM

SPONSOR: Vick Chemical Co. AGENCY: Morse International

CAPSULE CASE HISTORY: *This firm used station breaks as well as* 60*-second announcements on early morning shows and on Mildred Carlson's* Home Forum *over Boston's WBZ, to advertise its Sofskin Creme. Testing the pull of this announcement campaign, Vicks aired a write-in offer of a sample jar of Sofskin Creme. From just one announcement on* Home Forum, *Vick received* 2,479 *requests not only from every state in New England, but from points west, too, surprisingly enough.*

WBZ, Boston PROGRAM: Home Forum

AUTOMOBILE TIRES

SPONSOR: O.K. Rubber Welders AGENCY: Direct

CAPSULE CASE HISTORY: *Although this store owner had been in business for* 15 *years he had never used radio before. When he opened a new store in Fresno he was persuaded to sponsor two hours of Western music on KBIF. The store owner reported ". . . to my surprise we had people telephoning us before the first announcement was finished . . . counted above* 1,000 *people at the store . . . sold* 107 *tires in one day . . . we now know the value of radio advertising and where to get the best coverage for future promotion."*

KBIF, Fresno PROGRAM: Western music

MODEL HOME

SPONSOR: Anchor Homes, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *House builder up in Anchorage, Alaska had just about completed construction of* 252 *homes and had a model home ready for inspection. The realtor was a little doubtful of radio's pull but was persuaded to take a schedule of announcements on KFQD. On the following Sunday more than* 1,000 *people turned up to inspect the project. Just to be sure, the sponsor asked many of the visitors how they happened to come out to the site, and was pleasantly surprised to have a high percentage attribute their visit to radio.*

KFQD, Anchorage PROGRAM: Announcements

BANK OPENING

SPONSOR: Bell Savings & Loan Assn. AGENCY: Direct

CAPSULE CASE HISTORY: *The Philadelphia Bell Savings and Loan Association announced that local air personality Jack Pyle would appear in person at the opening of its new Cottman Street office. Jack Pyle is a popular radio personality, stars in KYW's* Musical Clock *show. According to Herbert L. Gross, Bell's executive v.p., "The experts predicted that we would open between* 300 *and* 500 *new savings accounts. But they figured without Pyle." When word got around that he was in the neighborhood, crowds flocked over to take a look. The new bank chalked up over* 2,500 *accounts in just one day.*

KYW, Philadelphia PROGRAM: Bank opening

PLANTING CALENDAR

SPONSOR: WEEI Farm Journal AGENCY: Direct

CAPSULE CASE HISTORY: *Those people "down East" not only get up early in the morning but they pay attention to the radio programs that come up with the dawn. WEEI's* Farm Journal *is broadcast Monday through Saturday from* 5:30-6:00 *a.m. Lou Webster, its editor, made one announcement during this program for three days in succession concerning his "Planting Calendar," a packet of seeds, and a packet of food seasoning, telling listeners that the station would send the items free on request. New Englanders thawed their fingers long enough to send in* 1,700 *requests for the items in a week.*

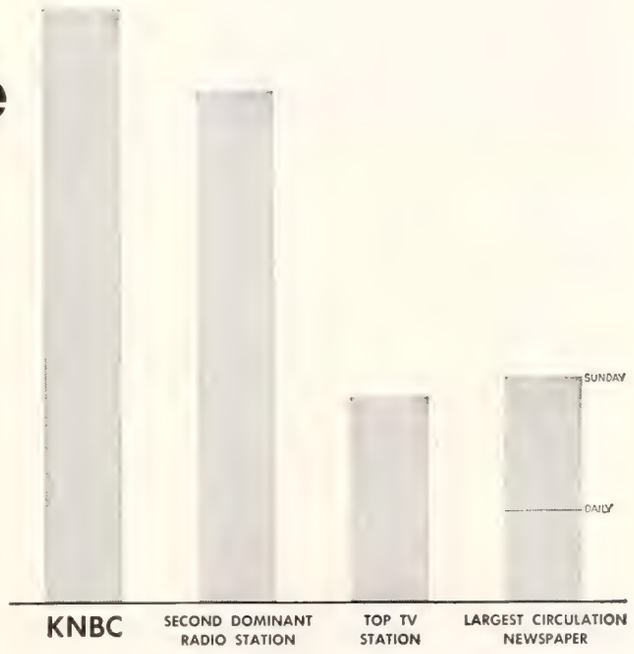
WEEI, Boston PROGRAM: Farm Journal

KNBC's 50,000 watt *non-directional* transmitter blankets the great San Francisco-Oakland Metropolitan Market — and all the thriving plus-markets of Northern California. . . . The narrow elipse represents the coverage pattern of the other two dominant 50,000 watt, *directional* transmitters. Tiny circle represents Northern California's TV coverage.



wide circle coverage plus greater audience

Bars represent homes reached by KNBC, San Francisco . . . by second dominant radio station . . . by dominant TV station . . . and by circulation of Northern California's largest circulation newspaper. Actual figures (Nielsen) :—KNBC, night, 1,402,100 . . . 2nd station, night, 1,215,910 . . . Top TV station, night, 496,130 . . . Largest circulation newspaper (Standard Rate & Data) daily, 215,362; Sunday, 527,095.



make KNBC San Francisco northern California's No. 1 advertising medium

Represented by NBC Spot Sales. In the Southern States, by Bomar Lowrance and Associates, Inc., Charlotte, North Carolina and Atlanta, Georgia

round-up

John Swayze combines money-making with pleasure

Seems like some guys get all the breaks. Last month Arthur Godfrey collected his usual salary while lolling on the sands of Miami Beach and devoting a bit of time while there to his broadcasting and telecasting "chores."



Famous newscaster and family visit Chicago

Now it's John Cameron Swayze, famous newscaster, who seems to have found the magic formula.

Swayze and his family and a camera crew are busy touring the country making a series of films for *Vacationland America*, for the Fram Filter Corp. of Providence, R. I. With producer M. M. Steffee of VanSant Dugdale agency, Baltimore, the Swayze family is making a swing which will include New York City, New Orleans, Miami, San Francisco, Los Angeles, Yellowstone and other national parks, Grand Canyon and the Southwest, New England, Quebec, the Great Smokies, and the Pacific Northwest.

While making the Chicago leg of the tour, Swayze *et al* stopped in at the Chicago Visitor Center to consult Emerald Dalton (right, in picture) on the high spots in the Windy City. The Chicago episode will be aired on NBC TV on 14 June.

Series is not expected to put the transatlantic liners out of business but, at least, it will bring some of the "See America" travel folders to life. ★ ★ ★

Map of Pacific Coast states distributed by KNX-CPRN

Five thousand copies of a map which combines topography and market information have been distributed by KNX and the Columbia Pacific Radio Network.



Executives inspect market map of West Coast

Shown in the picture above are Burt Oliver (left), vice president of Foote, Cone & Belding, Hollywood, and KNX-CPRN Gen. Mgr. William D. Shaw.

County lines in the three coastal states are marked, along with figures which indicate the population of each county and the percentage of population to the total population of the three states. The 21 stations of the CPRN are also located on the map.

When national and local clients and agencies get the map they will have at their fingertips valuable data including population figures of the bigger West Coast markets, area-by-square-miles, sales figures. ★ ★ ★

Pulse food and drug study shows air advertisers tops

The 10th annual "Inventory of Food and Drug Products" conducted for the Joseph Jacobs organization by Pulse, Inc. made actual shelf checks in 1,560 homes in the New York area. It disclosed, in the food field, only three brand leaders have been dethroned since January, 1952: Maxwell House Instant Coffee jumped from third place a year ago to top spot, displacing Nescafé the long-time leader. Lipton Tea, on the upgrade for a number of years, succeeded in passing White Rose. In the salad and cooking oil field, Wesson took first place from Mazola. An indication of the air activity of the three new leaders may be drawn from the fact that each of them received an extensive writeup in SPONSOR during the past year.

In the drug lines, air-users showed the most noticeable gains. In the deodorant field the only brand to show a marked percentage increase in the past two years was Stopette. Among aerated shave creams (which, as a whole, are winning consumer acceptance), Rise is the #1 brand. Some of the other drug leaders include Bayer Aspirin, Phillips Milk of Magnesia, Anacin, Palmolive. ★ ★ ★

Local appliance dealer is enthusiastic radio booster

A. J. Collins Co., Norwalk, Conn., furniture and appliance store was selected as one of 20 firms permitted to compete in the electrical appliance category of the Brand Names Foundation's fifth annual Retailer-of-the-Year awards competition. Shown in the picture below are, left to right: Leo



Air advertising won dealer bid for award

Frank, general manager, A. J. Collins Co.; Jim Stolcz, president and general manager, WNLK; Frank Machovich, Collins' service manager; George Shield, manager of the store's appliance department. Frank attributes the store's success in boosting retail sales, and the distinction of being among the Brand Names finalists, to effective advertising on the local radio station. Store has been using one-minute saturation announcements on a yearly contract and a daily 15-minute noontime newscast consisting entirely of local news and notices. ★ ★ ★

WNEW uses 'copy cat' jingle to strike back at raiders

The New York independent WNEW (probably the most independent around), has come up with another novel gimmick. Bernice Judis, manager of what is probably the most-raided station in the country, decided to strike back at competition in a typically WNEW way — the jingle. Throughout the day and night listeners hear a group of 10-year-olds chanting "Copy cat, copy cat, copy, copy, copy cat; At WNEW we know one thing is true: Other stations copy us no matter what we do." Then an announcer cuts in with the theme of the campaign: "a carbon copy is never quite as good as the original." Closing jingle says, "Let them act like copy cats, believe me we're not sore—Because we got more listeners than we ever had before!" Live announcements plugging individual programs are rotated. Campaign will run indefinitely.

Briefly . . .

Credited wtih being a substantial factor in the decreasing juvenile delinquency rate in Pittsburgh's Hill District, WHOD's Mary Dee has found



Radio personality is community service figure

it necessary to hire the largest auditorium in the area for her Saturday afternoon *Teen-Age Matinee.* Social workers have acclaimed the plan as providing healthful recreation for hundreds of teen-agers.

* * *

Listeners to WGY, Schenectady, helped the station celebrate its thirty-first anniversary recently. Winners (31, naturally) of a contest to tell their favorite radio program received an overflowing basket of products advertised on the station. There were 55 drug and toilet article items and 33 different food products in each basket. Products of spot and network advertisers were included.

(*Please turn to page* 91)

they came! they saw! they BOUGHT!

DREWRYS LIMITED U.S.A. INC.
SOUTH BEND, INDIANA

Mr. Mort Sherman
Station WBNS-TV
33 N. High Street
Columbus 15, Ohio

January 27, 1953

Dear Mr. Sherman:

I just received your letter of January 20 relative to the merchandising activities of Station WBNS-TV on our "Telesports Digest" Program.

After reviewing the samples you enclosed, I'll say you've done an outstanding job on our behalf. This type of merchandising tie-in, plus the obvious interest and attention of the station and its personnel, is most impressive to me.

We at DREWRYS certainly appreciate the excellent co-operation we are receiving from your station. We earnestly believe that our association with such a promotion merchandising-minded organization is bound to prove beneficial to us.

Again, many thanks for the samples and keep up the fine work.

Sincerely yours,
DREWRYS LIMITED U.S.A. INC.

L. D. Fairbairn
Advertising Manager

WBNS-TV, the Nation's Number 1 Test Market Station.



Typical of the action packed Telesports Digest as seen weekly on WBNS-TV . . . thoroughly promoted and merchandised by a well-rounded, comprehensive program, indicative of the sales follow through accorded all sponsors on WBNS-TV.

wbns-tv
COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street
REPRESENTED BY BLAIR TV

WHEN TELEVISION



gives complete coverage

BECAUSE

ITS POWER IS NOW A FULL 190,000 WATTS

REACHES 26 COUNTIES IN THE HEART OF NEW YORK STATE WITH A POPULATION OF OVER TWO MILLION!

SEE YOUR NEAREST KATZ AGENCY

WHEN TELEVISION SYRACUSE

CBS • ABC • DUMONT
A MEREDITH STATION



agency profile

Robert H. Otto

Chairman of board & president
Robert Otto & Co.

Psychologists tell us that a person works at peak efficiency when he enjoys his work. Imagine, then, how efficient Robert Otto must be: His favorite hobby is travel and his business calls for massive doses of globetrotting.

As top man of an agency which specializes in international advertising, Otto has to keep world market conditions at his fingertips. And he's the kind of a fellow who believes that experience is a lot more valuable than research. On the subject of research, he told SPONSOR: "What many people fail to realize is that one of the main characteristics of a Latin American is his politeness. Consequently, when a pollster quizzes these South Americans they will bend over backwards to give him the answers they think he wants to hear."

Evidently quite a few people have faith in Otto's opinions. His client list reads like a blue book: duPont, General Motors, Miles Laboratories, Remington Rand, Campbell Soup, U. S. Rubber, and Standard Brands, among many others. To service the foreign advertising of these clients (who will spend about $5,000,000 this year), Otto maintains offices in Canada, Mexico, and Brazil and is associated with 50 agencies around the world.

Seven years ago radio accounted for less than 15% of his billings. Today, close to 50% goes into radio and TV.

Otto says this of the growth of TV in Latin America: "You had to stay pretty close to the situation in radio, but it's even more necessary in TV. That's why we stress our 'balanced control' in which we combine a home office operation with in-the-market control."

Many advertisers still believe that foreign advertising is just a matter of language, but Otto says, "A good basic copy appeal will work practically anywhere but you've got to know how to present it. That's why we'd never think of merely translating a client's domestic copy. Our approach is specifically tailored to a particular market."

Born in Everett, Wash., Otto graduated from the University of Washington, did publicity in Hollywood, and worked his way to Europe as a seaman. His two years there convinced him that the field of export advertising was wide open. He got into the field in 1929, opened his own shop in 1946, and has been growing ever since. When not traveling, he lives in Pelham Manor, N. Y. ★★★

ANOTHER FEATHER
in the Chief's bonnet...



BRAVES BASEBALL
on
WEMP

Five years ago, WEMP became a top-flight, full-time independent radio station with 24 hours of music, news and sports.

On WEMP, the disc-jockey personality, the real air salesman, came into his own with names like "Coffeehead" Larsen, Robb Thomas, Bill Bramhall, Tom Shanahan, Joe Dorsey and Chuck Phillips. A four-man round-the-clock news staff, headed by Don O'Connor, was set up to provide the latest local news, FIRST.

Ten years of Brewer baseball became the springboard for play-by-play coverage by Earl Gillespie of Marquette University Football, University of Wisconsin and Milwaukee Hawks basketball.

Milwaukee found MOST of the things it wanted MOST of the time on WEMP—and responded overwhelmingly. Advertisers, local and national, seeking larger, more constant ratings, found up to twice the audience of net stations on WEMP per dollar spent.

WEMP became the number one Milwaukee radio buy. All departments were expanded with greater emphasis placed on public service and community affairs. More powerful FM service and extensive TV preparations followed.

These efforts won recognition in 1952 when WEMP was named to broadcast all Green Bay Packers games with Earl Gillespie feeding a 38-station network.

Now, the Miller Brewing Company has selected WEMP's Earl Gillespie to broadcast all the Braves Baseball games, again feeding a state network.

As the past blends with the future, it's clear that in Milwaukee more people listen to . . . more advertisers buy . . .

WEMP
DIAL 1340
WEMP-FM
93.3 MG



MILWAUKEE

HEADLEY-REED
National Representatives

AMERICAN CHICLE

(*Continued from page* 31)

• Spot TV backs this up with announcements, shows, and participations in a varying number of markets. According to *Rorabaugh Report,* the number of markets was 44 during the third quarter of 1952, 30 during the fourth quarter, 37 during the first quarter of 1953.

• Spot radio spreads the word around in non-TV areas. Chicle is currently using announcements in 200 scattered markets.

• During 1951-'52, Clorets was also on ABC Radio's Pyramid Plan along with other Chicle products. Chicle has also used NBC's Tandem and CBS' Power Plan for its established brands but is no longer in network radio.

Chicle's withdrawal from network radio is explained by a Chicle executive as follows: "Our feeling was that network radio couldn't give us what spot coverage could. We wanted to hit the markets where we didn't have TV and with network you usually have to take some markets you don't want. Since we already had network and spot TV, it meant that we were spending money—more than we could afford—to reach people in the same market with both radio and TV. We are not sorry we used the various radio network package plans. We felt they helped us reach a lot of people, but the circumstances called for a switch in our buying of time."

Chicle's last radio network package —the CBS Power Plan—was bought during the last quarter of 1952. The money released went into spot radio and various TV purchases.

In its network TV purchases for Clorets, Chicle has jumped around a bit. *Rocky King,* however, has been used ever since Clorets gum became nationally distributed, which was early in the fall of 1951. It was introduced the previous May.

Rocky King is one of Du Mont's stable of low-cost crime thrillers. SPONSOR estimates it cost Chicle in the neighborhood of $475,000 last year. SPONSOR's 1952 estimate of production costs for the show was $6,500 weekly, of which Chicle pays half. Gross time charges for a quarter hour, during 52 weeks, came to nearly $387,000, according to P.I.B. That figure rates Chicle a 20% time discount at DTN.

The show reaches a good audience, considering its competition. Nielsen figures show it reached 3,660,000 homes during the last week of February 1953. That represents a rating of 21.8. The show runs against Fred Waring on CBS TV and the alternate *Philco* and *Goodyear TV Playhouse* on NBC TV.

Chicle started pushing Clorets on *Date with Judy* at the beginning of this year, but it is not the first time the firm has used the show. Last year Chicle bought it through July to early October on 43 to 48 stations as a commercial vehicle for nearly all its products. Like *Rocky King, Date with Judy* is a good bet to ride through this summer. Assuming an average of 50 stations, 52 weeks of *Date with Judy* will cost Chicle about $1.5 million, without taking into account any summer program contribution by ABC.

For the two weeks during the end of February and the beginning of March this year, the show averaged an audience of 4,829,000 homes, according to Nielsen. The percentage rating was 25.2. The show is opposite Perry Como and Doug Edwards on CBS TV, *Those Two* and *Camel News Caravan* on NBC TV.

Other TV network shows that have carried the ball for Clorets were (1) Jackie Gleason (a temporary exception from Chicle's policy of avoiding high-priced video entertainment) on CBS TV during the last quarter of 1952, (2) *Saturday Night Dance Party* on NBC TV through July and August 1952 on 46 stations, and (3) *Twenty Questions* on a 25-station Du Mont hookup for the first 13-week cycle of this year.

Russell Harris, Chicle's ad manager, told SPONSOR that Chicle had not originally intended to buy into Jackie Gleason. Plans to go into another participating show went awry when one of the existing sponsors balked, for product-conflict reasons, at having Chicle share the time. Since Harris wanted to keep a strong TV position for Clorets, he bought 13 weeks of Gleason. It was dropped at the end of the year because of its high cost and the fact that the coverage was not what Chicle wanted. (Gleason was on only 30 stations at the time, not being able to fight NBC TV's *All Star Revue* in many of the one-station markets.)

With all this diversity of programs, Chicle has used just one basic selling



theme and one basic film commercial for both the chlorophyll gum and mints. This is the well-known "kissing sweet" commercial, in which, by this time, the young couple have kissed each other with boxes of Clorets in their hands more times than anyone would want to count.

Naturally, with Clorets sales doing so well, Chicle has not seen any reason to change this basic TV commercial. There have been minor changes in the photography and copy to adapt the gum commercial to the mints, and there have also been other slight variations. But the commercial is pretty much the same as it was when first used in 1951.

Chicle's present pushing of Clorets may tend to blur the fact that its established brands, such as Chiclets, Dentyne, and Pepsin, represent, by far, the bulk of its business.

Air spending for these brands is currently light compared with Clorets, and is all in spot. Radio announcements are used in 65 non-TV markets, primarily for Dentyne. According to *Rorabaugh Report*, here are the number of TV markets used during the past three quarters:

Third quarter, 1952 — Beeman's Gum, 6.

Fourth quarter, 1952 — Beeman's Gum, 8; Crawford's Cough Gum, 5, all in New York State.

First quarter, 1953—Beeman's Gum, 21; Crawford's Cough Gum, 6.

Between the years 1937 and 1951, Chicle had only three network radio shows. Most of the air money went for radio announcements. But in 1951, Chicle, coached by Sullivan, Stauffer, Colwell & Bayles (which handled its regular gum brands), plunged into network radio with a bang.

Starting in July 1951, Chicle bought ABC's Pyramid Plan. Chicle used participations in three of the six Pyramid programs per week. Most of the commercials were for Chiclets. Programs included *The Fat Man*, *The Casebook of Gregory Hood*, *Top Guy*, *The Sheriff*, *Defense Attorney*, and *Stop the Music*. In 1952 Chicle cut down on its Pyramid buys but stayed with *Stop the Music* until June.

The gum company also bought a five-minute Will Rogers show on ABC. On twice weekly at 5:55 p.m., the program featured recordings of the late humorist's radio programs of the '30s. Show started in October 1951 and ended in January. For the '51-'52 season, Chicle had another five-minute segment on Mutual: *Bobby Benson*. The firm wrapped up its 1951 buys with NBC's Operation Tandem, which consisted at that time of *The Big Show*, *Martin & Lewis*, and *Mr. Keen*. Chicle remained in Tandem until April 1952.

In the summer of '52, Chicle went over to CBS, bought two participations in the net's Power Plan. It continued with the regular winter-season Power Plan—participations across the board in *FBI in Peace and War*, *Mr. Keen* and *Meet Millie*—during the last 13 weeks of last year.

With the dropping of the CBS package, Chicle also dropped SSCB, turned over its entire account to D-F-S, which had been handling Clorets. Outside agency sources say the prime reason for SSCB's losing the account was that with Chicle spending most of its ad money on Clorets, SSCB was left with little to do. Now handling Chicle at D-F-S are Ray Cabrera, assisted by Allan Gavan, for Clorets, and Gordon Johnson, seconded by Alan S. Perry, for the other brands.

Selling gum is not quite like selling a gum deodorant, but there are some

you may not always
HIT THE TARGET



but it's always a bull's-eye
WHEN YOU SPECIFY... WIKK AM
ERIE, PA.

Yes, your sales arrow hits the target in Pennsylvania's Third City when you have WIKK carrying your advertising message. It's the station that more people listen to. Check the Pulse survey!



★ RADIO
★ TV
★ NEWSPAPER

National Representative
H-R Co.

an EDWARD LAMB Enterprise

New York Office, Hotel Barclay—Home Office, 500 Security Bldg., Toledo, Ohio

similarities. The chewing gum market consists mostly of people between 15 and 35. Clorets, too, is sold to young people. The fact that the couple in the Clorets TV commercial is young is no accident, for it is the young adult who worries most about what his best friend won't tell him.

Both Clorets and chewing gums can be put in the impulse-purchase category. This fact is one of the explanations for Chicle's buying of tandem-type network shows. In selling products which are bought on impulse, the important thing is to reach as many different people as possible with mentions of the brand name.

Tandem, Pyramid, and the Power Plan were ideal vehicles for this kind of selling. They are not only among the lowest cost-per-1,000 buys in network radio, but by spreading the commercials over different nights, the advertiser can reach a larger unduplicated audience than he can with one show. The tandem advertiser may not reach each home as many times as the advertiser with, say, three commercials on one show, but then he is not as interested in multiple exposure as he is in unduplicated homes.

The differences between selling gum and a gum deodorant are more obvious. Straight chewing gum is sold for pleasure, to relieve tension, to slake thirst, to exercise the gums and the jaw, to help clean teeth. Clorets gum *can* be sold for these reasons, but who would pay 15c for that alone? The fact that Clorets was able to break through the five-cent price line, which has been so stratified for years that it is almost an institution, testifies to the strength of the anti-bad breath lure and is a clear indication that Clorets is a mouth deodorant first and a chewing gum only incidentally. (It might be pointed out that Chicle also leans toward the drug side of the business with its Crawford Cough Gum.)

Nevertheless Clorets is a chewing gum, and some people just won't chew gum. That is probably the major reason for Chicle's introduction of Cloret mints. This is a direct break with the merchandising of chewing gum, but it is not a break with tradition at Chicle. The firm had been in the lozenge field before.

All of which points up the fact that Chicle is up to its jaws in the chlorophyll business. So far, it has been a pleasant experience, although there have been rumblings of danger. A spate of anti-chlorophyll articles in U. S. magazines as well as *The British Medical Journal* has given the jitters to some of Madison Avenue's chlorophyll accounts. (All told, there is about $20 million in radio and TV chlorophyll billings at stake.)

Chicle seems to be more aware of the misuse of chlorophyll than most advertisers. It has sponsored university research on chlorophyll, is aware that any chlorophyll-containing substance will not necessarily do a good deodorizing job, and that deodorization will not necessarily occur under any and all conditions. Chicle's Dr. Robert Heggie believes the effectiveness of chlorophyll derivatives varies with the raw material, processing, the way it is incorporated into the product, and the amount used. Chicle's sponsored research indicates that its chlorophyll gum is more effective in reducing breath odor than chewing gum, flavored or unflavored, without chlorophyll. To push its side of the chlorophyll argument, Chicle uses the public relations firm of Robert Taplinger Associates, with Jerry Allen the account man.

Chicle knows there is a lot to be learned yet about chlorophyll. Just how much the company is depending on its chlorophyll products, no one outside Chicle knows. The firm is much more interested in selling gum than talking about it. Board Chairman Thomas H. Blodgett and President Philip L. Becker are men of few words—publicly, anyhow.

It's probably safe to say that Chicle would like to displace Wrigley as Number One in the business. Chicle was on top before, back around the turn of the century when it was created by Charles R. Flint, who merged Adams & Sons Co. with a number of other chewing gum firms. It was subsequently passed by Wrigley and, later, Beech-Nut. By 1942, Chicle was down to a 15% share of the chewing gum business, compared with 60% for Wrigley and 20% for Beech-Nut. Chicle began coming back in the late '30s and by 1951 its share was up to 24%. ★ ★ ★

EHLERS' SPOT DRIVE

(*Continued from page* 35)

in the New York City area.)

The campaign is particularly successful, Edwin Ehlers believes, because it hits most of the firm's potential customers much harder than can the print media.

Ehlers explains, "The average housewife turns her radio on in the morning, generally keeps it tuned in during the day while she does her chores. On the other hand, if she's got housework to do, she isn't likely to go outside, buy a newspaper, and then return."

The daytime announcements on TV include participation in *Food for Thought*, WABD; *Between the Lines*, WNBT; *Kitchen Kapers*, WABC-TV, all New York. Ehlers' first TV sponsorship, in 1950, was of a series of post-mortems to 79 Brooklyn Dodger home games over WOR-TV, New York.

The Albert Ehlers, Inc. line actually includes coffee, both regular and instant, as well as tea, rice, and condiments. However, 100% of the firm's annual budget goes for coffee since the remainder of the line accounts for only one-third of total sales.

The company was founded in 1893, started out as a small operation in Brooklyn. Three generations of the family have carried on the business since then.

In 1920, the firm moved to a 200,-

We Have Realized a
Nice Increase
In Our Sales

In a recent letter, Loft Candy Shops reports, "We have realized a nice increase in our sales in the past six weeks. We feel this is entirely due to the splendid way in which you have handled our promotions and general publicity."

National Spot Advertisers Take Note!

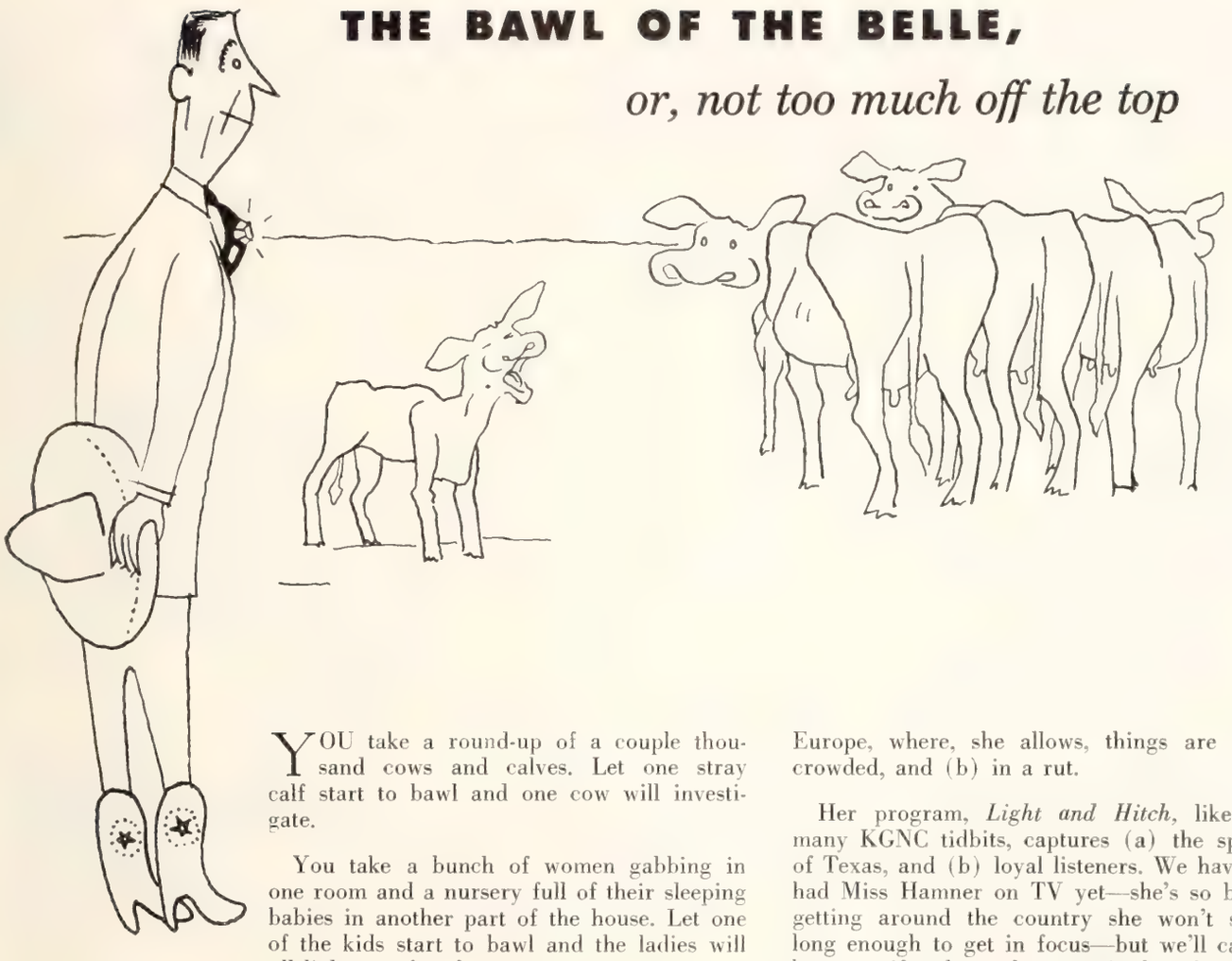
Syracuse merchants know what keeps their cash registers ringing. That's why they continue to advertise on WSYR in record volume. WSYR gives them up to 239% more daytime audience families than other local stations according to SAMS and Nielsen.

Write, Wire, Phone or Ask Headley-Reed

WSYR SYRACUSE 570 KC
NBC Affiliate in Central New York

THE BAWL OF THE BELLE,

or, not too much off the top



YOU take a round-up of a couple thousand cows and calves. Let one stray calf start to bawl and one cow will investigate.

You take a bunch of women gabbing in one room and a nursery full of their sleeping babies in another part of the house. Let one of the kids start to bawl and the ladies will *all* light out for the nursery.

We draw no conclusions from this. We wouldn't say that cows are smarter than women — we know what side our bread is buttered on. Furthermore, our Miss Laura V. Hamner would beat the tar out of us if we made any cracks. She's past 80, recently completed the 500th consecutive broadcast of her program about high plains personalities, knows as much Texas history as J. Frank Dobie, and just got back from a trip to Europe, where, she allows, things are (a) crowded, and (b) in a rut.

Her program, *Light and Hitch*, like so many KGNC tidbits, captures (a) the spirit of Texas, and (b) loyal listeners. We haven't had Miss Hamner on TV yet—she's so busy getting around the country she won't stop long enough to get in focus—but we'll catch her yet, if only to hear again her favorite story. It's about a cowhand, complete with Stetson and full snoot, who stumbled into a barber's chair and demanded a haircut. "Please take off the hat," said the barber. "Oh, 'scuse me," he replied. "Didn't know they was ladies present."



REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY

000-sq.-ft. plant in Brooklyn where the imported products are processed, refined, and packaged, and coffee is roasted and blended. Ehlers today says it has 85% distribution in New York, New England, Pennsylvania, Connecticut, New Jersey, Florida.

Advertising entered the picture in 1926 when the firm retained S. T. Seidman & Co. as its agency. Weiss & Geller took over the account in 1940, and Erwin, Wasey & Co. became its agency in 1951, a year before the switch to Dowd, Redfield & Johnstone.

One of the major changes following the shift to DR&J was a redesigned Ehlers package.

The firm felt a need for a new container, "geared for today's selling," and suitable for attractive presentation on TV. It wanted a package that would compete favorably with other brands on a "crowded shelf shrieking with competition," according to Edwin Ehlers. Other requirements shaped up as follows: The product name must be legible and reflect product's quality.

But there were a few drawbacks to making a really drastic change. Over the years, the Ehlers package had built up a certain amount of recognition and followers. The coffee had been pictured in its old container for quite some time in firm ads. Would the company be justified in tossing its accumulated consumer familiarity out?

The final solution was a compromise between the old package and a startling innovation. The major portion of the can is still blue: brand name lettering was altered for easier readability; the red portion of the package was considerably reduced. Thus the new package has at least a speaking acquaintance with the former one, but modern design makes it more attractive to consumers and TV viewers.

Ehlers' efforts to merchandise its product to grocers and consumers at the point-of-sale have been consistent throughout its history. The firm recently held a contest among grocers for the best display of Ehlers coffee. Over 2,000 retailers entered, and Ehlers handed out $1,500 in prizes to 30 winners. In addition, it makes available posters and other display pieces.

Ehlers is among the top three coffee sellers along the Eastern Seaboard. Its chief competitors, Maxwell House and Savarin, are also heavy air users.

Maxwell House shares sponsorship with other General Foods products over CBS Radio and TV networks. On TV, it has *Mama* and *Red Buttons*. Its radio programs are *Wendy Warren and the News*, and *The Second Mrs. Burton*.

TV takes the biggest chunk out of Savarin's ad budget. It sponsors *Bob Wilson and the News*, WNBT. It also uses announcements adjacent to such programs as Authur Godfrey's WCBS-TV show and *The Kate Smith Hour*, WNBT. Its sole radio program is *New York Closeup*, WNBC. The latter has been important to the firm through extra merchandising support. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"All of us know that today's mass communication media live by advertising. What is more, they are kept free and impartial by it. Corruption amongst newspapers and broadcasting stations exists only in those areas where they must depend for revenue upon subsidy from government or pressure groups."

T. J. ALLARD
General Manager
CAB, Toronto

★ ★ ★ ★ ★ ★ ★ ★

KVOS-TV CHANNEL 12
KVOS 1000 WATTS 790 K C
KPQ 5000 WATTS 560 K C
ABC Network



Here's 55.4% of WASHINGTON STATE'S CASH FARM INCOME

Represented by
Robert Meeker Assoc., Inc.

HOMEMAKER SHOWS

(*Continued from page* 38)

The most predominant length for homemaker shows is the half hour. At least 55% of the programs covered in the survey came under this heading. Next in popularity is the 15-minute size, which accounted for 22% of the programs. Most of the others ranged between a half hour and a full hour. Few were shorter than a quarter hour in length of time.

3. Content & commercials: Nearly nine of 10 local TV shows of the homemaking variety feature cooking, plain and fancy, as the chief subject matter of the program. More than 50% of the programs deal exclusively with cooking, Lawton's survey shows. Often, in these kitchen-appeal shows, dietetics makes an appearance.

The "general" type of homemaking show also goes in strongly for advice on the care of household furnishings (cleaning a rug, for instance) and tips on caring for household equipment (polishing a toaster, or else checking on worn electrical cords).

Since housewives—thanks to years of conditioning by all ad media—are conscious of their appearance, the subject of personal grooming provides program material for about half the homemaking programs on the local TV air. Fashions and clothing, oddly enough, are a big item on only about 4% of these shows. Child care, too, appears as a frequent topic on about a third of the programs surveyed.

Most of the homemaking programs, as might be expected, center around a particular personality who is an authority on the subject. And the "authority" is almost always a woman.

She makes generous use of the demonstration technique accompanied by a running commentary. If she has a guest (who is likely to be either an specialist on a subject, like a chef or a psychologist, or else a famous person), the program usually takes the form of an interview or discussion.

The star of the show is usually the chief salesman. Some 90% of the shows replying to Lawton's survey indicated that the commercials were chiefly done by the "demonstrator," although about 63% also used a station announcer either alone or in combination with the demonstrator to handle commercials. Only about one out of 10 shows indicated that it made

Vic RADIO PROFIT Diehm Says:



I'm Mighty Proud of My Helpers!

Take ZEL here at the mike. He represents WAZL in Pennsylvania's Highest City, Hazleton. ZEL has consistently delivered 70% of the listening audience to advertisers on WAZL. If you want the Hazleton trading area, you have to buy WAZL! No other station can deliver it to you.



OL is in control of that aggressive WHOL station in prosperous, progressive Allentown, Pa. Serving a trading population of nearly a half million people,who tune in WHOL for good diversified programming. In a 6-station area WHOL is the buy.



WID hails from WIDE in the twin cities of Biddeford-Saco, Me., a prosperous textile manufacturing center and the leading resort area of the state. WID has a WIDE variety of sales records that have played a melody in money for the advertiser.



LEM puts his talents to work at WHLM, that powerful 1,000 Watt station in Bloomsburg, Pa.,covering a prosperous manufacturing and farming area, WHLM leads all other daytime stations by a huge margin. This will be the 6th year in succession for major league baseball.



WAZL HAZLETON, PA. NBC-MBS (Represented by Robert Meeker Associates).

WHOL ALLENTOWN, PA. CBS

WHLM BLOOMSBURG, PA. (Owned and Operated by Harry L. Magee).

WIDE BIDDEFORD-SACO, ME. MBS-YANKEE (Promotion Rep. Robert S. Keller).

any extensive use of filmed TV commercials on the show.

4. Who uses them? According to Educator Sherman Lawton, his study gives "a fairly representative view of the types of sponsors of homemaking programs." Here are the basic classifications, as turned up by the survey:

CLASSES OF SPONSORS OF TV HOMEMAKING SHOWS

TYPE	MENTIONS
Foods & food products	113
Retail or local	28
General household	27
Appliances	17
Cosmetics and shampoos	5
Miscellaneous	14

As can be judged from the list above, food sponsors are the biggest single category of clients in the TV homemaker field. (See box, p. 37 for the names of some leaders.) By types —and in order of mention—the specific foods named were: biscuits, dairy products, sea foods, frozen foods, bread and bakery products, salad oils and dressings, flour, macaroni, orange juice, crackers, desserts, tea, coffee, margarine, fruit juices, spices, meat sauces, and fruits. Also mentioned were such ingredient or condiment products as: marshmallow fluff, sugar, cake fillings, beans, pickles, rice, peanut products, and meat products.

Interesting additional point: According to Lawton, "Nationally advertised products form the bulk of advertising in homemaking programs."

Local sponsors—second largest category, after foods—are usually large retail outlets like department stores, or else are dairy firms. Utility firms, clothing and furniture stores, drug stores and beauty parlors were also mentioned among local merchants who use TV homemaker shows.

The balance shifts back to national advertisers again in the category of "general household products," which is nearly as large as the local retail section of sponsors.

Mentioned specifically were: soaps and detergents, window cleaners, starches, cleansers, water softeners, floor cleaner, wax, plumbing cleaner, air purifier, utensils, mops, window blinds, paint, paper shelving, and paper toweling.

About one out of 10 homemaker shows carries appliances advertising, often a co-op through retail outlets, appliance stores, utility companies, and so forth. The appliance types include: washers, furnaces, water heaters, and gas and electric ranges.

Other types of sponsors — apart from these majority leaders—ran all over the lot. Such diverse items as banks, health insurance, magazines, cough syrup, soft drinks, fashion clothing, aprons, fabrics, and hats were mentioned as representative.

5. How to use them: As gathered by SPONSOR editors in interviews with several producers, commentators, salesmen, and others closely connected with the field of TV homemaker shows, here is a group of basic tips in getting the most value from this brand of TV show:

A. Buying Tips. As Lawton's study indicates, TV homemaker shows are primarily based around food and kitchen problems, with side excursions into personal grooming, household maintenance, child care, and the like. Sponsor types seem to follow this breakdown closely, both in terms of national and local advertisers, the study reveals.

TV homemaker shows are therefore open to consideration primarily by manufacturers of food products. Since commercials and food demonstrations are usually live, a food sponsor is thus assured of having his commercials reach a receptive home audience of housewives with maximum impact, as well as maximum integration into the program format.

However, TV homemaker programs need by no means be confined solely to food advertising as an air vehicle. As Lawton's study shows, homemaker programs often take time out to explore other items of interest to women, just as a woman's magazine strives for balance of features. Therefore the "editorial setting" of TV homemaker programs is quite harmonious—as the classifications of sponsors indicate—with non-food items, drug products, appliances, and so on.

As one station rep salesman put it to SPONSOR:

"I find that clients who use any of the women's-appeal magazines to any sizable extent very often get results as good—or better—with a series of TV homemaker shows."

Incidentally, costs among TV homemaker shows are quite reasonable. Almost all are aired in daytime slots,



and thus sell at daytime TV rates. Discussion with station reps yielded average of about $50 per participation, less if a discount structure applies. Costs ranged from a low of about $35 for a participation to around $100.

B. Commercial tips. Even if a sponsor could arrange for a series of read-from-copy commercials (some stations won't take them) on TV homemaker shows, performers advise against such a process.

One TV homemaker, whose show (*Sally Smart's Kitchen*, WOR-TV New York) was included in Sherman Lawton's study, told SPONSOR:

"In two years on the air with my present show, we've had plenty of sponsors, but I've never done a 'canned' commercial. Why? In an ad-lib show like mine, I think the change of pace from the relaxed style of a demonstration to a brisk recital of agency-written copy would stand out like a bandaged thumb. The commercial, I feel, should fit neatly into the format and mood of the show."

Another typical comment came from a lady homemaker (*Susan Adams*, WABD New York) who has had nearly 20 years of both radio and TV homemaking shows behind her:

"I would certainly recommend that agencies brief the performers on TV homemaker shows, either in person or by mail, on the main selling points of the product. Then they should let the performer do the commercial in the way she thinks best. Of course, an agency has to put a lot of faith in a performer this way. But most of these girls are old hands at it and command the same kind of audience loyalty as Arthur Godfrey. A live, informal commercial on this type of program is the only real way to maintain sincerity."

What should a sponsor do exactly? This was the consensus:

The sponsor should see that the distaff stars of homemaking programs he is using are supplied with adequate samples of the product, full details for proper product use (including sample recipes and unusual uses), and some information about how the product is grown or manufactured.

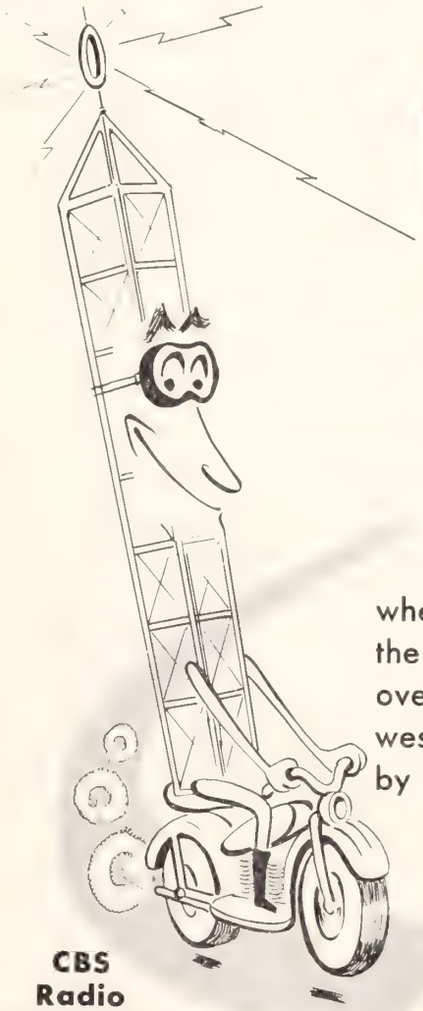
Fact sheets, performers feel, are better than written commercials. And if commercials must be written out, radio-style copy is better than TV scripts. It's less trouble to study.

If a sponsor wants to get cross-plugs between media (such as a recipe due to appear in color ads in women's magazines), he should keep TV homemakers informed well in advance and supply tear sheets of the ads. Also performers should be briefed regarding special grocery promotions, premium deals, and so forth.

If a sponsor wants to check on how his commercials are being handled, the best way is to watch a homemaking show on the air, or view a kinescope recording. Straight transcribed recordings, like radio airchecks, are useful in evaluating the audio portion of commercials, if kinescopes are too expensive.

Above all, performers told SPONSOR, clients should hold a light rein on their TV homemaker shows. "I can do a wonderful selling job," said one young star of a homemaking show, "when I know I'm not being pushed!"

6. For the future: There's every reason to think that TV homemaking shows, both the kitchen stove variety and the "woman's page" type, will be around indefinitely. Basic formats,



Wherever you Go there's Radio

You ride with the winner when you ride with WGR . . . the most listened-to station all over Western New York, Northwestern Pennsylvania and nearby Ontario.

For example: WGR's vivid broadcasts of baseball, basketball, football, plus all-around sports coverage win top audiences throughout the year.

CBS Radio Network

WGR 55

BROADCASTING CORPORATION

Leo J. ("Fitz") Fitzpatrick
I. R. ("Ike") Lounsberry

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

however, are likely to change.

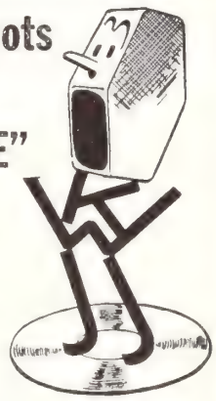
A good deal of criticism has been leveled at homemaking shows by viewer panels (such as that of Market Research Foundation, Inc.) who have stated that TV homemaking shows are often "repetitious" or "lack entertainment value." Busy housewives have also griped that many homemaking shows are aired at a time (usually, around noon) when it is difficult to find time to watch them with any concentration.

Local station managers, alert to the shifting winds of viewer opinion, are striving in many areas to revamp homemaking shows to retain the basic instructive appeal while adding a strong dash of showmanship.

One enterprising packager on the West Coast, Chet Swital, has even concocted a new blend of cooking and entertainment. His show, *Tid-Bit Time*, is designed—not as a daytime vehicle—but as a late-night program for people who like to raid the refrigerator before bedtime.

But even if TV homemaker shows undergo revamping in the near future, their appeals—and selling abilities—are likely to remain basically unchanged for advertisers for a long time to come. ★ ★ ★

KWJJ Spots "WORK OVERTIME" on your Portland Sales Job



You get more than spot announcements on KWJJ—Portland's "Family Station". You get special promotions, a product merchandising service and sales demonstrations — selling aides that build extra sales without extra personnel on the territory. It has worked for other advertisers—write for data on how you can put it to work for your product.

KWJJ

Studio and Offices
1011 S.W. 6th Ave.
Portland, Oregon

Nat'l Reps. — WEED & COMPANY

AMERICAN AIRLINES

(*Continued from page* 33)

concrete developments. CBS Radio Spot Sales had quietly checked with five owned-and-operated CBS outlets—WCBS, WEEI, WBBM, KCBS and KNX—and a key affiliate, WTOP, and was ready to discuss time and talent costs for a series of post-midnight shows. Everything from an all-night program of super-classics to a nocturnal jazz concert had been proposed.

Although American Airlines is famous for its willingness to take a chance on a new idea, AA's C. R. Smith doesn't like to go off half-cocked on a project. A sample one-hour record show was taped at New York's WCBS. It wasn't what AA wanted. Six more shows were taped before the present program formula was developed, and before AA actually signed a contract. Meanwhile, every available CBS announcer was tested in taped or live auditions.

When the contract was signed last month, it proved to be a corker. Convinced that it had the right time slots and the right program format, AA made a deal for the largest single block of radio airtime in broadcasting history—30,000 hours over a three-year period in six markets. The cost for time and talent: an estimated $2,500,000. Starting date: 13 April.

Measured off against the minimum potential audience, AA has an eye-opening advertising efficiency. Within the "intense service area" (roughly, a 50% cut-off on coverage maps), CBS calculates that there are about 11,500,000 radio families. Also, according to CBS, nearly 2,000,000,000 "commercial impressions" will be made by the six all-night shows in the next three years. This gives AA a potential cost-per-advertising-impression of about $.001. Giving printed media every possible benefit of the doubt, newspapers and magazines don't come within airline distance of that figure.

The midnight-to-dawn (five and one-half hours) shows also deliver plenty of advertising coverage to the sponsoring airline. By a conservative CBS estimate, something like 80% of American Airlines sales territory is within easy reach of the six CBS outlets. Four of the five AA geographic sales regions (Boston, New York, Chicago, Los Angeles. Exception: Dallas) have an after-midnight radio show operating in the key terminal city.

In a sense, AA's six all-night shows are a sort of "network" coverage of its market, just as Barbasol's 1947 venture on 14 big stations—using the hour between 12 midnight and 1:00 a.m. six nights a week—covered over 85% of Barbasol's U.S. market.

The resemblance of AA's multi-market spot shows to a network operation doesn't end with wide coverage. The commercial and program planning is done with a near-national, rather than local, target in mind.

At first glance, this looks like an impossible or impractical task. Radio experts for years have warned that local tastes in recorded-music shows and local disk jockeys vary widely. Results of carefully planned spot radio campaigns would seem to prove that even radio commercials have to be tailored to the requirements of individual markets if a sponsor wants optimum results from the campaign.

Yet AA and CBS have managed to side-step this problem with a series of methods and compromises that make up an object lesson to all air advertisers in the proper use of after-midnight programing.

Here's how the six all-night shows—on WCBS, New York; WEEI, Boston; WBBM, Chicago; KNX, Los Angeles; KCBS, San Francisco; WTOP, Washington, D. C.—are handled for American Airlines:

Program policy: The problem which faced AA and CBS from the beginning was to find a type of program which would have the widest possible appeal in the greatest number of markets. Certain types of shows—like the chatter-and-records programs aired from several New York restaurants—have strong local appeals, but would be difficult to plan for a series of markets. Tastes in popular music vary considerably by sections of the U.S.; New Yorkers shudder at the hillbilly tunes that are popular in the Southern part of the country, for example.

Finally, after a considerable amount of back-and-forth discussion between CBS and the R&R agency, a decision was made. The shows would be of a music-and-news nature—but the music would consist, not of popular *Doggie in the Window* recordings, but of classical and semi-classical melodies.

CBS and AA had plenty of solid research to back up such a move. For over a year, WNBC—New York flagship rival to WCBS—had been airing

a fairly "heavy" all-night show of classics called *Music Through the Night.* It had been, and still is, a very successful venture, with a client list of participating sponsors ranging from Bulova to Ronzoni. Listeners all over the country—and as far away as New Zealand—dial the show, and write effusive letters of praise.

Another signpost that CBS and AA were on the right track was afforded by the sale of recorded music. With the advent of the LP records less than five years ago, the nationwide business in classical and semi-classical took a tremendous leap upward, and now amounts to more than $30,000,000 annually. The chief after-effect of the LP's has been to make the public more music-conscious, and to spur interest in radio musical shows of a concrete nature on the part of listeners.

And, the boom in classical music has been nationwide. One of the country's leading record retailers, Sam Goody, whose New York store does a $3,000,000 retail-and-mail-order business in long-play records, told SPONSOR in a recent interview:

"The public's taste in classical and semi-classical music is surprisingly uniform throughout the whole country. There seems to be very little in the way of 'sectional tastes,' unless you say that big-city music lovers are somewhat more sophisticated in their tastes than our small-town customers. People don't seem to tire of the old favorites either. Popular tunes come and go, but every day we get new orders for the classical standards like *Nutcracker Suite* and Rachmaninoff's *Second Piano Concerto.*"

The result of all of the checkups was a musical format which AA is now using in all six of its markets. Here's how Ernest Hartman, who produces the "blueprint" all-night show for AA on New York's WCBS, explains it:

"We're taking a real middle-of-the road approach in music. You might even call it the lowest common denominator. It's music almost everybody likes. I'm sure we're building a loyal audience among stay-up-laters, while stealing audiences from the existing jazz, long-hair, and personality shows after midnight."

As the box on page 33 explains, AA's shows now feature a smooth blend of concert favorites, show tunes, operatic excerpts and popular movements of symphonic works. Trade surveys, record distributors and retailers, and audience mail are regularly checked to find out (a) what the public wants to hear, and (b) what the public pays its money for in record stores.

Since this is no easy task, and because of the uniformity of public taste for this type of music, WCBS carries the burden of music planning for all six shows. Selections are planned by Hartman and his staff in New York, and are made up in hour-long "concerts" in which there is a sort of sampling of all major types of music—ballet, movie music, light classics, etc.

These lists are then mimeo'd, and copies are sent to the program chiefs of the other stations. They are not duty-bound to play every selection on the list in the order in which they appear. But if they stick pretty close to WCBS' music lists, they are at least assured of a musical program that has a high musical batting average.

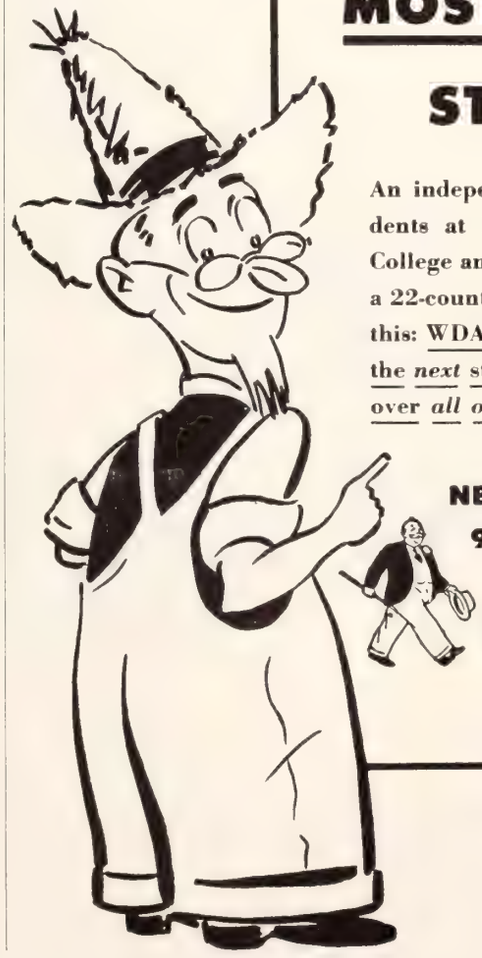
Talent policy: With the same care with which the musical format was selected, American Airlines chose carefully when it came to the announcers

(*Please turn to page* 86)

WDAY

(FARGO, N. D.)

IS ONE OF THE NATION'S MOST POPULAR STATIONS!



An independent survey made by students at North Dakota Agricultural College among 3,969 farm families in a 22-county area around Fargo proved this: WDAY is a 17-to-1 favorite over the *next* station—is a 3½-to-1 favorite over *all other stations combined!*

NBC • 5000 WATTS
970 KILOCYCLES

FREE & PETERS, INC.
Exclusive National Representatives

Meet BIG MIKE



Meet BIG MIKE . . . the Midwest's biggest entertainer and salesman. BIG MIKE is the pacesetter for an Empire! In this land of plenty . . . too real to be fabulous . . . lives BIG MIKE, physical trademark of the Big Station KFAB. BIG MIKE knows everybody . . . everybody knows BIG MIKE. He's the biggest, most powerful voice in the land. When he speaks . . . people in five states listen . . . they act, they buy. BIG MIKE is the powerful influential, friendly index to a $2,000,000,000 market, a market made up of 2,000,000 busy, friendly people . . . who live and work in the perfect balanced economy of agriculture and industry. Hear the BIG MIKE-KFAB story, from General Manager Harry Burke or Free and Peters.

THE MIDWEST-EMPIRE STATION

1110 K.C. **KFAB**

50,000 WATTS **OMAHA** CBS RADIO

BIG MIKE IS THE PHYSICAL TRADEMARK OF KFAB, NEBRASKA'S MOST POWERFUL STATION —

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

Notes and explanations to help you use this chart

Sponsors listed alphabetically with agency and time on air

Admiral, Ewell, Wasey, MBS, 1 h 9-9:55 pm pm

Afo-Flo, Lennan & Ferrett, MBS, Mo 10:15 pm

Allis-Chalmers, B-N Gottlieb, NBC, Sat 11-11:30am

Amer. Bakeries, Tinker & Dean, NBC, M-W-F 1:30-55 pm

Amer. Bakers, FC&B, CBS, Sun 6-6:30 pm

Amer. Chicle, Ayer, NBC, M-W 9:30-10 pm

Amer. Home Prods., John F. Murray, CBS, M-F 10:30-11 am; Sun 7-7:30 pm

Amer. Oil Co., Joe Katz, CBS, M-F 7:45-8 pm

Amer. Tele. & Tele., BBDO, Mon 7:30-10 pm; CBS, Th 10-10:30 pm

Animal Film, Moses & Cohen, CBS, Sat 10 am

Armour & Co., Fc&B, NBC, M-F 2:30-45 pm

Armstrong Cork, BBDO, CBS, Sat 12-12:30 pm

Ass'n of Amer. RR, B&B, NBC, M 8:30-9 pm

Bell Telephone, Ayer, NBC, M 9-9:30 pm

Belsone, Obiats Bromner, ABC, W 8:30-9 pm

Bills Graham, W. J. Bennett, ABC, Sun 3:30-4 pm

Burlington Mills, Donahue & Coe, MBS, M-F 3:30-5:55 pm

Burton-Dixie, Turner, ABC, Sun 10:10-45 pm

Campana Sales, Ted Bates, Multi-network, CBS, Sat 11-11:05 am

Campbell Soup Co., Ward Wheelock, NBC, M-F 10:30-11 am

Cannon Mills, Y&R, CBS, Sat 11:30-12 n

Carnation, Erwin, Wasey, CBS, Sat 12:30-1 pm

Carter Prods., Bates, NBC, Th 7:45-7:55 pm alt wks

Chesebrough Mfg. Co., McCann Erickson, CBS, W 8:30-9 pm

Chevrolet Motor, Campbell Ewald, NBC, M, 10-10:15 pm

Christian Ref. Church, Glenn Jordan Stoeckel, MBS, Sun 9:30-10 am

Christian Sc. Monitor, Shaltun Butterfield, ABC, Th 9:15-10 pm

Church of Christ, R. Ros, ABC, Sun 11-11:30 am

Cities Service, Ellington, NBC, M 9-9:30 pm

Clinton Foods (Snow Crop), Maxon, CBS, M-F 10:10-15 am (alt days)

Club Aluminum, Burke, ABC, Sat 5:45-6 pm

Coca-Cola, D'Arcy, NBC, Tu, 8:45-9 pm; MBS, M, 10-10:30 pm

Colgate-Palm-Peet, Bates, CBS, Sun 6-6:15 pm, Sherman & Marquette, CBS, Tu 8:30-9 pm; TAN, CBS, Tu 10:30-15 pm; Bates, NBC, M-F 11:15-15 am, 5:30-45pm

Consolidated Cigar, Lord & Thomas, Multi-net, M-F 10:30-15 am

Continental Bkg., Bates, CBS, M-F 11:30-15 am

Cream of Wheat, BBDO, CBS, M-F 11:05-30 am

Credit Union, JWT, MBS, Tu 7:30-15 pm

Dawn Bible Students, Wm. Gleeson, MBS, Sun 11-11:30 am

Derby Foods, Needham, Louis & Brorby, Multi-net, M-F 10:30-15 am

DeSoto Motor, BBDO, NBC, M 9-9:30 pm

Dr. J. Wyatt, Century, ABC, Sun 2:30-3 pm

Dunker Food, Leo Burnett, CBS, M-W, 4-10:15-11 am; 12-12:2:00 pm

Electric Auto-Lite, Cecil & Presbrey, CBS, Sun 4:30 pm

Electric Co., Ayer, ABC, 1 9:30-10 pm

Emerson Drug, TAN, NBC, Sun 10-10:30 am; CBS, Tu 10-10:30 pm (Oper Tandem)

Ensolsalt & Bowne, Atherton & Currier, CBS, W, Th, 10:30-15 am (Oper Planlm)

Ex-Lax, Inc., Warwick & Legler, NBC, M-F 4:45-5 pm

Falstaff Brewing, D F S, MBS, Tu, Th, F 10:15-30 pm

Faultless Starch, Bruce B Brewer, NBC, Sun 11-11:15 am

Firestone Tire, Sweeney & James, NBC, M 8:30-9 pm

Ford Motor Co., CBS, M-F 10-10:45 pm

French Saponaire Co., Rhoades & Davis, CBS, M-F 10:45-30 am

General Electric, Y&R, CBS, Th 9-10 pm

General Foods, Sc&M, NBC, M-F 12:45-1 pm; 2:45 pm; ICSB, CBS, M-F 4:45 pm; Sat 8:30-9 pm; Sun 9:30-9:45 pm, NBC, M-F 9:30-9:45 am; B&B, NBC, Th 8:30-9 pm; Y&R, NBC, M-F 11:15-11:30, 10-10:30 pm

General Mills, Knox Reeves Adv., CBS, M-F 10:45-11 am; 12:30-45 pm, 3:45 pm

General Motors, Kudner, ABC, M 8-8:30 pm; Sun 5:30-45 pm

Gillette Safety Razor, Maxon, ABC, F 10-11:05 pm; Sat 4:30 pm

Goodyear Tire, Kudner, ABC, Sun 5:30-6 pm

Gospel Bdcstg., R. H. Alber, ABC, Sun 1 5 pm

Green Giant, Leo Burnett, CBS, F 10:45 pm

Grove Labs., Mc Cann Erickson, ABC, Sun 9:30-15 pm

Gulf Oil Corp., Y&R, NBC, Sun 5:30-6 pm

Hall Bros. (Hallmark), FC&B, CBS, 9-9:30pm

Theo. Hamm Brewing, Campbell Mithun, CBS, M-F 4:30-45 pm

Gen. Ad. Burnet, BBDO, CBS, Sat 2:2 30 pm

Hotpoint, Maxon, ABC, alt F 9-9:30 pm

Richard Hudnut, Kenyon & Eckhardt, CBS, Sun 6:30-45 pm

Andrew Jergens Co., Robert W. Orr, CBS Sun 6:30-45 pm

Johns-Manville, JWT, MBS, M-F 9:0:05 pm

S. C. Johnson & Son, Needham, Louis & Brorby, MBS, Sun 10:30-45 am, 11:25 am 2:25-30 pm M-F, 12:45-1 pm, 5:55 6 pm, Sat 5:30-6 pm

Kellogg Co., Burnett, CBS, Tu, 8:15-9 pm, MBS, M, W, F, 5:30-55 pm

King & Co., Warwick & Legler, CBS, Sun 5:30 pm

Knomark Mfg., Emil Mogul, NBC, Sun 10-10:30 pm, Th 8:30-9 pm, Th 10:10:30 pm (Oper Tandem)

Kraft Foods Co., Needham, Louis & Brorby, NBC, W 8:30-9 pm; JWT, MBS, M 5-5:30 pm

Lambert Co. (Listerine), Lambert & Feasley, ABC, alt F 9-9:30 pm

Lever Bros., JWT, MBS, M 9-10 pm, Mc Cann Erickson CBS M, W, alt T 10:30-15 am; ICSB, CBS, M-F 12:15-30 pm, Sat 9:30-45 am, NBC, M-F 3:45-30 pm, no ages ABC, Sun 8:55-9 pm

Liggett & Myers (Chesterfield), Cunning ham & Walsh, ABC, Th 9:30-7:8 pm; CBS, M-F 11:15-30 am; CBS, M 9-9:30 pm, NBC, Tu 9-9:30 pm

Libby, McNeill & Libby, Sun 6:30-7 pm

Thos. J. Lipton, Y&R, CBS, Mon 8-8:9 pm

Longines-Wittnauer Watch Co., Victor A. Bennett, CBS, Sun 2:45 pm

P. Lorillard, JWT, ABC, Sun 6:15-45 pm, Sun 9:15-30 pm, MBS, M-F 11:45-12 n, NBC, Fri 10:10-30 pm

Lutheran Laymen's League, Gotham, MBS, Sun 1:30-2 pm

Manhattan Soap (Sweetheart), Schiedeler, Beck & Werntz, NB, M-F 11:15-45 am

Mars, Inc., Leo Burnett, MBS, Tu 8:30-9 pm

Metropolitan Life, Y&R, CBS, M-F 6:15 pm

Miles Labs. (Geoffrey Wade, CBS, M-F 5:45-6 pm; 11:15 am; NBC, M-F 7:30-8 pm; MBS, M-F 11:30 am

J. Monticiner, Lindt Prods., Lindt, MBS, Sun 1:30-2 pm

Motor Prods. Corp., Keyes, Williams & Cleary, MBS, Th 7:30-45 pm

Motorola, Inc., Burnet, Emlas Markey & Hodgson, MBS, alt Sun 5:30-6 pm

Mutual of Omaha, Bozell & Jacobs, NBC, Sun 6-6:15 pm

Nat'l Biscuit, Burnett, CBS, Tu 8:30-9 pm

Nansteag Steam Cotton, Jackson, MBS, Tu 7:30-45 pm

Nestle Co., Sherman & Marquette, CBS, W Th, F 8:30-9 pm (Power Plan)

O'Cedar, Turner, ABC, M-W-F 9-10 am

Owens-Corning Fiberglas, Ruthrauff & Ryan, CBS, M-F 10:45-30 am

Pet Milk Co., Gardner, NBC, Th 9-9:30 pm, Sat 10-10:15 am

Pharmaco, DCSS, ABC, Tu, Th 10:45-11 am 12-12:10 pm

Philco Corp., Hutchins, ABC, M-F 9:10-9:30 pm, M Th 10-10:15 pm

Philip Morris & Co., Biow, CBS, Sun 8:30-9 pm, W 9-9:30 pm

(Continued a dissent column)

Phillsbury Mills, Leo Burnett, CBS, M Th 6:30-45 pm; M-F 10:45-11 am; Camp bell Mithun, CBS, M-F 10:45-11 am

Procter & Gamble, B&B, Compton, D F S, Y&R, CBS, M-F 11:15-12 n; 1-2 pm; 2:15-30 pm; 2:45 pm, Sun 1:30-2 pm; NBC, M-F 3:45 pm Biow CBS W, Th, F 8:8:30 pm, NBC, M-F 10-10:30am

Prudential Life Ins., Colkins & Holden, Car lock, McClinton & Smith, ABC, M-F 12:10-15 pm

Pure Oil, Burnett, NBC, M-F 7:15 pm

Quaker Oats Co., Pres, Robinson & Frank, CBS, Sat W, F 8:45-55 pm, Sherman & Marquette MBS, Tu, Th 11:00-45 am, Sat 12:6:15 pm, Tu Th 5:55-6:00 pm

Radio Bible Class, Stanley C. Bouston, MBS, Sun 10:10:30 am

RCA, JWT, NBC Sun 8-8:30 pm

Ralston Purina, Gardner, CBS, Sat 10 10:30 pm; ABC Sat 10:30-11 am

Revall Drug, BBDO, CBS, Sun 2:30-3 pm

Reynolds Metals, Buchanan, NBC, Tu 9:30-10 pm

R. J. Reynolds Tob., Esty, MBS, M, Th 8:30 pm; Multi Message Plan, CBS, M 10:10:30 pm; Sat 5:30-8 pm; Tu 9:30-10 pm; NBC, Sat 9:30-10 pm, W 8:30-9 pm

Roma Wine Co., Fitzgerald, ABC, Sun 2:30-45 pm

Schall Mfg., Donahue & Coe, MBS, Sun 1:55-2 pm

Seeman Bros., Wm. H. Weintraub, CBS, Tu, Th 2:30-45 pm; 4:55-5 pm

Serutan, Kletter, NBC, M-F 3:45-30 am

Shell Oil, Hoag, Hurst & McDonald, NBC, M-Sat 8:8:45 am Sat 9-9:30 am

Sonotone Corp., Kudner, CBS Sun 5:55-6 pm, M 10:8:15 pm

State Farm Mutual, Needham, Louis & Brorby, MBS, Sun 2:30-1 pm

Sterling Drug, D F S, ABC, M-F 11:30-25m Sat 9:30-45 pm, NBC, M-F 11:45-12 pm, MBS M-F 11:15-30 am

Sun Oil Co., Hewitt, Ogilvy, Benson & Mathe, NBC, M-F 10:45-7 pm

Swift, Y&R, NBC, M-F 9-9:30 pm, MBS M-F 12:25-30 pm

Sylvania, Ken Dunstine, MBS Sun 5:30pm

Toni Co., Weiss & Geller, ABC, Tu Th 9:30-10 am, Tu, Th 11:15-30 am, CBS, Sat 11-11:30 pm, M, W, 1 2:30-4 pm, M, W, alt F 11:11:15 pm M, W, F 5:55-6 pm

Union Pharm., Grey, MBS, F 7:30-45 am

U. S. Steel, BBDO, NBC Sun 6:30-7:00 pm

VCA Labs., Keeling, Lavell, Clowes & Clifford, MBS M-F 10:30 am

Vick Chemical, Morse, MBS Sun 1:55-2 pm

Voice of Prophecy, Western, ABC, Sun 9:30-10 am, MBS, Sun 10:10-11 am

A. C. Weber (Pfaff), Bozell & Jacobs, MBS M-F 11:45-12 n

Wesson Oil & Snowdrift Sales, Fitzgerald, NBC M-F 1:15-2 pm

Western Union, Albert Frank Guenther Law, ABC, Sun 2:30-45 pm

Whitehall Pharm., see Ayer Home Prods.

Wildroot Co., BBDO, MBS, Sun 5:30-6 pm Sat 9:8:30 pm, M-F 7:55-8 pm

Williamson Candy Co., Aubrey, Finlay, Marley & Hodgson, MBS, alt Sun 5:30-6 pm

Willys-Overland Motors, Buell & Hunter, MBS, Sun 2:30-1 pm

Wine Corp. of Amer., Weiss & Geller, ABC, M Th 10:15-30 am

J. R. Wood, BBDO, MBS Sun 1:15-30 pm

Wm. Wrigley Jr. Co., Ryan, CBS Sat 8:8:30 pm; A. Meyerhoff CBS Tu 9:9:30 pm

IMPORTANT: Save this explanation

How to use Comparagraph

This chart is designed to give you detailed facts at a glance about network programs. Chart at left is radio, next issue will be television. Nighttime programs appear on the face of the chart you're looking at now. Daytime is on the reverse side. Necessarily, information given is in abbreviated form. To help make grasping the information easier, an enlarged portion of the Comparagraph is shown below with explanations printed to either side . . .

Sponsor

My true story
Sterling Drug:
bayer, molle, en-
ergine, dr lyons
212N m-f L
10-10:25
D-F-S $5250

Name of show appears in boldface

Products advertised on show (means there are other products not listed

Number of stations carrying show and point of origination

Whisper's streets
Gen Mls 10:25-45
wheaties, bisq'k
224N m-f L
K-R $3250

Time is listed when show length does not fall within even quarter hours

L means show is live
T means transcribed

When girl marries
Durkee Fds
165N m,w,f L
LB $3250

Agency name appears in bold face at bottom of each listing for a sponsored show. Also in boldface is SPONSOR's estimate of program's cost (excluding time). Agency names are abbreviated. For full name see sponsor list at bottom of page

Sustaining programs are those which show no listing for a sponsor

Live like a
millionaire
106N m-f L

For full explanation of other footnotes and abbreviations which will help you use this chart, see bottom left page

MUTUAL

CKLW

LOWEST COST MAJOR STATION BUY IN THE DETROIT AREA

BIG TIME ADVERTISERS WHO WANT BIG TIME RESULTS IN THE DETROIT AREA SHOULD INVESTIGATE CKLW's LOW COST COVERAGE FOR THE BEST RESPONSE IN THIS IMPORTANT FIVE STATE AREA!

★

CKLW covers a 17,000,000 population area in five important states!

50,000 WATTS 800 KC.

Adam J. Young Jr., Inc.
National Representative

Guardian Building — Detroit 26, Mich.

J. E. Campeau, Pres.

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

HIGHEST ANTENNA

in the

PACIFIC NORTHWEST

6018 Feet above sea level
and because of no other
mountains close by.... the
greatest square mile coverage
of any TV station in the U. S.



New York 17, N. Y.
347 Madison Avenue
The Walker Company
Murrayhill 3-5830

Hollywood 28, Calif.
6381 Hollywood Blvd.
Pacific Northwest Broadcasters
Hollywood 9-5408

San Francisco 5, Calif.
116 New Montgomery St.
Pacific Northwest Broadcasters
EXbrook 2-8033

Seattle, Washington
Jones Bldg.
Pacific Northwest Broadcasters
MUtual 3377

Chicago 1, Illinois
360 North Michigan
The Walker Company
Andover 3-5771

AMERICAN AIRLINES

(Continued from page 77)

on the six shows. Each was selected from as many as a dozen local personalities by means of live and/or taped auditions.

"We wanted nothing but the best," an AA spokesman explained.

The story of how Bob Hall, the WCBS announcer, was picked is typical of the procedure used.

Hall was originally in a group of about 12 WCBS announcers who tried out for the job. After many hours of listening, AA advertising officials and Ruthrauff & Ryan brass narrowed the list down to two. A "live" audition was finally held, with all of the AA and agency brass gathered in CBS Radio President Adrian Murphy's office, armed with notebooks and pencils. Hours went by. Finally, Bob Hall was given the nod. The entire selection process, from start to finish, took nearly two months.

Hall, by the way, is also rather typical of the calibre of announcers selected by American Airlines. He has a classical music education (Eastman School of Music at University of Rochester), and plays piano and trombone. Veteran of several years of radio announcing, he has also sung with the Rochester Civic Music Association and the Detroit Civic Light Opera. He speaks Italian, French and German, pronounces everything from pizzicato to Prokofiev with practiced ease.

AA took no chances that its air talent would have to operate in a vacuum when it came to selling the merits of American Airlines. At its own expense, AA took Hall and the other five announcers for extensive trips on AA's flight routes, and toured them through AA installations like the pilots' and stewardesses' schools, ticket offices of key terminals, the huge Tulsa maintenance base, and so on.

As one of AA's announcers told SPONSOR in an interview:

"It's one thing to pronounce all the words in a commercial properly. It's another to put it across as though you meant it. I'm sure my '40-cent tour' of American Airlines is helping me to be sincere in the commercials. Certainly, it gave me a wonderful perspective on how a big airline operates, and what its problems are."

Commercial policy: Early in the game, AA and Ruthrauff & Ryan decided that the air commercials on the six all-night shows were going to be live, rather than transcribed. And AA decided also that they should be done in a semi-ad-lib style, rather than in a straightforward, read-from-copy manner of presentation.

"This way we can avoid jarring the mood of any of the shows," an advertising executive of AA explains, "and we can keep our copy flexible so that it can be woven into the general musical structure of the programs."

So that Ruthrauff & Ryan does not have to work up 22 commercials per program per night for each area during a three-year period—a copywriter's nightmare—a compromise between local and national selling was worked out by the agency.

During the first two hours of any of AA's shows, the commercials are tailored to the particular market. That is, New York commercials discuss the frequency of flights from New York to Chicago, Washington commercials plug the daily flights between Washington and New York, and so on. Sales stress is also placed on savings made by flying on AA's "Airtourist" flights,

the WHLI long island story

BUSINESS IS GOOD ON LONG ISLAND BUT IN THE SUMMER . . .
TERRIFIC*

QUARTER MILLION
Additional Residents in
WHLI's
Long Island
during
June, July, Aug., Sept.

EIGHT MILLION
will visit L.I. Parks,
Playgrounds
and Beaches
this Summer

A vast additional audience will listen to WHLI in their summer homes, bungalows, hotels, cars, boats and on the beaches.

*More people listen to WHLI during the day in the Major L. I. Market than to any network station or more than all independent stations combined.

*Conlan—Feb. 1953
daytime—Hempstead Town

Represented by
Rambeau

WHLI
AM 1100
FM 98.3
HEMPSTEAD
LONG ISLAND, N. Y.
PAUL GODOFSKY, President
the voice of long island

and on localized items like the phone numbers of AA ticket offices.

The last three-and-a-half hours of AA's all-night shows are taken up with commercials which are somewhat more institutional in nature, and which can be used almost interchangeably in several markets. The comfort, safety, and advantages of airline travel in general, and of AA in particular, are promoted. Vacationists are reminded that "American Airlines gives you the only *through* service from New York to Mexico City."

Admen who tune to one of the AA shows will soon discover how neatly many of the AA commercials are integrated with the music. This is possible since the airline keeps its commercial copy short, to the point, and does not insist that commercials be spotted in a show to a precise second.

Sample: On a recent airing of AA's all-night show in New York, a number played was *Hello, Young Lovers* from the hit musical *King and I*. As the last notes faded, Bob Hall cut in smoothly with his commercial. He named the tune again, went on to say:

". . . and here's something for all young lovers to think about. The perfect spot for a honeymoon is beautiful Mexico City. The American Airlines gives you . . ."

AA's more institutional commercials bear a close family resemblance to the newspaper and magazine schedules which largely take up the rest of AA's estimated ad budget of $4,000,000 in 1953. Often, they pay more attention to the idea of air travel as a convenient means of travel than they do to the advantages of American Airlines—although AA is never absent entirely.

As Jim Dearborn, AA's ad manager explained to SPONSOR:

The history of the major air lines in this country has been one of creating an air transportation market from scratch. As the business leader in its field, American Airlines has an obligation to itself and to the industry in promoting the idea of air travel. In other words, what helps passenger flying helps us in the long run."

For the future: With AA's six shows safely in the air, the big airline is not sitting back and twiddling its thumbs.

Some of its sales areas are still not covered completely by its all-night shows. Dallas—a key terminal in both the cross-country and Mexico operations—does not have a show. Other key terminals also lack programs.

Other areas, too, are still scheduled to be covered regularly with spot radio, although not on a scale that matches the six markets where the all-night shows are aired. During the past five years, as airline competition stiffened, AA has frequently used spot radio announcements in major on-line cities. Although this has amounted to as many as 100 stations in 40 markets, it seldom represented an expenditure of more than 5% of AA's annual budget. With the advent of the all-night shows, radio's annual share of American Airlines' advertising expenditures has jumped closer to 20-25%, in a total budget picture (advertising and publicity combined) that approaches $4,000,000.

AA also hasn't put much stress, as yet, on the non-passenger aspects of its flying. Several cargo-carrying DC-6A's are due to be delivered shortly to the airline, to step up the pace of its already-large freight services. When this happens, part of the show commercials may be devoted to telling businessmen and shippers of the advantages of AA's airfreight shipments.

The big airline, however, is taking its time. After all, the all-night contracts have three years to run, so there is little immediate rush to make changes and improvements. But there are bound to be revisions in due course.

As *Fortune* stated in a profile of American Airlines not long ago:

"This company has always operated on the theory that the way to make money is to spend it, and that economies can never be made at the expense of customer convenience or comfort. Historically, American has always preferred to pioneer rather than to play financially safe and let the competition take the risks." ★ ★ ★

MEN, MONEY, MOTIVES

(*Continued from page* 10)

One agency owner of our acquaintance is privately pretty blunt about such retirements from advertising. "We've oversold the glamor angle. Once the agency business may have been glamorous. Today it is tough, rough, and often heartbreaking." He goes on to make this point: Wives often play a dominant role in influencing admen to quit advertising. "When you see the adman's existence through the eyes of the woman who calls herself his Connecticut widow, it is anything but a glamorous way of life.

* * *

"Once upon a time, and not so long ago, a young Bill Benton or a Chet Bowles could boast, fresh out of college, that they would be millionaires



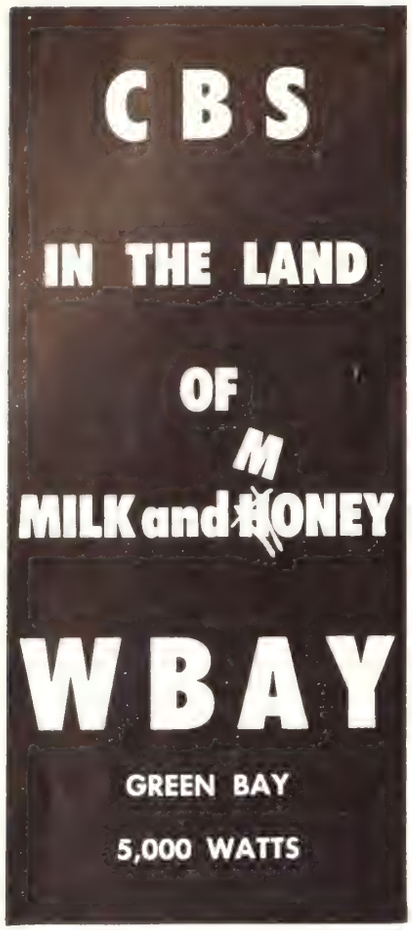
Ask Your Blair Man About the New "Pulse of WHDH Area"!

602,496 More!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY





by 30. And then go on and make good that brag. It is hardly likely today, under present taxation. Hardly likely. Heck, it can't be done."

* * *

The underlying question has been put recently in a two-part article in *Printers' Ink*. Ira W. Rubel, financial consultant to agency owners, asks "Why Don't Agency People Want To Work?" Interestingly, Rubel casts doubt upon ordinary bonus plans, profit-sharing plans, pension plans, and even stock options. He advocates instead more authority for account executives under a service control scheme designed to "recreate" incentive.

* * *

Such discussions as the foregoing always come full circle round, ending where, properly, they always begin, with human nature. For all that some of the old rugged individualists scoff at a craving for security as a "feminine" trait unworthy of the old pioneer traditions, the modern guy does not want to play the game blind. And if his desire for some security from snakepit in-fighting is an echo of the "feminine," it may be that he prefers to stay married to his present wife.

★ ★ ★

MEDIA BASICS

(*Continued from page* 48)

And as a comparison with that, determine how many people read not the best ad in a magazine but the lead editorial feature.

The Starch organization won't give out any figures on specific magazines tested for editorial content, but it agrees that a figure of 60% for the number of people who read any article or story in a general magazine is high.

Applying this 60% to the gross magazine audience figures, where obtainable, and comparing them with the best programs on radio and TV, you work out a table showing this fact: *The top programs on three TV networks outrank* Life, *but the latter has a greater audience than any leading radio show.**

The above of course is no longer in the realm of science but merely a rough comparison. For an even rougher estimate of "ad noters" for print media and "commercial noters" for air media, you divide the figures above by half. And to confuse yourself further, you remember that Starch gives you three sets of figures for ad readers: (1) "noters," (2) "seen-associated," and (3) "read most." The statistical difference between the first and third grade of ad reading can be seen from a sample Starch study of a general weekly shown to SPONSOR. The two ads which attracted the most men "noters" each scored 61%. But only 33% of the men read most of one ad and only 10% read most of the other. The ad that attracted most women "noters" scored 67%, but only 11% of the women readers read most of it. The average ad has a rating of around 25%.

There is nothing in radio or TV at the moment to compare with Starch, yet you recall wryly that air media never fail to compare gross audience figures for programs (editorial content) with Starch figures for advertisements. "This," one researcher told SPONSOR, "is like comparing saints and streetwalkers." "Of course," one network researcher added, "this does not apply to integrated commercials."

Costs can't be compared: Since it's impossible at present to determine the total number of people (gross audience) who hear or see a specific commercial, it's therefore impossible to compare costs per ad impression in print and air media.

Here's how Dr. Starch, who's been in the ad readership business for 21 years, explained it to SPONSOR:

"You can't compare media dollar vs. dollar, for each represents a different value. Comparing them on a dollar basis would be like comparing shoes and overshoes, or a suit and an

*3. *PEOPLE REACHED BY EDITORIAL CONTENT*

(*Lead article or story vs. best program*)

Rank	*Medium*	*Program†*	*Audience† (Millions)*
1	*CBS TV*	*I Love Lucy*	38.9
2	*NBC TV*	*Colgate Comedy Hour*	31.3
3	*ABC TV*	*Lone Ranger*	19.0
4	*Life*	*Lead article*	18.5
5	*CBS Radio*	*Jack Benny*	17.8
6	*This Week*	*Lead article*	13.1
7	*Satevepost*	*Lead article*	11.7
8	*Better Homes & Gardens*	*Lead article*	10.5
9	*DuMont TV*	*Bishop Sheen*	10.5
10	*NBC Radio*	*Groucho Marx*	8.2
11	*Mutual Radio*	*True Detective*	8.1
12	*ABC Radio*	*Ozzie & Harriet*	8.0
13	*Time*	*Lead article*	2.1

†Print audience figures are Crossley's for "Life," "Saturday Evening Post," and "Better Homes & Gardens." Starch is used for "Time" and "This Week." Air audience figures are based on Nielsen homes multiplied by Videodex, ARB, or Pulse persons-per-set figures for one specific week earlier in 1953. The persons-per-set range from 1.9 for Groucho Marx (radio) to 3.64 for "Colgate Comedy Hour" (TV).

overcoat. You're willing to pay more for one than for the other because of value received. Same with media. Even if you determine how much it would cost you per dollar to reach 100 readers as against 100 listeners or viewers, the result wouldn't mean they are all alike, for 50 of one may be just as good as 100 of the others. Actually the buyer and seller determine the cost of media. If the buyer won't meet the seller's price, the seller must come down."

According to Politz, who spoke with SPONSOR's editorial director at great length on this topic, you can try to compare media only on the basis of what they have in common: (a) audience and (b) sales produced. And the second is harder to determine than the first.

So you, as an ad manager, conclude that circulation, audience, readership, and ratings mean different things to different people. Although the air media definitely hold an edge in mass audience reached, you recall what a dozen researchers have said respectively:

"You can never assume that one listener is worth one viewer or one reader." And: "There is no way at present of comparing the strength or value of an impression received through print with one delivered by radio or TV."

And thirdly, you remember this elementary economic fact: Your magazine reader is in the top economic two-thirds from the standpoint of purchasing power, but your radio listener generally buys as much of the mass-consumer items, whether they be Toni kits or Ex-Lax.

Some comparable data: Having disposed of audience and cost, you're now faced with the problem of comparing media from the standpoint of (1) revenue; (2) exclusive features; (3) disadvantages. You jot down the figures on expenditures in each medium. Newspapers lead in total dollar volume ($2.45 billion). If you consider wealth and age alone, newspapers could be called King of Media. And magazines are Queen if you compute national advertising only (magazines drew $614 million last year).

But air media have two records to be proud of: local radio has climbed 158% since the war to lead all other older media in rate of increase (although radio over-all shows a much smaller rate of growth), and TV has skyrocketed 476% in four years.

You wonder whether it would be a misnomer to call radio the Princess of Media, in view of its charm and youth, and TV the squawling brat that's suddenly grown into the Crown Prince of Media, destined perhaps someday to be King.

Every medium enables the advertiser to communicate with an audience or it wouldn't exist. Is one superior to another generally?

Researcher Alfred Politz, among whose clients are some of the biggest corporations in America, put it this way to SPONSOR:

"Every medium exists because it fulfills a need. Each supplements the other. If it were objectively true that Medium A is better than Medium B, then A would destroy B."

Yet he agrees that under certain circumstances one is superior to another, that each has qualities peculiar to itself, that the wise advertiser is one who knows what they are and can take advantage of them.

Exclusive qualities: Every other researcher not connected with any one medium agreed with this. Here is a consensus of what the experts told SPONSOR were the exclusive qualities of each medium:

1. Newspapers—only medium primarily devoted to news.
2. Direct mail—only medium which can precisely pinpoint a customer.
3. Radio—only medium which enables you to do something else while listening; only exclusively "ear" medium.
4. Magazines—only medium giving you national coverage with full color for advertisements.
5. Television—only medium giving you motion, combining sight and sound.
6. Business papers—only medium with little waste circulation.
7. Outdoor—only medium capable of applying ad pressure continuously.

Each therefore, you conclude, has something to give that the other can't match—or not quite as well.

Disadvantages: What are the chief disadvantages of each medium? Here is what the experts say:

1. Newspapers—high cost of national coverage.
2. Direct mail—enormous waste.
3. Radio—no eye appeal.
4. Magazines—little local coverage.
5. Television—no national coverage, high program cost.
6. Business papers — restricted to trade.
7. Outdoor—limited copy.

You skim over the numerous pages of notes you've made on which media to use in launching your food product (Yognuts, made of corn and condensed yogurt).

You remember the board of directors always wants a recommendation based on sound thinking. Or, in any



Every summer day there are 602,000 or more visitors in our primary coverage area

Easy Listenin'!

Have you seen the new "Pulse of Boston Area" survey? WHDH is first again with a completely projectable rating to 1,423,500 radio homes. Ask your Blair man for the story!

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

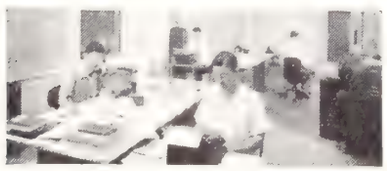
First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

NEWS on KMBC-KFRM is TOPS...

... because KMBC-KFRM stays on 'top' of the NEWS!



And there is no greater value today than radio news!

KMBC-KFRM news programs are the most-listened-to newscasts in the heart of America. They enjoy their high ratings because of the reputation for accuracy and immediacy built by the KMBC-KFRM News Department.

Here is a tremendous sales potential in one of the nation's richest markets...the great Kansas City Primary trade area.

Call KMBC-KFRM or ask your nearest Free & Peters' colonel for complete details on the mighty voice of the KMBC-KFRM Team and for newscast availabilities.

KMBC of Kansas City

KFRM for Rural Kansas

• • • 6th oldest CBS Affiliate • • •

case, one that's brief.

What you you tell them that will prove you've made the right choice—when you do?

You'll have to spell out the things the average board member doesn't know about each of the major media.

This, you feel, will not only help you decide. It will focus the thinking of the board too.

You pick up your pencil and write across the top:

"MEDIA BASICS — WHAT YOU SHOULD KNOW ABOUT EACH MEDIUM."

What you write is published on pages 40-48 of this issue of SPONSOR (and in the next issue).

Conclusion & decision: You conclude: "One cardinal sin I will not make is to scatter my fire—so dilute my campaign that nothing can be given a fair test."

You decide: For the first six months you'll adopt a rolling campaign—spending half your $500,000 on newspapers, spot radio, and maybe spot TV as you extend your distribution across the country. (Remember, you've already tested the formula and the product in some key markets.)

Then the remaining $250,000 will go for two of these three choices, depending on availabilities when the time comes: (1) a national radio or TV show to reach the kids and mama; (2) a strong spot campaign to supplement the program, or (3) as many newspapers as you can get, especially Sunday comics, again for juvenile appeal.

Magazines? Later, for right now you want mass audiences at low cost—they don't have to be rich.

Outdoor? You need longer copy than you can get into posters.

Will it work?

You pick up your campaign schedule, your media notes, and stalk into the board of directors' conference room—with a silent prayer:

"I wish I knew." ★ ★ ★

TV UNIONS

(*Continued from page* 29)

in New York negotiates with the networks) for musicians; Radio and Television Directors' Guild. Of these, AFTRA is considered the strongest organization. ALA is involved in a jurisdictional dispute, with the Dramatists Guild, Screen Writers Guild, TV Writers Group, and Radio Writers Guild knee-deep in the fight for right to represent TV writers. As for the Directors Guild—they achieved a substantial increase in their latest negotiation with one network.

In the collective bargaining agreement signed by the four TV networks with AFTRA in November 1952. AFTRA members were given a 12.5% increase over previous rates. As George Heller, AFTRA's National Executive Secretary, points out (see page 28 for his statement), the cost of living increased 8% in the two-year period prior to the signing of the new contract. The reduction of rehearsal time covered by the basic fee has further increased talent costs.

Not as easy to determine as the actual percentile rise in salary is the degree to which the increased number of activities covered by fees rather than salary affect over-all costs. The talent union wants fees for New York staff announcers' on-camera appearances in commercial programs. It is therefore meaningless to cite a 5, 10, or 12.5% salary increase, since the fee for one on-camera appearance might equal 25% of weekly salary.

Free-lance talent (which represents one of the big headaches at the networks) has gotten a 15% increase in 1953 over the previous year. Any further increase in talent costs will drastically affect employment of talent, although, of course, a producer eventually reaches a point of diminishing return when he cuts his cast down. At any rate, increased talent cost does tend to militate against new, inexperienced actors.

Another delicate subject frequently brought up by advertisers and agencies is the problem of featherbedding. This accusation is usually aimed at AFM, whose record in radio had been marked by the frequency with which this union placed stand-by musicians until 1947 and the Lea Act.

However, as Charles Iucci, Secretary of Local 802 of AFM, points out, recorded substitution for musicians has chopped down employment among members of Local 802 to the point of irreducibility. NBC, ABC, and CBS each has a staff of 65 musicians. Du Mont maintains no staff of musicians at all. In the New York area, therefore, only 435 out of 30,000 members of the union are steadily employed in radio and TV.

Three years ago, Local 802 nego-

tiated a new contract for its members which represented a 10% basic wage scale increase. This contract with the networks expires in January 1954. The union hopes, eventually, to achieve reuse payments for its members whenever their records are played on the air. However, this is a step the union expects to achieve through governmental legislation. In TV, at least, Local 802 does not have the power to negotiate for such a change because live musicians are frequently expendable.

In several instances, the unions negotiate with the four networks in a joint session. This type of joint negotiation, however, is not always possible. Cameramen, for example, are NABET members at ABC and NBC; IBEW members at CBS; and IATSE members at Du Mont.

Among the contracts that will be up for renegotiation at the networks during 1953 are the following:

ABC: AFM; studio cameramen (NABET); New York Sound Effects Union (IATSE); New York Wardrobe Mistresses and Handlers (IATSE): September 1953.

CBS: Sign Pictorial and Display Union (Local 230 of the Brotherhood of Painters and Paperhangers, AFL)—union includes art directors, assistant art directors, letterers, art machine printers: December 1953. Scenery Expediters Union (IATSE)—union includes special effects expediters, scenery expediters, catalog photographers: September 1953. New York Wardrobe Mistresses and Handlers (IATSE): September 1953. (Where free-lance TV writers' contract is concerned, NLRB decision on jurisdiction is still pending at this time.)

Du Mont: Negotiated new contracts during past year with: technicians (IATSE); stage hands (IATSE); directors (Radio and Television Directors' Guild); Film Editors Union (first contract with Du Mont); AFTRA; teletranscription personnel (first contract with Du Mont).

NBC: New York Wardrobe Mistresses and Handlers (IATSE): September 1953. ★ ★ ★

ROUND-UP

(Continued from page 65)

The more than 2,000,000 Italian-Americans in the New York area got a treat last month when an interview with tempestuous screen star Anna Magnani was aired within hours after her arrival in this country from Italy. Station WOV, New York, scored the beat by virtue of the fact that aboard the ship with Miss Magnani were WOV's Rome manager George Cueto and his wife Vera Fontanella, who produces a daily show in Italy for WOV. The couple had tape recording equipment with them and put it to use a few hours before the ship docked in New York. The interview was in Italian.

* * *

Better turn down the volume on your radio next week—Mutual Broadcasting System is celebrating its fourth annual "Western Week" and the bullets will be flying. In addition to the Governors of the 22 states west of the Mississippi, who are preparing proclamations, MBS has its usual battery of radio characters lined up and raring to go. *Bobby Benson, Wild Bill Hickok, Sgt. Preston of the Yukon, Sky King,* and *Songs of the B-Bar-B* are regular programs which will be supplemented by special events in showing the roles of lands west of the Mississippi in American history.

* * *

Patients in the 10 hospitals in the area served by WWVA, Wheeling, W. Va., are the recipients of a monthly pocket-size program schedule put out by the station. According to the station, excellent acceptance is reported, but we're tempted to ask "Who ever saw pockets in hospital nightgowns?"

* * *

The Detroit *Free Press* reports that FM is giving TV a battle in the Motor City. Rodger Graef, Zenith sales manager, says that 12% of the radios sold this year in that area have FM units, compared with less than 9% a year ago. Says Graef, "People are getting choosy . . . in both television and radio. That's why FM is bound to grow. In 10 years or so, FM will be the big boy of radio and TV."

WLDM Station Manager Harold Tanner says, "Even though we switched to a store tie-in for income, our broadcasts reach regular FM receivers. Lately the mail from home listeners has been zooming."

* * *

Radio and TV advertising have done much in recent years to destroy the stereotype of the cold-hearted banker. Down in Texas, the First National Bank of Dallas is in third year of sponsorship of *Opportunity Knocks* over KRLD-TV. Program functions as an "Employment Agency of the Air," with newcomers to town being interviewed by Larry Du Pont, radio-TV director of Rogers & Smith, the bank's ad agency. Show has a good record of placements. ★ ★ ★



For complete "at home" and "out-of-home" ratings see "The Pulse of WHDH Area"

Away We Go . . . .!

People on the move listen to radio . . . and people in WHDH's area listen to . . . of course — WHDH! Take advantage of this huge "out-of-home" market and add it to your "at home" buy!

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

NOW! GOOD TV
in
MOBILE, ALA!

WKAB-TV

CHANNEL 48

CBS - DUMONT NETWORKS



captivatin' KABBY says:

"20,000 television sets already in Mobile — and they're still coming fast!"

Also, remember . . .

WKAB—A.M.

the High-Daytime Hooper Bargain!

CALL

Forjoe AND COMPANY

Offices in: New York • Chicago • Atlanta
Los Angeles • San Francisco
SOUTHERN REPS.:
Dora-Clayton Agency, Atlanta

Newsmakers in advertising



Arthur Pardoll *was named director of broadcast media for Foote, Cone & Belding. Asked about his new assignment, Pardoll told* SPONSOR: *"I've been awfully lucky in this business. I quit school teaching in New Haven, got into advertising as a spacebuyer at Y & R. When I got back from the war my job was filled so they made me a timebuyer. Then over to SSCB where I worked my way up to radio-TV dept. business manager. Then this job at FC&B was created and I was picked." Pardoll is married and has two children.*



Richard Garlock, *advertising manager of the Bank of Manhattan Co. announced the firm's debut into TV with the purchase of Happy Felton's* Knot Hole Gang *on WOR TV, New York. Program features young sandlot baseball players who compete for prizes, with a member of the Brooklyn Dodgers judging their baseball skill. Seemingly unusual buy for a bank is explained by Garlock: "Youngsters can learn many of the good rules of life from our great national pasttime. The bank is thus contributing to character building."*



Theodore S. Repplier, *president and a director of The Advertising Council, was honored recently by his fellow directors at a surprise testimonial lunch. The silver cigarette box presented to Repplier by Chester J. LaRoche, president, C. J. LaRoche & Co., served to mark Ted's tenth year as executive head of the public service advertising organization. He had joined the War Advertising Council in* 1943 *as Washington manager, became executive director a few months later, and president in January* 1946.



Ted Cott, *NBC v.p. and general manager of WNBC-WNBT, was recently promoted and assigned new duties. In his new capacity Cott will work with Charles R. Denny, v.p. of O&O stations on over-all division management matters, particularly in the areas of station programing, merchandising, promotion and selling. Cott has won industry-wide recognition with his dramatic and creative programing as well as his aggressive approach to sales promotion and merchandising. Only* 35, *he has been in broadcasting* 20 *years.*

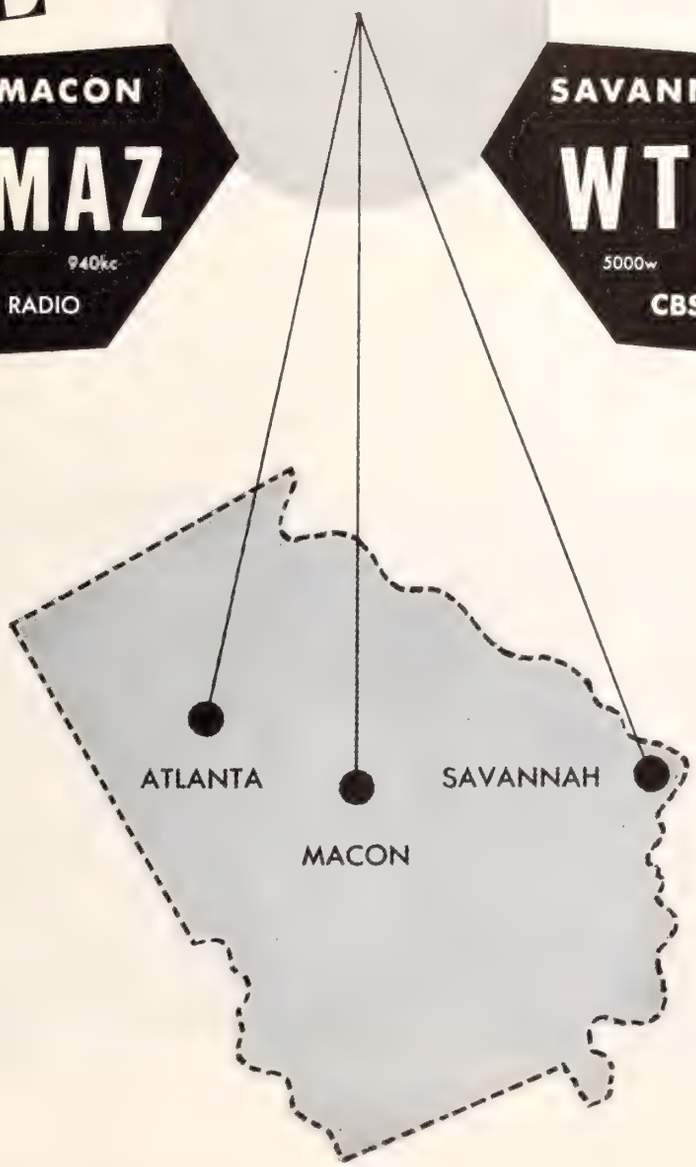
ATLANTA
WAGA
5000w 590kc
CBS RADIO

ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S MAJOR MARKETS

THE GEORGIA TRIO

MACON
WMAZ
10,000w 940kc
CBS RADIO

SAVANNAH
WTOC
5000w 1290kc
CBS RADIO



the* TRIO *offers advertisers at one low cost:

CONCENTRATED COVERAGE
•
MERCHANDISING ASSISTANCE
•
LISTENER LOYALTY BUILT BY LOCAL PROGRAMMING
•
DEALER LOYALTIES

in* 3 *major markets

represented individually and as a group by

THE KATZ AGENCY, INC.

NEW YORK CHICAGO DETROIT ATLANTA DALLAS KANSAS CITY LOS ANGELES SAN FRANCISCO

in words of one sponsor . . .

here's one of the most dramatic success stories you ever read about

THOMPSON & HOLMES, LTD. *Wholesale Distributors*

TELEPHONE EXBROOK 2-8114
650 SECOND STREET
SAN FRANCISCO 7 CALIFORNIA

February 10, 1953

Mr. Del Courtney
Del Courtney Television
12th & Clay Streets
Oakland, California

Dear Del:

As you know, we have been advertising our Norge Washers in connection with the give-away of "ALL" on your program for the past three or four months.

We have also been advertising on [redacted] program, as well as [redacted] and [redacted].

It is a pleasure to give you our costs per inquiry on all programs concerned. They are as follows:-

[redacted] ([redacted]) cost per inquiry $ .22.
[redacted] ([redacted]) cost per inquiry .28.
[redacted] ([redacted]) cost per inquiry 1.25.
KPIX-TV (Del Courtney) cost per inquiry .03.

In case Lou Simon ever tries to give you a bad time, Del, you can show him these figures.

As you know, we have increased our schedule with you to five spots per week on Norge, two on James Dishwashers, and intend to go even further.

Best regards.

Cordially,

THOMPSON & HOLMES, LTD.
Bob Colman.
R. E. Colman, Manager
Adv. & Sales Promotion

REC/mj

CBS TELEVISION

KPIX TELEVISION CHANNEL 5
SAN FRANCISCO, CALIF.

Affiliated with CBS and DuMont Television Networks. Represented Nationally by the Katz Agency

Gillette seeks Canada news

Maxon agency is looking over time and program availabilities in top Canadian markets for Gillette Safety Razor Co., says Edwin Wilhelm, in charge of radio & TV station relations at Maxon. Type of program agency is considering for client's anticipated big move into Canadian spot radio: 5-, 10-, and 15-minute news and sports.

-IRS-

Ceylon pulls 59,508 letters

Radio Ceylon recently decided to test popularity of 2 nighttime shows in Ceylon: "English Amateur Hour" and "Sinhalese Amateur Hour." Announcer told listeners to cast mail vote for contestants on these shows. By end of first week 59,508 pieces of mail arrived, proving there are many listeners per set since Ceylon has only 42,000 sets.

-IRS-

JWT exec cites Canada expansion

John Dear of J. Walter Thompson, Montreal, stressed expansion of Canadian market in address to Florida Citrus Commission: "The gross national product of Canada tripled in dollar volume from 1940 to 1952 and official estimate is that it will hit $25 billion in 1953." TV set sales for February 1953 totaled 25,021, slightly under January.

-IRS-

Kellogg sponsors Aussie musical

Kellogg Co., through J. Walter Thompson, began sponsoring "Smoky Dawson"—15-minute Australian cowboy music radio series—3 times weekly in spring 1953. Aims of early-evening network show: (1) to capture big chunk of after-dinner listenership; (2) to bring audience knowledge of Australian ballads, bush-lore, and tradition.

-IRS-

Alka-Seltzer on Mexican TV

Miles Laboratories launched long-term 20-second TV announcement campaign in Mexico City, starting mid-April, for Alka-Seltzer. First Mexican TV venture for product, campaign was placed through Robert Otto & Co., S.A., who also handle Alka-Seltzer's radio in Mexico.

-IRS-

TV spurts in Latin America

Cuba, with 8 existing TV stations and 8 more under construction, leads race for TV stations in Latin America. Mexico, close second, has 5 operating TV stations and 23 under construction. Brazil is third.

-IRS-

Liberian radio has U.S. sponsors

Station ELBC, Monrovia, Liberia, 1 kw., airs announcements for following: Sears, Roebuck, Pan American World Airways, Air France, Camel cigarettes, Camay soap. Station follows American programing pattern.

-IRS-

Azcarraga new IAAB president

Emilio Azcarraga, Latin American radio and TV leader from Mexico City, was elected president of Inter-American Association of Broadcasters at closing session of Puerto Rico convention, 17 April.

-IRS-

"Jell-O Jackpot" renewed in P.R.

General Foods recently renewed "Jell-O Jackpot," its 8:00-8:30 p.m. Tuesday show on WKAQ, San Juan, P.R., Joseph Vaamonde, a/e at Y&R reports. On air since July 1952, show has been used to advertise other General Foods products on hitchhike basis.



"Cut my throat again, Cuthburt"

In the wake of efforts by sponsors like Whitehall Pharmacal, General Mills and others to get preferential rate deals, the manager of a leading Southern AM and TV operation told SPONSOR recently:

"1. For many years station operators did extremely well and are now confronted with a foreboding outlook of going to work. Now that competition has become tough, some are resorting to rate-cutting practices and general lowering of standards instead of developing sound methods of operation to lower cost.

"2. As manager of key operations, I am concerned about the effect that these others may have on my stations. When the stream from which all of us get our drinking water is polluted, we are all in danger of getting typhoid no matter how we live.

"3. More agencies and advertisers should participate more actively in broadcast matters. They should learn that we all prosper as our industry prospers, that we're all dignified as the industry is dignified, and they should accept their responsibilities on equal levels with broadcasters."

Remembering how desperately some segments of the radio industry tried to cut their own throats through indiscriminate rate-cutting with the advent of TV, SPONSOR adds a hearty assent to the above statement.

* * *

Down-to-earth meeting

Pious pomposity characterizes too many media meetings. One recent exception: The National Association of Radio Farm Directors' first Radio-TV Farm Sales Clinic, Kansas City, held to determine "What makes radio and TV work in the farm sales field."

Notable event of the clinic was the appearance of these three farm product advertisers: Leo B. Olson of DeKalb Agricultural Association, who spoke on "Radio Does the Job for Us"; B. S. Graham of Central Oklahoma Milk Producers Association, who told how the group came to buy a radio program, and Maurice Johnson of the Staley Milling Co., who said that radio, more than any other form of advertising, had been responsible for the success of his organization.

Media meetings benefit most when clients are there as active participants.

* * *

Spare us, Spyros!

Spyros P. Skouras, president of 20th Century-Fox Film Corp., reports that with the advent of CinemaScope in October 1953 the studio may release its 900-some older motion pictures for use on television.

The advertiser side of our nature will welcome this move, when it comes, for TV is an insatiable devourer of programs and talent. Cheaper film programs will mean more sponsors will be able to afford TV.

But the consumer side of our nature lifts a plaintive plea: "Can't the Ford Foundation or someone pay Spyros the $10 million or so he'll want and then kindly burn all the stuff?"

* * *

Arthur C. Page: RFD

In the whole of the broadcasting and journalistic world no one measures up to the radio farm director in the loyalty, appreciation, and even love with which he is regarded by his audience. This is an important fact for advertisers; one that is being accepted more widely with each passing day.

Dean of the RFD's was Art Page, who served simultaneously as farm program director of WLS and associate editor of the agricultural publication that owned it, *Prairie Farmer*. After 22 years of the fullest service to rural radio, the man who is well known to every farmer wherever the strong WLS signal reaches has passed away. His *Dinnerbell* program is a midwest institution: he knew how to make everyday people appreciate their own importance. He showed many RFD's how to be of fullest use and advertisers how bread cast upon the waters in the form of service was repaid tenfold. He belongs in radio's hall of fame.

Applause

Better radio measurement

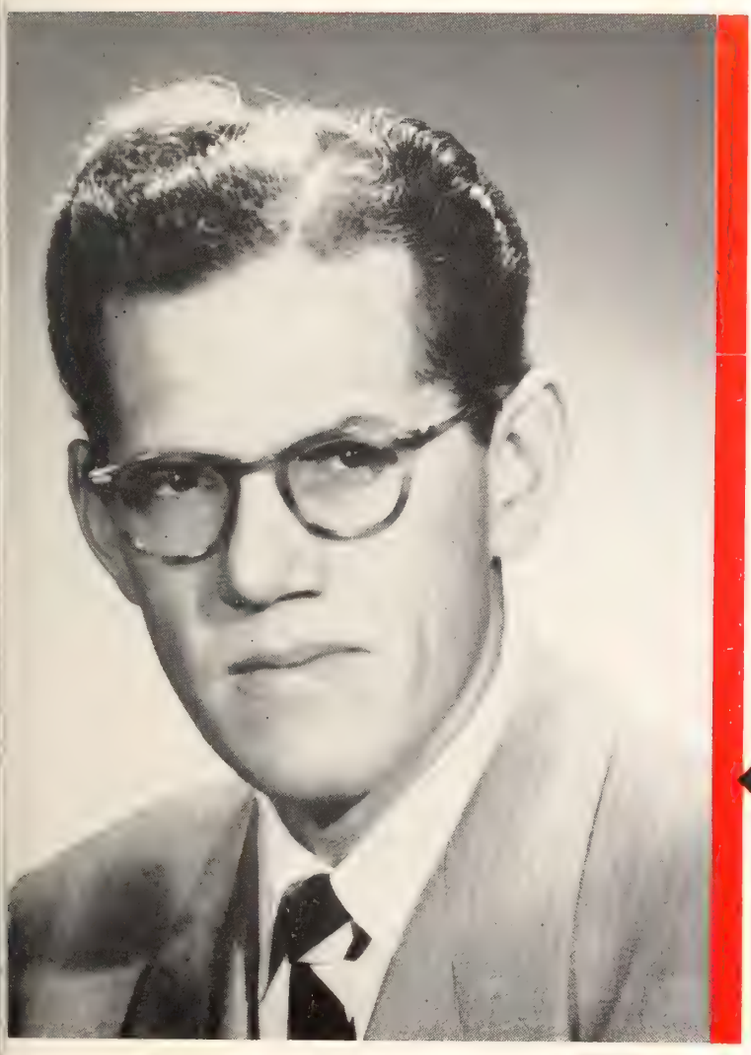
For several years a group of radio's top research men have worked hard toward an industry goal: getting A. C. Nielsen radio ratings to reflect listening to all the sets in a home. Now, after dozens of meetings, the researchers see an end in sight. By late spring the Nielsen Radio Index will probably start sample changes which will bring multiple-set listening into focus.

The first Nielsen client to sign for the expanded service was CBS Radio whose research director, Harper Carraine, had been among the leaders in striving to work out a revision of the NRI sample. By the time you read this, Harper Carraine's counterparts at the other radio networks—Hugh Beville of NBC, Ollie Treyz of ABC, and Dick Puff of MBS—may have signed similar contracts.

All four of these network researchers, as well as their staffs, deserve the thanks of the industry for seeing this important change through. Agencies and clients will applaud their work since it will provide a clearer understanding of listening in American homes. A. C. Nielsen executives are to be complimented, too, for the way in which they worked with the industry to satisfy a need.

SPONSOR is particularly gratified by this latest development in the evolution of radio measurement. We have campaigned consistently for a fairer count of radio listening—in the livingroom, in the bedroom, out of-home. A recent SPONSOR article was the first to predict the improvement of Nielsen ratings. For a more complete understanding of the shape the new NRI reports may take, see "Coming: better Nielsen ratings?," 26 January 1953, p. 25.

STARS, NATIONAL



We are delighted to announce our entry into the national field of Radio Station Representation. In New York our address is . . .

400 Madison Avenue,

telephone PLaza 5-5793.

STARS, NATIONAL, under the direction of Bernard Howard, will be happy to serve all clients, offering the PLUS of interlocking action in the Southeast through STARS, INC., Atlanta.

And we are naturally proud of our appointment as exclusive representative of the famous "Dee" Rivers group of "Family Stations."

"Dee" Rivers' "Family Stations" don't just **WHISTLE** *Dixie --- They* **SELL** *it!!*

WGOV	KWEM	WJIV	WEAS
Valdosta, Ga	*West Memphis Ark. Memphis, Tenn.*	*Savannah, Ga.*	*Atlanta - Decatur, Ga.*
5000 WATTS	**1000 WATTS**	**1000 WATTS**	**10,000 WATTS**

Call, write or wire Stars, Incorporated, Candler Building, Atlanta, Georgia, or Stars National, 400 Madison Ave., New York, N. Y.

WEED

Television

TELEVISION STATION REPRESENTATIVES

NEW YORK · CHICAGO · DETROIT · BOSTON · SAN FRANCISCO · ATLANTA · HOLLYWOOD

SP 10-50 12479
WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

use magazine for Radio and TV advertisers

18 MAY 1953

50c per copy • $8 per year

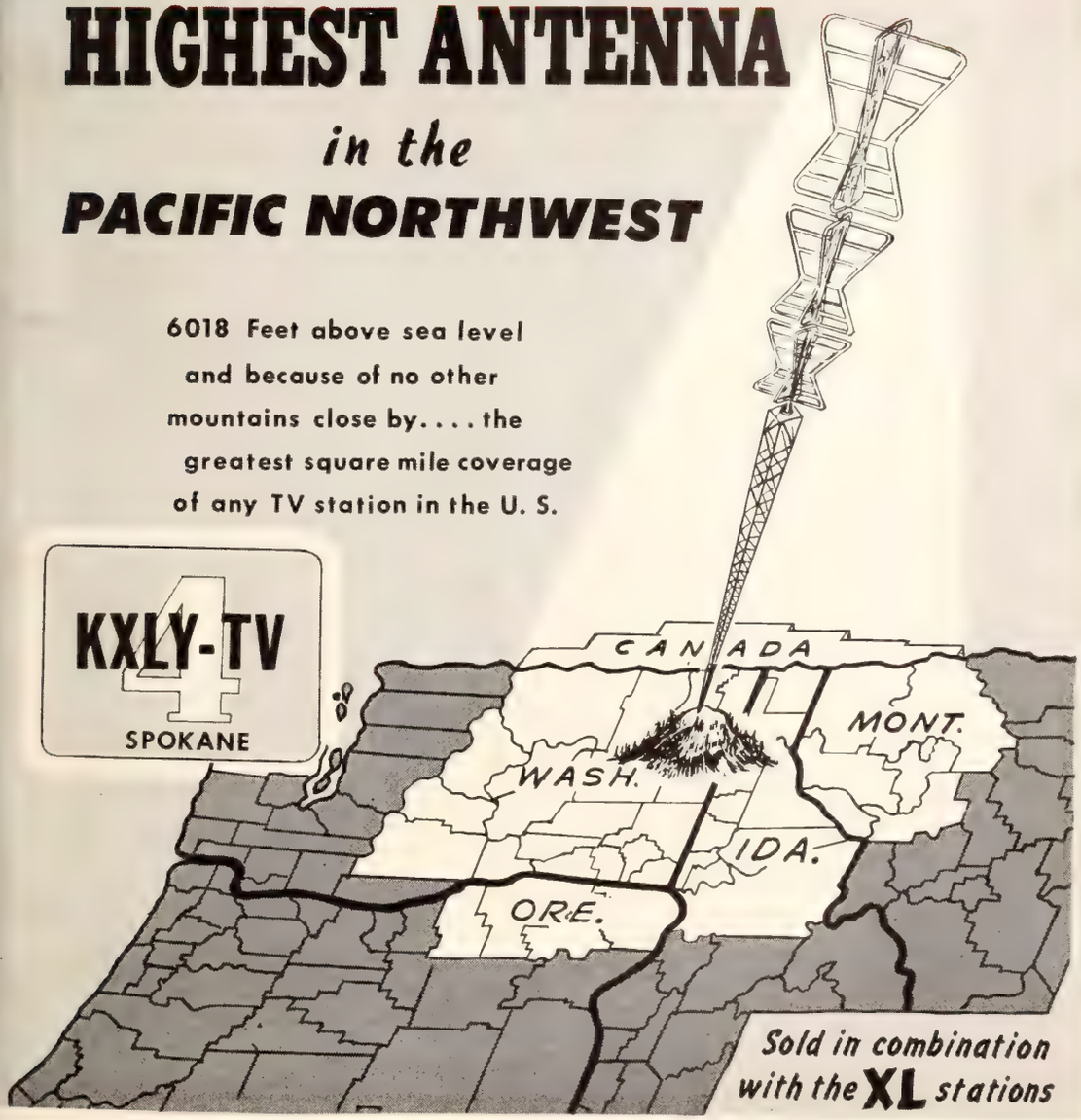
NEW YORK
N. Y.

30 ROCKEFELLER PLAZA
GENERAL LIBRARY
NEW YORK, N. Y.

HIGHEST ANTENNA
in the
PACIFIC NORTHWEST

6018 Feet above sea level
and because of no other
mountains close by.... the
greatest square mile coverage
of any TV station in the U. S.

KXLY-TV 4
SPOKANE



Sold in combination
with the XL stations

New York 17, N. Y.
347 Madison Avenue
The Walker Company
Murrayhill 3-5830

Hollywood 28, Calif.
6381 Hollywood Blvd.
Pacific Northwest Broadcasters
Hollywood 9-5408

San Francisco 5, Calif.
116 New Montgomery St.
Pacific Northwest Broadcasters
EXbrook 2-8033

Seattle, Washington
Jones Bldg.
Pacific Northwest Broadcasters
MUtual 3377

Chicago 1, Illinois
360 North Michigan
The Walker Company
Andover 3-5771

DAYTIME TV: GOOD BUY NOW?
page 27

60% of Amana home freezer budget is in radio and TV
page 30

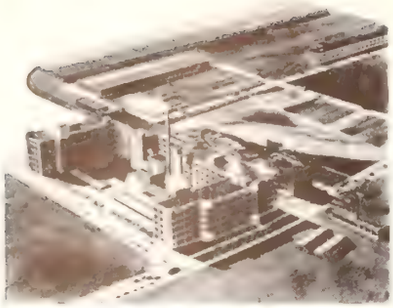
How Castro "converted" one store into seven via TV
page 33

CBS Radio practices what it preaches by becoming radio sponsor
page 34

Needed: a method of projecting radio ratings
page 36

MEDIA BASICS II:
Part 3 of All-Media Evaluation Study
starts page 39

Comparagraph of network TV programs: includes show costs
page 95







BROWN & WILLIAMSON DOES A COMPLETE JO

SO DO HAVENS AND MARTIN, Inc. STATIONS . . .

WMBG
WCOD
WTVR

Brown & Williamson Tobacco Corporation offers the ultimate in smoking pleasure *plus* health protection in their Viceroy Filter Tip cigarettes. Careful attention and expert handling, from the selection of choice tobacco to the manufacture of the filter tips, have built Viceroy into the biggest-selling filter tip cigarette in America today.

Havens & Martin, Inc. Stations know, too, the pay-off that comes with experience, skill and service. Their audiences have grown larger and more loyal with each passing year. Advertisers today buy these First Stations of Virginia almost by "second nature." *Your* pay-off in the rich markets around Richmond will come easily when you rely on WMBG, WCOD and WTVR.



FIRST STATIONS OF VIRGINIA

WMBG AM WCOD FM WTVR T

Havens & Martin Inc. Stations are the *only* complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS
18 May 1953

TV Comparagraph in this issue

SPONSOR's TV Comparagraph of Network Programs re-debuts with this issue (see p. 99), as a companion piece to the Radio Comparagraph with which it will alternate every other issue. Each shows talent costs of programs. Some TV examples: NBC's "Ding Dong School," $985 per half hour; Du Mont's "Captain Video," $2,500; ABC's "Rootie Kazootie," $3,500; CBS' "Sports Spot," with Mel Allen, $1,250. Top luxury show: NBC's "Your Show of Shows," $70,000 for 90 minutes.

-SR-

NBC helps pay Colgate TV tab

Colgate and NBC have their heads together over how much network will contribute to "Comedy Hour's" cost for 1953-54 season. Colgate now paying $55,000 for packaged hour. NBC reputedly contributed $780,000 in show costs for Sunday night period in 1952 with small portion going for "Big Payoff" substitute last summer.

-SR-

Details of new ABC-UPT shows

Here's what ABC-UPT is offering and asking for its Ray Bolger and Danny Thomas TV programs: 33 original Bolger showings on film at $48,875 gross each, 6 reruns at $16,000, summer replacement at $17,000. On 52-week basis cost of time and talent for Bolger and replacement thus totals $3,127,000. $48,800 is being asked for Danny Thomas show. Other costs are similar to Bolger's.

-SR-

More media facts start on p. 39

Media-are-growing-up department: SPONSOR's third article on media evaluation, "Media Basics II," starts p. 39, contains 9 pages of dope on why business papers, outdoor, and transit, as well as TV, are a good buy. Last issue, newspapers, direct mail, radio, and magazines were given similar treatment. Now comes "Editor & Publisher" quoting Leo Burnett's v.p. in charge of media, Art Porter, that newspapers are 4 to 8 times as expensive as TV in reaching women with commercial message. Effective next issue, both magazines will hereafter be known as "Editor and Sponsor."

-SR-

Nets making pilots for '54

Even though their night and Sunday matinee schedules are practically sold out, CBS and NBC are more deeply immersed than ever in making pilots. Explanation networks advance for all this bustle: Show casualty rate is so great in TV advertisers will be looking for replacements in fall 1954. Advertising men's comment on that viewpoint: Pattern of TV program between now and fall 1954 may change so radically, programs built in mid-1953 may become old hat. Aggravating the gamble is possible introduction of color TV in early 1955, as predicted by David Sarnoff.

-SR-

Hollywood pilots worth $2 million

Agencymen estimate TV program pilot films now accumulated in vaults on West Coast must have cost at least $2,000,000. Prediction admen make: Only a miniscule of these pilots, or their intended progeny, will ever see network sponsorship or even syndication.

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REPORT TO SPONSORS for 18 May 1953

Kent brand makes good

Kent cigarette production reported to have reached over billion-mark. The Lorillard brand reached this point of successful sailing after headachy start, involving modifications of filter tip, tobacco blend. In tobacco manufacturing circles, cigarette is regarded as established when production reaches 1 billion. Kent's agency: Young & Rubicam.

–SR–

Arthur Murray offers 26 films

Arthur Murray Studios have 26 quarter-hour TV films ready for distribution among franchise holders across country. It's syndication arrangement, with franchisers buying own local time. Films were produced by Arthur Murray and Wally Gould.

–SR–

Nets invade TV's morning schedules

TV program battle shaping up in network morning time next fall. CBS has late morning tied up but faces determined bid by NBC, now readying 10:00-12:30 block of shows. One behind-scenes factor is NBC affiliates' complaint that lack of daytime network shows forces them to lay out own money for local entertainment. See "Daytime TV: Where is it headed?" page 27.

–SR–

New store device recites air copy

Sunny Jim Peanut Butter, large West Coast advertiser, is testing new merchandising plan on KLAN, Seattle-Renton indie. Tests involve extensive use in Seattle supermarkets of "KLAN Message Repeater," device placed behind stack displays in stores and used to repeat same commercials in store as Sunny Jim uses on KLAN. Bill Simpson, merchandising specialist, KLAN manager, planned test.

–SR–

Booming radio sales at KCBS

Sign of times: Arthur Hull Hayes, CBS v.p. and gen. mgr. of KCBS, San Francisco, reports CBS-owned station registered highest billing in station's history preceding 6 weeks. Increase came mostly from national spot business in East, which normally precedes West Coast activity by several months.

–SR–

Separate agency scale in video?

Agencies are much concerned by high costs of servicing TV accounts. In answer to query "Are radio and TV agencies earning their 15%?" some 10 agency execs told SPONSOR at 4A's convention in White Sulphur Springs that so far as TV accounts were concerned 15% didn't pay the freight. Example: Campbell-Ewald's Henry G. Little said agencies have spent more than they made in TV because they were pioneering. He feels costs are leveling off, but if they go up more, agencies will be justified in asking higher commission or fees.

–SR–

TV fight ratings on downgrade

Y&R recently did survey for Borden on question of whether fight telecasts had reached point of diminishing returns. Answer was "yes." Comparison of 1952-vs-'53 ratings on Wednesday (Pabst-CBS) and Friday (Gillette-NBC) fights showed evidence of wearying interest. Ratings of competing programs were either holding own or were up.

–SR–

More jingles, fewer TV actors

Latest aftermath of Screen Actors Guild increased scale for performers on film commercials: Advertisers, according to N.Y. film producers, have turned heavily toward animation with jingle sound-tracks. Device eliminates on-camera actors, who cost more than off.



HEAD ROOSTER*

on the nation's BIGGEST farm!

KNBH sells your product to farm-rich, industry-rich Southern California

Plant your advertising seeds in fertile ground, and they're sure to sprout profits. Los Angeles County has the highest farm income in the U. S. And KNBH gives you widest TV coverage of this great spending area. Yes, more of your potential customers watch Channel 4. Of the first 15 top-rated shows in Southern California *8 are televised by KNBH!* Retail sales in Southern California are leaping ahead — have quadrupled since 1939. Use KNBH and watch *your* sales grow, too! Consult KNBH, Hollywood, or your nearest NBC Spot Sales Office for details.



NBC HOLLYWOOD

KNBH *Channel* **4**

the magazine Radio and TV advertisers use

SPONSOR

18 May 1953
Volume 7 Number

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Daytime TV: Where is it headed?

It hasn't grown as spectacularly as expected but audiences are up for every hour of the day. Most network sponsors appear satisfied with their program buys and network cost-per-1,000 is lower than nighttime TV **27**

60% of Amana budget is in radio-TV

Once-obscure Iowa firm has shot past appliance giants to become leading brand in home freezer field. Via evening network radio program, a daytime TV segment, big dealer air efforts, Amana is most air-sold freezer **30**

What TV did for Castro convertible sofas

Television built Castro's one store into a $10-million-a-year chain operation. The formula: (1) TV to demonstrate product; (2) Radio jingles for brand identification; (3) Newspapers for direct merchandising **33**

CBS Radio turns sponsor

Brand selling techniques are being used to sell radio via radio. Radio's sales power is promoted by relating cold facts to everyday life **34**

Needed: a method of projecting ratings

Agencies this month are struggling to decide how to use coverage data. One of the most important problems is how to project radio ratings to get cost-per-1,000. This article describes four commonly used methods with weaknesses, then discusses a fifth new method which some agencies and reps feel improves on older approaches. Must reading for timebuyers **36**

Media Basics II (Part 3 of All-Media Study)

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Network TV Comparagraph

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COMING

What 153 media experts told SPONSOR

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Why Scott is sold on TV

Scott Paper Co. tested TV two years ago, studied techniques and results, then plunged back in with three programs at a $3 million outlay **1 June**

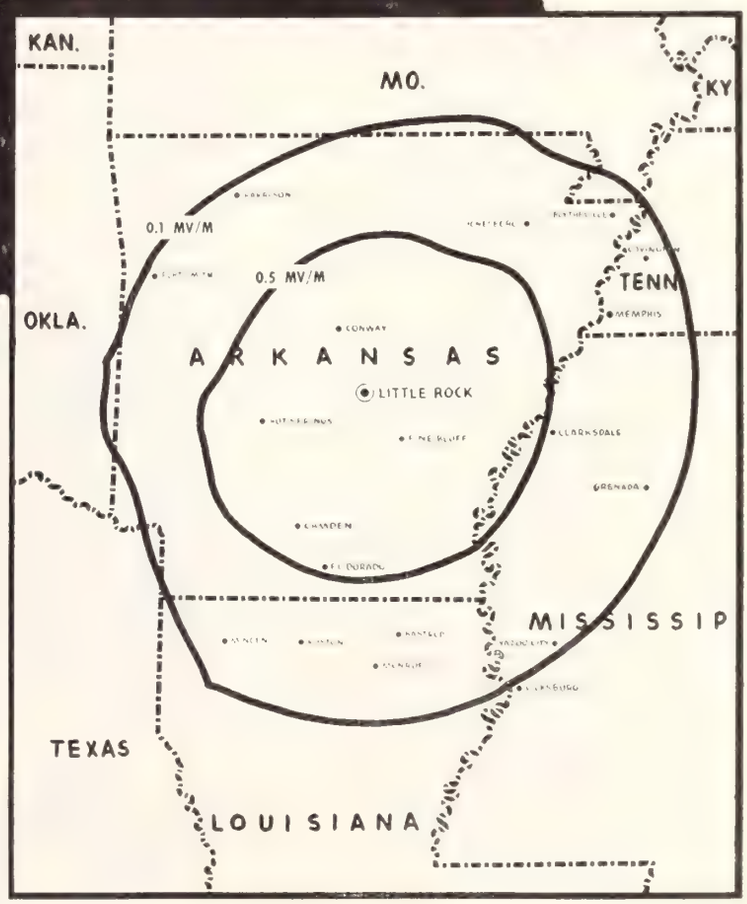
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NOW YOU CAN COVER ALMOST ALL OF ARKANSAS WITH ONE ULTRA-MODERN STATION— THE NEW 50,000-WATT KTHS! (CBS SOON!)



- the *only* 50,000-watt Class 1-B clear channel station in the State
- the only Arkansas station with 28 years of continuous broadcasting experience —
- formerly located at Hot Springs with 10,000 watts on 1090 KC. —
- now broadcasting from Little Rock, with 50,000 watts on 1090 KC.
- now offers primary daytime coverage of 1,002,758 people, of whom more than 100,000 do not receive primary daytime service from any other station
- secondary coverage (between .5 and .1 contours) adds another 2,369,675 people!
- superb new equipment — superb new programming planned for every segment of Arkansas' population
- same ownership and operation as KWKH, Shreveport, whose KNOW-HOW has made KWKH one of the South's great stations
- **EFFECTIVE JUNE 15th, KTHS JOINS THE CBS RADIO NETWORK**
- ask your Branham Man! Several truly unusual "charter opportunities", now open, may not be available again for years

Represented by The Branham Co.
Henry B. Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

THE NEW 50,000-WATT (CBS SOON!)

KTHS

BROADCASTING FROM LITTLE ROCK, ARKANSAS

KLX

in the

Oakland-San Francisco

Bay Area

Meant Their

New Year's Resolution

to be

BIGGER & BETTER IN "53"

PROOF?

1. INCREASE IN POWER

1,000 to 5,000 watts.
KLX is now the Bay Area's dominant and only independent station broadcasting 5000 watts day and night.

2. TOP "53" PROGRAMS

BURGIE ROUNDUP
The best in western and folk music.

CALIFORNIA FARM BUREAU PROGRAM
A KLX origination for an independent network.

THE MAX BAER SHOW
The Champ himself.
Interviews—Chatter—Music.

OAKS BASEBALL BROADCASTS
All games at home and on the road.

3. WINNER OF 2 AWARDS ALREADY IN "53"

First place award to AP's California Local News Contest.
Third place award—Apparel BAB's National Contest.

MORE PROOF?

Contact

KLX and KLX-FM

THE TRIBUNE STATIONS
TRIBUNE TOWER
OAKLAND 12, CALIFORNIA

Represented Nationally by
BURN-SMITH CO., INC.

Pacific Coast
DUNCAN A. SCOTT & CO.

Timebuyers at work



Wallace Lancton, *Dowd, Redfield & Johnstone, is busy buying radio time for Dormin sleeping tablets' summer campaign. "This is the first year that Dormin will stay on the air through the hot months with a schedule comparable to their usual winter campaign," he explains. Aimed at insomniacs, Dormin's chainbreaks and 60-second messages are placed mainly near early morning and evening news and sports adjacencies. Recently, Dormin also began buying regional nets.*



Jean Simpson, *Anderson & Cairns, has found that being dealer-conscious pays off. Masland dealers and salesmen were instructed about the intensive radio push before she bought 20-second e.t.'s in some 35 radio markets to promote Masland & Sons' Saranette rug in a concentrated three-day mid-April campaign. Result? Jean reports dozens of enthusiastic Masland dealers bought many announcements on their own to reinforce campaign.*



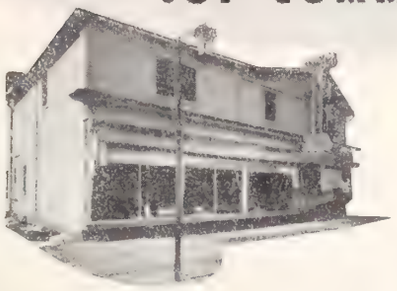
Stephen Siddle Jr., *Bermingham, Castleman & Pierce, introduced Dif Corp.'s new product, Carfoam—a car wash—via 20-second baseball adjacencies on four Eastern TV stations. "I bought time for both Carfoam and for Dif's hand cleaner," Steve explains. "We put commercials for both products in those time slots." The TV campaign is scheduled from April through October. Radio announcements are being used in upper New York.*



Maria Carayas, *Roy S. Durstine, is kept busy clearing Class A TV time for her West Coast account, B-B Rol-Rite Pen. "I'm placing these cartoon commercials in family-viewing time slots," she says, explaining this ballpoint pen is handy for all age groups. On the air since January, this campaign has grown to cover 23 major markets. Plans are now afoot for a campaign to enter New York, the last major market in which B-B Rol-Rite Pen seeks distribution.*

PIONEER MERCHANT *Celebrates 41 years*

OF COMMUNITY SERVICE



in pioneer radio station's 30th anniversary year

Mt. Morris

WHAM

For 41 years, down in the lovely winding Genesee Valley, Mt. Morris Furniture Company has been supplying the furniture needs of the surrounding community. The business—founded in the front room of the family home on Main Street—has grown and prospered until today it is one of Western New York's largest and finest.

Upstate New York's pioneer radio station, has played a big part in the most recent growth of this furniture establishment. Success stories are the regular report from Mt. Morris' use of the morning "Clockwise" program and frequent special spot promotions.

Business is good—up 35% over the first three months of last year. Special promotion just sold chairs—217 of them. At $50 a piece, this was going great guns for a two-week promotion.



• *There are many sponsors using WHAM who report similar successes.*

WHAM will be glad to help you sell in WHAM-land. Call HOLLINGBERY or write WHAM for details.

WHAM



The STROMBERG CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*

BUILT BY EXPERIENCE

KPRC-TV BIGGER



Only *ONE* can be *FIRST* and in Houston it's *KPRC-*

first in time . . . first in know-how . . . first in facilities . . . first in the homes of Houstonians! And now, KPRC-TV is first to combine with AM and FM to give Houston a complete, new Radio-Television Center, one of the finest, most modern in the nation.

KPRC-TV

Channel 2 - Houston

NBC • CBS • ABC • DUMONT

JACK HARRIS, Vice President and General Manager

Nationally Represented by **EDWARD PETRY AND CO.**

BACKED BY POWER*

nd BETTER!



40,000 square feet of completely air-conditioned floor space

3 LARGE TV STUDIOS

A garden studio for outside shows
An audience-participation studio seating 200 people
4 radio studios
Doorways in all television studios, large enough to admit automobiles
3 rear screen projectors — one for each studio
12 microphones in each studio
3 film previewing studios
Viewing booths over each studio
Complete audition facilities
Separate controls for directors and engineers
Three "memory booths" for announcers and actors
4,000 square feet of prop room space

★ COMING SOON!

New 750-ft. tower
100,000 Watts

KPRC-TV is now telecasting at 65,000 watts of power . . . will complete new 750-foot tower and telecast at maximum 100,000 watts sometime in June.

ONE
ALWAYS
STANDS
OUT



In San Diego's *billion* dollar market, KSDO is best in show . . . head and shoulders above the rest. Judges: Hooper *and* Nielsen.

Naturally, KSDO is *first* in San Diego . . . first in listeners, first in value, first in mail-pull.

May we show you how to make your product *stand out* in San Diego?

KSDO
1130 KC 5000 WATTS

Representatives
Fred Stubbins — Los Angeles
Daren McGavren — San Francisco
John E. Pearson, Co. — New York

Men, Money and Motives

by
Robert J. Landry

New miracles will kindly wait in line

Barnum's yokel who upon viewing his first giraffe blurted, "There ain't no such animal!" is a symbol of a time when Americans were fit to be tied dumb with incredulity in the presence of new phenomena. Classic in American folklore is the tale of the doubting Thomases who flatly refused to believe their ears when Don Ameche, alias Alexander Graham Bell, demonstrated his electric telephone in 1875. Only yesterday, at the dawn of talking pictures, the habit of skepticism was still strong in the land and more than a few enterprisers became notorious as "The man who passed up Vitaphone!" It was Barnum, again, always an astute judge of the American trader, who said: "In this wideawake land, there are more persons humbugged by believing too little than too much."

* * *

Somewhere between radio broadcasting (1920), and talking pictures (1926), and spinning-disk television (1931), wonders of all sorts began to crowd in upon the consciousness of Americans so that skepticism became not only dangerous but unfashionable. We have now gone to the opposite extreme. Today industrial, chemical, and pictorial miracles are commonplace. We are wonder-drugged, wonder-fabriced, wonder-transported, wonder-serviced, and wonder-dazed. Nobody now questions the possibility of new miracles, but only their timing and market impact. That's about how it is with one of the newest miracles, color television.

* * *

Abetted by some Congressional quotes, and some Carl Byoir public relations, the recent color television demonstration at the RCA labs in Princeton drew one flurry of publicity, then vanished from the news columns. Granting that the black-and-white manufacturers are not, at the moment, over-anxious for much color ballyhoo, the low-key reaction of the press still bears out our point: We Americans have grown amazingly matter-of-fact about amazing facts. And in the case of color, there have been so many stops and starts of the miracle's birth as to blunt public enthusiasm when the blessed event finally takes place.

* * *

There are, right now, some 17 fan publications publishing or about to start in the television field. A spot check suggests that not one story on color TV is currently scheduled. These fan books are devoted to answering such reader questions as whatever happened to Roberta Quinlan, Kyle MacDonnell, Dagmar, or Bert Lytell? Even the trade papers have been rather oh-hum about color, although we learn, with interest, that the editors of SPONSOR are planning another round-up, which may be the kind of foresight critic John Crosby had in mind when he recently curtsied that this publication made "the most sense."

(*Continued on page* 108)



FRANK HEADLEY, President
DWIGHT REED, Vice President
FRANK PELLEGRIN, Vice President
CARLIN FRENCH, Vice President
PAUL WEEKS, Vice President

a representative firm is no stronger than the men who sell . . . on the street!

There can be little argument with that statement . . . it's just plain, everyday horse sense.

Every owner of H-R Representatives was a competent and highly successful sales executive in previous advertising businesses before joining hands three years ago to form one of the fastest growing representative organizations in the radio industry.

And one of the big reasons for this phenomenal growth is the service H-R renders to its family stations. Every owner is out on the street *every day,* calling on advertisers and agencies.

THERE IS NO DESK-BOUND BRASS AT H-R.

That's why the statement can be made . . . man for man there is no finer quality representation — actively on the street — than is offered by H-R Representatives.

RADIO H-R TELEVISION, INC. TELEVISION
REPRESENTATIVES, INC.

405 Lexington Avenue, New York 17, N. Y.
Murray Hill 9-2606

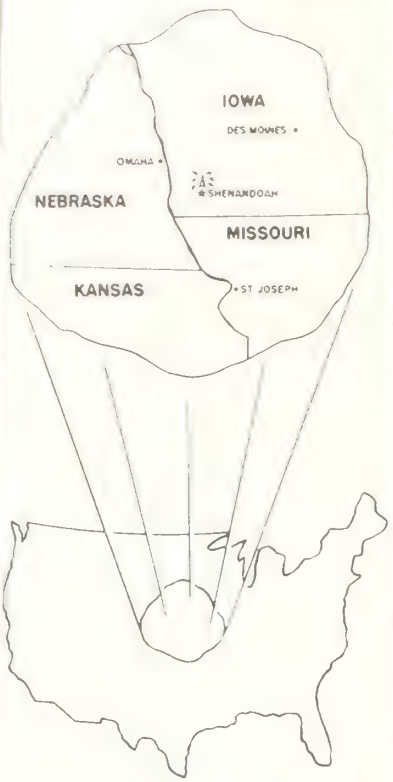
35 E. Wacker Drive, Chicago 1, Illinois
RA ndolph 6-6431

And On the West Coast:

Harold Lindley, Vice President
6253 Hollywood Blvd., Hollywood 28, Calif.
Granite 1480

James Alspaugh, Manager
110 Sutter Street, San Francisco, Calif.
Exbrook 2-3407

THE PIECE THAT'S NEEDED



Yes, KMA's ½ Millivolt daytime contour area shows you that the KMA area is the "piece" that is needed to give you complete coverage in this—America's top-spending farm market!

At last count 2,779,531 predominantly-rural midwesterners lived within the KMA ½ MV line. That's a market greater than Iowa, Washington State or Oklahoma—or Colorado and Nebraska combined!

KMA

SHENANDOAH, IOWA

Represented by Avery-Knodel, Inc

It's America's top-spending farm market! In 1950 these KMA-Landers spent $2,819,650,000 for goods and services —a figure surpassed only by a handfull of metropolitan markets!

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

510 Madison

TV BOOKLET

Since entering the agency business less than a year ago, I have been a constant and enthusiastic reader of your magazine SPONSOR—and I am now turning to you in the hope that you can help me in connection with a specific project that I have on my hands.

This agency is planning a booklet on television which will be offered to the general public, a booklet intended to bring the average Canadian up to date on television in Canada both as a medium of entertainment and as a powerful advertising force.

At the moment, television is quite new to this part of the world. There is spotty reception from KING-TV, in Seattle, a distance of 80 to 90 air miles. KVOS-TV, in Bellingham, Wash., a distance of approximately 30 air miles away, should be on the air about May 15 with a good signal in this area. And the Canadian Broadcasting Corporation is building a television station in Vancouver, scheduled to go on the air sometime this fall.

While I have copies of your magazine dating back for about a year or more, I'm most anxious to receive any material which you might have in your files concerning television in a broad sense. The kind of articles and speeches prepared for public consumption and relating to television as a medium of entertainment—how it affects the average American's day by day living—and also as an effective and new method of advertising.

I feel that, if I can compile enough of this kind of material, I can condense it down to the purpose of this booklet.

W. E. BELLMAN
Radio Director
James Lovick & Co., Ltd.
Vancouver

• "TV Basics" contains studies along the lines required by Mr. Bellman. Copies are still available to subscribers.

TV RESULTS

We are in the process of cracking a virgin TV market and are anxious to show prospective clients what results have been achieved with specific ideas in other TV markets.

The principal concern is for facts and figures on a 5, 10, or 15-minute weekly fashion show for ladies' ready-to-wear, where it has been tried, and with what results—good or bad.

If SPONSOR cannot help in this particular instance, we would greatly appreciate a reference as to where this information may be obtained.

HOD LOVE
KELO-TV representative
Sioux Falls, S. D.

• 1953 "TV Results" (101 full page and capsule case histories) were mailed to all SPONSOR subscribers early in April. Included are examples along the line requested by reader Love. Extra copies of "TV Results" are available at $1 per copy, with reduced quantity prices.

1951 ISSUES

Do you have available your issues January to December, inclusive, of the year 1951? If so, will you please ship them to us with your bill for same.

GLEN EDGAR
Advertising Manager
Hollywood Brands, Inc.
Centralia, Ill.

• The 1951 issues of SPONSOR are available only in bound volumes. The volumes are $15 a set.

TV VIEWERS BY HOURS

As this agency has made use of your research article, "Total U. S. TV homes using television by hours of the day," in a client presentation, we would appreciate your mailing us another copy of the April 6, 1953 issue of your publication.

MRS. SHARON SULLIVAN
Media Director
Taylor-Norsworthy, Inc.
Dallas

MILLINE RATES

I have just read with great interest the first part of your "All-Media Evaluation Study" (20 April 1953, p. 41).

If the members of your advisory board have not already concluded their deliberations, there is one problem that I would like to have them examine. It is the much used "milline rate."

A newspaper will use this device as an evaluation of its cost and coverage picture through the years. But may I suggest that there is a single factor of great importance that is never taken into consideration. The number of pages contained in an average edition



The ONLY professional turntable *tailored* specifically for "fine groove" 33⅓ or 45

- **New, smaller size** . . . only 28" high, 20" wide, 16½" deep
- **Faster starts.** Full speed in less than ¼ turn
- **Easier cuing** . . . through faster starts and disengaging of driver idlers
- **Goodbye operating errors.** Center hole diameter changes automatically with speed changes
- **No record slippage.** The center of the platter is recessed to handle the inside shoulder of 45's. Easy to handle
- **Wow and flutter** as low as RCA 70 series turntables

SMALLER than any Professional Broadcast turntable . . . yet capable of delivering the same high-quality output as RCA's famous 70 series . . . Type BQ-1A is your answer for a simple-design turntable matched and styled to meet the trend in transcription requirements. It enables you to take full advantage of the vast library of 45's and 33⅓'s now available. It takes up less space in your control room. It enables you to take advantage of the important space-saving features offered by "fine-groove." AND NOTE THIS FACT: *The price is right!*

Type BQ-1A is ready for immediate delivery, complete—or mechanism only. For details, call your RCA Broadcast Sales Representative.

RCA Type BQ-1A Fine-Groove Transcription Turntable. There is ample room for a booster amplifier—and plenty of shelf space for program records.

RCA

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT CAMDEN, N.J.

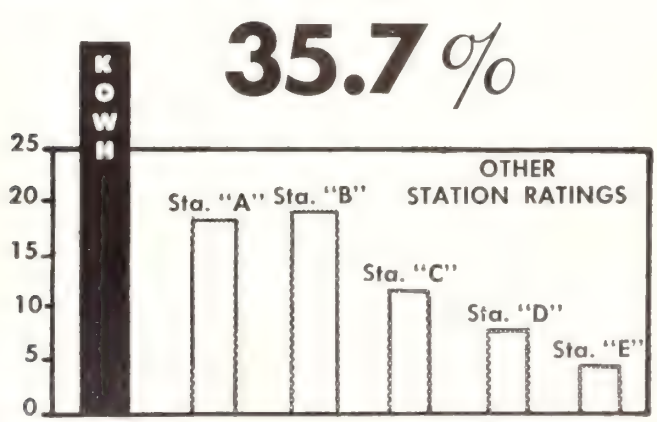
All It Took was Something Extra...



. . . To save Andrew Jackson's life in a duel with Tennessee's best pistol shot. When Andy faced his opponent in a great-coat several sizes too large, the marksman misjudged his target, and only wounded him. Jackson's return fire wrote *finis* to the duelist's career.

KOWH too, has been shooting for that, "Something Extra", and scoring a solid hit. Proof of a bonus audience is the Hooper averaged below for the 17-month period from October, 1951, to March, 1953. Let KOWH bullseye the Omaha-Council Bluffs area for you!

- ***Largest total audience*** **of any Omaha station, 8 A.M. to 6 P.M. Monday thru Saturday! (Hooper, Oct., 1951, thru Mar., 1953.)**
- ***Largest share of audience,*** **in any individual time period, of any independent station in all America! (Mar., 1953.)**



Kowh

OMAHA

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

must have a direct bearing on the chances of any given advertisement in that paper securing the reader's attention. In many centers, newspapers that have prospered through the years have almost doubled in size during the past 20 years.

A newspaper that had, say, 30 pages in 1939 may today be publishing editions that exceed 60 pages. Additionally, the "advertisement content percentage" may have substantially increased. Can such a paper's milline rate be presented year-by-year without any reference to such changes?

I have never heard milline rates discussed from this point of view, and I would be interested in hearing the opinion of your panel. In radio, an hour is an hour and a day is a day. Man's arbitrary division of the earth's rotation governs alike the largest and the smallest stations in the land. In the publishing world, one daily newspaper may contain 10 times as many pages as another. How is this factor to be interpreted?

Incidentally, I was delighted to find you advising against the arithmetical gymnastic known as "cost-per-1,000."

PAT FREEMAN
Director of Sales & Research
CAB, Toronto

• **SPONSOR's "All-Media Evaluation Study" will touch upon the problem of whether readership decreases as size of publication increases. SPONSOR's advisory board for this study, incidentally, reads each article before publication and suggests changes, makes comments, supplies additional data.**

REGIONAL NETWORK

It would be appreciated if you would forward to us a reprint of the 14-page section which appeared in the October 6, 1952 issue of SPONSOR called "Regional network: 1952."

MARIE T. EHRLINGER
The Joseph Katz Co.
Baltimore

CANADIAN RADIO

I guess all of us in Canadian radio are looking forward with keen enthusiasm to your next issue featuring the story of private radio in our country.

Enclosed are copies of our monthly publication, "CJB Cues," which you perhaps will find of interest. "CJB Cues" is mailed to retailers in Belleville and Trenton and also to most national advertisers in Canada.

Some time ago we produced a booklet called "Farm Facts" which gives some pretty detailed information concerning the farm market that we serve.

Among our promotion efforts, also for advertisers, are window displays arranged at our offices and studios located on busy Victoria Avenue in Belleville.

FRANK C. MURRAY
Assistant Manager
CJBQ
Belleville, Ont.

MEDIA STUDY

I have read the highlights of your "All-Media Evaluation Study" in the April 20 issue of SPONSOR (p. 41). You have done an outstanding job on this very difficult assignment.

I am sure you must feel very happy about the end result of your eight months' painstaking, exhaustive effort to thoroughly cover the subject. My congratulations to you.

I, and no doubt most other people in the advertising business, will keep this issue of SPONSOR handy for a long time to come. I am looking forward to elaboration of this study in your subsequent issues.

WILLIAM B. RYAN
President, BAB

Are you planning to reprint your 14-part "Media Evaluation Study" in booklet or other form?

I have been teaching a course in media at the University of Baltimore for some years and would find this exceptionally helpful as a summary text. Frankly, I haven't found any usable material on this subject outside of Ben Duffy's comprehensive volume.

GUSTAV BERLE
Welch, Berle & Mirabile, Inc.
Baltimore

• **SPONSOR may reprint series. Announcement will be made later on in year.**

TV UNIONS

Thanks very much for sending the May 4 issue of SPONSOR containing the story on broadcast unions. I enjoyed reading it very much and think you did an admirable job on this very difficult assignment.

FRED RUEGG
Asst. Dir. Labor Relations
CBS, New York



WAVE-TV, LOUISVILLE, CHANNEL 3

NOW GIVES YOU GREATER COVERAGE THAN EVER!



New **914-FT. ANTENNA!**
(above average terrain)

New **LOW CHANNEL!**
(from Channel 5 to Channel 3)

New **100,000 WATT POWER!**
(up from 24,000 Watts)

New, **ALL-NEW EQUIPMENT!**
(the most modern available)

First **FOR YEARS**

WAVE-TV NOW TREMENDOUSLY INCREASES ITS SUPERIORITY!

WAVE-TV—the only low-band VHF station in its area—is now telecasting from the tallest tower, on the HIGHEST POINT in or near Louisville, on a NEW low-band channel (3), with a NEW transmitter with radiated power of 100,000 watts! Our ALL-NEW equipment is the most modern obtainable.

Net result, according to FCC coverage curves: WAVE-TV now effectively reaches *85.5% more square miles . . . 54.6% more people . . . 51.5% more Effective Buying Income—gives you far greater coverage than any other TV station in this area!*

TOWER HEIGHT MORE IMPORTANT THAN POWER

100,000 watts on our new Channel at our new 914-ft. height (above average terrain) is equivalent to 600,000 watts from our old downtown tower and channel!

Check any TV engineer for the significance of our *new* antenna, our *new* Channel 3, and our *new* 100,000 watts of radiated power. Then ask Free & Peters for all the facts on the vitally important WAVE-TV *television* market.

WAVE-TV— *NOW CHANNEL* 3

FIRST IN KENTUCKY

NBC • ABC • DUMONT



Free & Peters, Inc., *Exclusive National Representatives*

New developments on SPONSOR stories

P.S.

See: "Bab-O bounces back"

Issue: 22 October 1951, p. 27

Subject: When Ajax cut into Bab-O sales, firm fought back with network TV

After 20 years in network radio and TV, the B. T. Babbitt Co. is now embarked on one of the biggest radio announcement drives ever undertaken. To push its home cleanser, Bab-O, the company, via Dancer-Fitzgerald-Sample, has bought announcements on 200 radio stations in 105 markets. The 52-week campaign, which began late last summer, consists of from five to 40 one-minute and 20-second announcements per week per station for an estimated annual total of about 150,000 announcements.

Bab-O's entire ad budget is now in spot air advertising. The radio campaign includes announcements in about 25 TV markets and, in addition, TV spot announcements are used in 26 cities.

Bab-O commercials highlight its "new bubble-action" and claim that it "foams away grease instantly." The message is partly in jingle form, and cartoons are used on TV.

The spot drive was initiated right after Babbitt switched its agencies last August, with D-F-S taking over from the William Weintraub Co. Weintraub had been given the job two years before of fighting off the inroads of Colgate's Ajax on Bab-O sales after the Duane Jones Agency daytime-serial-plus-premiums formula lost favor with the client. Weintraub substituted newscasts on nearly 500 MBS stations and boldly ventured into Saturday daytime TV with Bab-O as well as two other clients. The agency bought *Two Girls Named Smith* for Bab-O on ABC, noon-12:30 p.m., later switched to one girl named Smith (Kate, that is) on NBC TV at night. When NBC dropped the *Kate Smith Evening Hour*, Babbitt pulled out of network advertising.

P.S.

See: "Radio: summer report"

Issue: 6 April 1953, pp. 62 and 87

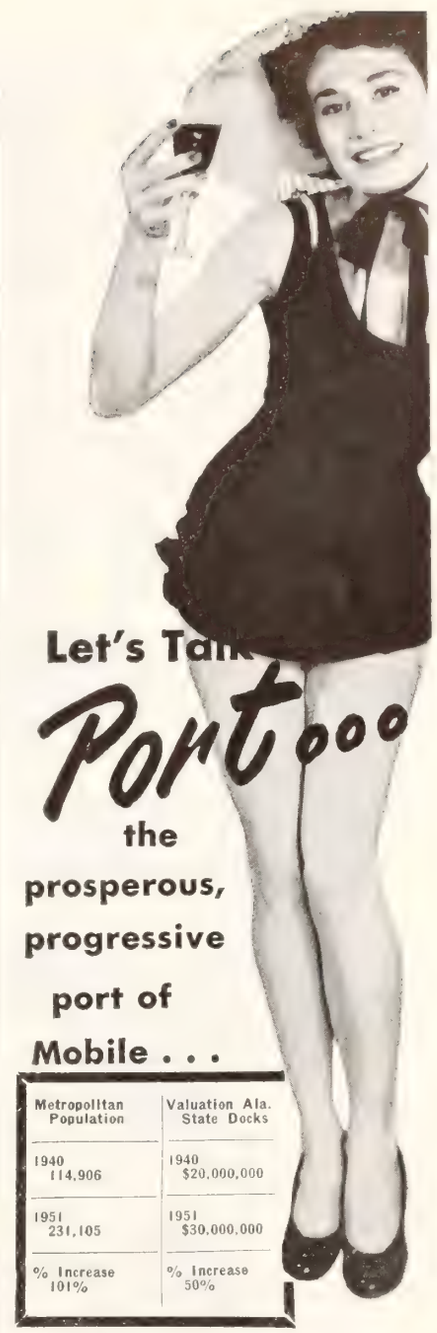
Subject: Lever Brothers, originators of the network radio summer hiatus, are going for 52 weeks with "Lux Radio"

In recent years, CBS Radio has concentrated much time and effort in persuading Lever Brothers to keep *Lux Radio Theatre* on for the full 52 weeks. Until recently, it was largely an uphill job. The Lux show was the original hiatus-taker, first cracking the ice in the mid-1930's. Everything from tradition to a comfortable discount picture caused Lever to take a summertime exit for some eight weeks during 17 seasons of airing the show.

Late last month however CBS finally did the trick. A small mountain of research facts and figures—which showed that summertime CBS audiences compared favorably with winter on a price-vs.-size basis, plus some deft reminders to Lever that the summer season is also a soap-selling season, convinced the company that the buy was a good one to push their products.

Another persuader: As CBS now calculates network rates, only the 52-week radio advertisers are entitled to the 8½% off for maximum consecutive weeks. Although Lux was still entitled to plenty of discounting on the basis of dollar volume, a 44-week run would not earn the 8½%.

Result: As of 1 June of this year, *Lux Radio Theatre* will take its usual summer vacation. But into the slot will go *Lux Summer Theatre*, a CBS-produced dramatic package with a name-star policy and eight scripts written around light, summery themes. The show will be done in Hollywood. ★ ★ ★



Where your
Best Buy
is
WKRG

CALL
Adam Young, Jr.
National Representative
General Manager
or F. E. Busby

first ON THE DIAL 710
WKRG
CBS
Mobile, Alabama

CFCF
Mr. Sponsor...
It costs LESS to sell MORE in MONTREAL
WHEN YOU CHOOSE CANADA'S FIRST STATION...
CANADA'S FIRST STATION
CFCF
in 3 years
Population up 11.4%
Retail Sales up 36.9%
CFCF local sales up 300%
CFCF Rates up less than 15%
Based on latest SM figures.
CFCF
In the U.S., see Weed & Co.
In Canada, All-Canada.



Mr. Sponsor

W. A. Blees

V.P., Avco Mfg. Corp.
in charge Crosley Div. sales

Leading companies into the winner's circle has become almost second nature for William A. Blees, vice president of Avco Manufacturing Corp. in charge of Crosley Sales.

Before taking over the sales helm at Crosley, Blees scored notable triumphs in the automotive, advertising, and aviation fields.

At the age of 61 Bill turns out a day's work that would stagger many a younger chap. Funny part of it is that he quit agricultural school at the University of Missouri to strike out on his own "because a farmer had to work seven days a week and I innocently thought city fellows only worked five-and-a-half days."

But Bill has a mighty capable sales assistant these days—television. From his frequent trips around the country he has first hand knowledge of the effect of TV on dealers and public.

"We must reach the entire family with our advertising message," he says. "There are few better ways of doing this than with a network radio and TV program that puts primary stress on entertainment such as the Paul Winchell-Jerry Mahoney show." Via Benton & Bowles, Crosley allots about 30% of an estimated $10 million ad budget to air media.

Bill's diversified background helps tremendously in his selling job. Back in World War I days, young Bill hooked up with the British government, ". . .thinking I was going to war." Instead, he wound up buying U.S. goods for the British. Later, he settled in Kansas City, running a small advertising agency and print shop.

Next, he sold Model "T" Fords, developed a finance plan which was snapped up by General Motors. He held various high-ranking jobs with GM: president of General Motors Accounting Co., v.p. in charge of sales for Pontiac, v.p. in charge of sales for Buick, Oldsmobile and Pontiac combined.

During the 1934-38 "semi-retirement" period he went into the advertising business in New York, then got back in the sales swim as general sales manager for auto sales of Nash-Kelvinator.

After rejuvenating the Nash sales organization, he moved to Young & Rubicam as v.p. in charge of West Coast operations. Bill's next move was into Consolidated-Vultee as v.p. in charge of sales. When Avco sold its interest in Consolidated-Vultee, he took the sales helm of Crosley.

★ ★ ★

NEWEST SUCCESS STORY:

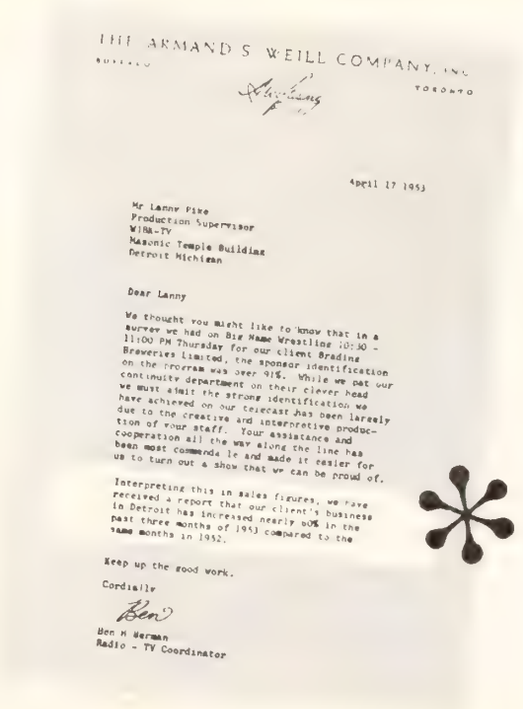
One Weekly WJBK-TV Program

INCREASED SALES 60%

For This Advertiser!

* Only WJBK–TV . . . no other media . . . was used for this Detroit campaign for Brading's Cincinnati Cream Ale and Lager. And here's what the agency reports:

"OUR CLIENT'S BUSINESS IN DETROIT HAS INCREASED NEARLY 60% IN THE PAST 3 MONTHS OF 1953 COMPARED WITH THE SAME MONTHS OF 1952"



THE ARMAND S WEILL COMPANY, INC.
BUFFALO TORONTO

April 17 1953

Mr Lanny Pike
Production Supervisor
WJBK-TV
Masonic Temple Building
Detroit Michigan

Dear Lanny

We thought you might like to know that in a survey we had on Big Name Wrestling 10:30 - 11:00 PM Thursday for our client Brading Breweries Limited, the sponsor identification on the program was over 91%. While we pat our continuity department on their clever head we must admit the strong identification we have achieved on our telecast has been largely due to the creative and interpretive production of your staff. Your assistance and cooperation all the way along the line has been most commendable and made it easier for us to turn out a show that we can be proud of.

Interpreting this in sales figures, we have received a report that our client's business in Detroit has increased nearly 60% in the past three months of 1953 compared to the same months in 1952.

Keep up the good work.

Cordially

Ben

Ben H Herman
Radio - TV Coordinator

Further Proof that

CHANNEL 2 IS THE SPOT FOR YOU!

WJBK-TV

Detroit

A STORER STATION

Represented Nationally by
THE KATZ AGENCY

TOP CBS and DUMONT TELEVISION PROGRAMS

STORER BROADCASTING COMPANY

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690

Special to time buyers:

all summer long

MILLIONS OF AMERICANS

will listen

Only to FM



insist on FM in your schedule and get complete radio coverage

AGAIN THIS SUMMER, you'll need FM on your schedules to be sure of complete radio coverage. Typical example: In many localities, baseball broadcasts, particularly night games, will be carried only on FM.

What's more, millions of listeners know from experience how FM cuts through static and interference to give realistic reception of radio programs even during summer storms. With the "summer static season" on its way, many will turn to FM programs exclusively.

Make the most of these seasonal listening habits. Include FM in your summer time buying schedules, and be sure of reaching the whole radio audience more effectively.

SPECIAL TO BROADCASTERS:

Your local Zenith distributor will gladly help promote your station and programs through dealers in newspaper ads and displays. Get in touch with him today.

ZENITH

The royalty of television and RADIO®

ZENITH RADIO CORPORATION, Chicago 39, Illinois

COPR. 1953

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp, Chi	Erwin, Wasey, NY	Du Mont	International Golden Gloves; Tu 10:30 pm-concl; 16 Jun only
Charles Antell, NY	Television Adv Assoc, NY	Du Mont 9	What's Your Bid; Sun 10-10:30 pm; 3 May; 9 wks
Coca-Cola Co, NY	D'Arcy, NY	NBC TV 78	Coke Time; W, F 7:30-7:45 pm; 29 Apr; indef
Friedman-Shelby Div of Intl Shoe Co, St. Louis	D'Arcy, NY	Du Mont 27	Tom Corbett, space cadet; Sat 11:30-12 noon; 29 Aug; 20 wks on alt wk basis
International Silver, NY	Y&R, NY	CBS TV 35	My Favorite Husband; Sat 9:30-10 pm; 12 Sep; 22 wks on alt wk basis
P. Lorillard, NY	Lennen & Newell, NY	CBS TV 110	Two for the Money; Sat 9-9:30 pm; 15 Aug; 52 wks
Minnesota Mining & Mfg Co, Minneapolis	BBDO, Minneapolis	NBC TV 43	Ding Dong School; Tu 10-10:30 am; 5 May; 5 wks
Minute Maid Corp, NY	Ted Bates, NY	NBC TV 32	Gabby Hayes; M, F 5:15-5:30 pm; 11 Jun; indef
P&G, Cinci	Biow, NY	CBS TV 33	Jackie Gleason; Sat 8-9 pm; 16 May; 5 wks
P&G, Cinci	D-F-S, NY	NBC TV 64	Kate Smith Show; Tu-Th 4-4:15 pm; 29 Apr; 2 wks
Pet Milk Co, St. Louis	Gardner, St. Louis	NBC TV 65	Ted Mack's Original Amateur Hour; Sat 8:30-9 pm; 25 Apr; indef
Plymouth, Detroit	N. W. Ayer, NY	ABC TV 32	Plymouth Playhouse; Sun 7:30-8 pm; 26 Apr; 9 wks
Reymer & Bros, Pittsburgh	Ketchum, MacLeod & Grove, Pittsburgh	ABC TV 8	Lash of the West; Sat 10:15-10:30 am; 16 May; 13 wks
W. A. Sheaffer Pen, Madison	Russell M. Seeds, Chi	CBS TV 64	Jackie Gleason; Sat 8-9 pm; 9 May, st 20 Jun; 27 wks
Simmons Mattress, NY	Y&R, NY	CBS TV 35	My Favorite Husband; Sat 9:30-10 pm; 19 Sep; 22 wks on alt wk basis
Sunbeam Corp, Chi	Perrin-Paus, Chi	NBC TV 55	Ethel and Albert; Sat 7:30-8 pm; 9 May; 32 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Mills, Minneapolis	Dancer-Fitzgerald-Sample, NY	ABC TV 57	Stu Erwin; F 7:30-8 pm; 5 Jun; 52 wks
P. Lorillard, NY	Lennen & Newell, NY	ABC TV 50	Chance of a Lifetime; Th 8:30-9 pm; 21 May; 52 wks
Scott Paper Co, Chester	J. Walter Thompson, NY	NBC TV 43	Ding Dong School; Th 10-10:30 am; 7 May; 3 wks
Singer Sewing Machine, NY	Y&R, NY	CBS TV 72	Four Star Playhouse; Th 8:30-9 pm; 24 Sep; 52 wks

3. New National Spot Television Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Charles Antell, NY	Hair products	Television Adv Assoc, NY	Du Mont	30-min film series; Sat midnight; 11 Apr; 52 wks
Fedders-Quigan Co	Air conditioners	BBDO	30-35 mkts	20-, 60-second film anncts; South st May; North st June; 10-15 wks
Good Humor Corp	Good Humor ice cream	David J. Mahoney	Chi, Detroit, NY, New Haven	20-, 60-second films; live; st 18 May; 6 wks
Minute Maid Corp	Orange Juice	Ted Bates	51 mkts	60-second films; 25 mkts in Apr, 26 mkts in May; 26 wks

4. Broadcast Industry Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert S. Aitchison	Industrial Marketing, Chi, ed	Saunders, Shrout & Assoc, Chi, vp
Harry J. Anderson	U. S. Steel Corp, mgr of displays and exhibits	Wasser, Kay & Phillips, Pittsburgh, media dir
Norman F. Best	Erwin, Wasey & Co, LA, vp	Same, acct superv for Evaporated Milk Div of Carnation Co
William S. Blair	Hewitt, Ogilvy, Benson & Mather, NY, acct exec	Same, dir of res
H. W. Bluethe	Wheelco Instruments Co, Chi, adv mgr	Saunders, Shrout & Assoc, Chi, secy
Philip Branch	Al Paul Lefton, NY, timebuyer	Ruthrauff & Ryan, NY, timebuyer
William A. Chalmers	Kenyon & Eckhardt, Detroit, vp, dir of radio-TV	Campbell-Ewald, Detroit, vp, dir of radio-TV
Courtney A. Crandall	Harold Cabot & Co, Boston, copy chief	Same, vp



Numbers after names refer to New and Renew category

Wm. H. Chase (5)
John P. Moser (5)
S. J. Robinson (5)
M. M. Jones (4)
C. A. Crandall (4)

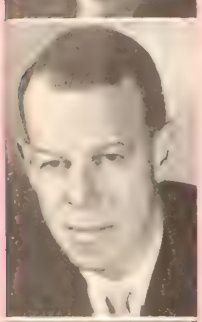
In next issue: New and Renewed on Radio Networks, New National Spot Radio Business, National Broadcast Sales Executives, New Agency Appointments

New and renew

NAME	FORMER AFFILIATION	NEW AFFILIATION
Leslie N. Daniels	Foote, Cone & Belding, NY, copy superv	Lennen & Newell, NY, copy superv
Martin P. Dwyer	BBDO, NY, staff	Lennen & Newell, NY, acct exec
Horace J. Elias	Radio, TV prod	Kaufman-Strouse Adv, Baltimore, acct exec, dir of radio, TV
James R. English	A. C. Nielsen, NY, res	Y&R, NY, in chg of radio-TV res
Ted Grunewald	Wm Esty, NY, TV dept, bus mgr	Doyle Dane Bernbach, NY, radio-TV dir
Larry Huseby	Hywd, TV prod	Howard R. Smith, Tacoma, dir of radio-TV
Maitland Jones	Hutchins, NY, creative hd	SSCB, NY, vp and copy exec
Robert E. Kennedy	Look Magazine, NY, adv exec	Doyle Dane Bernbach, NY, acct exec
George Kern	Benton & Bowles, NY, radio-TV	Lennen & Newell, NY, radio-TV media dir
Edmund G. Malooley	Ruse & Urban, Detroit, art dir	Same, vp
Richard A. Mancini	Wm Esty, NY, art dir	Lennen & Newell, NY, vp
Arthur Menadier	BBDO, NY, acct exec	DCSS, NY, vp, acct superv
Warren J. Michael	Nelson-Willis, Minneapolis, acct exec	Bruce B. Brewer & Co, Minneapolis, acct exec
Ralph Morris	BBDO, NY, asst art dir	Abbott Kimball Co, NY, art dir
Arthur Pardoll	SSCB, NY, media dept	Foote, Cone & Belding, NY, bdcst media dir
Theodore B. Pitman Jr	John C. Dowd, Boston, radio-TV dir	Julian Gross Adv, Hartford, vp in chg of radio, TV
Craig Ramsey	KFEL-TV, Denver	Ball & Davidson Adv, Denver, TV dir
Charles L. Saunders	Harrison Industries, Chi, pres	Saunders, Shrout & Assoc, Chi, pres
Olin Saunders	Hewitt, Ogilvy, Benson & Mather, NY, vp	Compton, NY, acct exec
Barbara Sherman	Emerson-Rogers, NY, media dir	Eugene Gilbert & Co, NY, hd of media res
James E. Shrout	Shrout Assoc, Chi, hd	Saunders, Shrout & Assoc, Chi, vp
Hugh Sutherland	J. Walter Thompson, LA, asst media dir	Same, newspaper and trade paper space buyer
Arthur Toft	Wm. H. Weintraub, NY, mkt, merch exec	Ross Roy, Hywd, dir of sls dev



NAME	FORMER AFFILIATION	NEW AFFILIATION
William H. Burkhart	Lever Bros, NY, prod vp	Same, exec vp
William H. Chase	Avco Mfg Corp, Bendix, South Bend, asst adv, merch, sls prom dir	Fedders-Quigan Corp, Buffalo, adv, sls prom mgr
John W. Craig	Avco Mfg Corp, vp, Crosley Div, gen mgr	Aluminum Industries, Cinci, pres
Gary G. Grant	Lever Bros, NY, prod mgr	Same, gen mgr
Michael Kory	Emerson Distrib Subsid, NY, mgr	Emerson Radio and Phonograph Corp, NY, admin dir of sls
Ted Lewandowski	O'Sullivan Rubber Corp's L.H.&C. Div, Winchester, Va, asst mgr	O'Sullivan's Laing, Harrar & Chamberlin Div, NY, acting mgr
George F. Lignante	O'Sullivan Rubber Corp's L.H.&C. Div, Winchester, Va, mgr	Same, adv and prom mgr
John P. Moser	Lever Bros, NY, gen mgr	Same, prod vp
Wrigley Offield	Wm. Wrigley Jr Co, Chi, copy superv	Same, adv mgr
S. Jesse Robinson	NY mfg cos., NY, sls mgr	Pal Blade Co, NY, vp
Donald B. Seem	Electric Auto Lite Co, Toledo, adv mgr	Same, vp and dir of adv
D. P. Sheridan	Remington Rand, NY, ACTS sls prom	Same, asst mgr, sls prom dept
James D. Shouse	Avco Mfg Corp, senior vp, chmn of Crosley Bdcst Corp	Same, chief exec officer of all Crosley Div opers









KEAR, SF, power incr from 1,000 watts to 10,000 watts eff Jun

KLX, Oakland, Cal, power incr from 1,000 watts to 5,000 watts eff 31 March

KRLD-TV, Dallas, power incr from 27,300 watts video and 13,600 watts audio to 100 kw video and 50 kw audio eff 3 May

KXLR, Little Rock, Ark, new natl rep William G. Bambeau Co, eff Apr

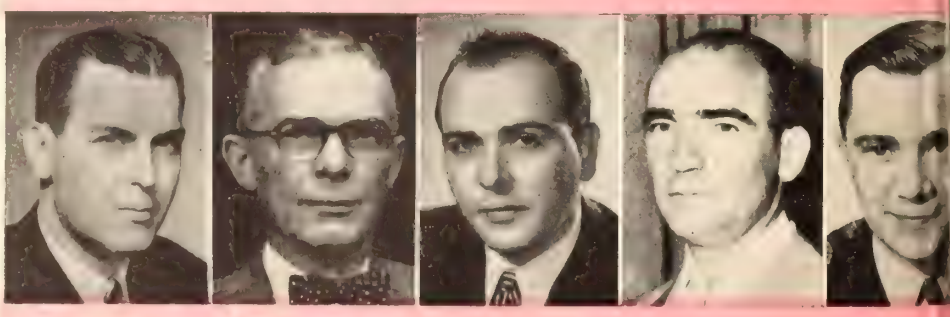
WNAC-TV, Boston, power incr from 26.6 kw to 220 kw eff 26 Apr

WTVP, Decatur, Ill., new stn rep George W. Clark, eff Apr

Numbers after names refer to New and Renew category

B. A. Chalmers (4)
B. H. Burkhart (5)
Gary G. Grant (5)
James D. Shouse (5)
Michael Kory (5)

Donald B. Seem (5)
C. L. Saunders (4)
T. Grunewald (4)
D. P. Sheridan (5)
J. S. Blair (4)



IOWA PEOPLE *Work-Play-Live* BY RADIO!



Iowa Radio Users Spend More Than Twice As Much Time With Radio As With All Other Media Combined!

Gag-writers' humor to the contrary, we all know that the American housewife is a very hard-working individual. Much as she might like it, there's relatively little time for "chaise longues, bonbons and novels" (or for television, magazines and newspapers). What a *plus* this is for advertisers who use *radio!*

The 1952 Iowa Radio-Television Audience Survey shows that Iowa women use radio 44.6% of all the weekday time they are "at home and awake". 48.8% of this time they are also "working in the home"—cooking, washing dishes, etc., etc. They average 5.75 hours per day listening, as compared with 1.56 hours watching TV, thirty-four minutes reading newspapers, and twenty-three minutes reading magazines!

WHO is the favorite radio station in Iowa — is "heard regularly" by 68.5% of all Iowa families, as compared with 31.9% for Station "B".

Write for your copy of the Survey, today. It's one of the industry's most highly-respected audience analyses. You will find it *intensely* interesting.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives


AND NOW
TAXI

...AMOS 'N' ANDY



...can be yours for exclusive sponsorship...market-by-market... local or regional.

Fifty two half-hour films of broadcasting's longest-running hit are ready to roll for you... 13 of them never before seen.

Amos 'n' Andy, during their run on the CBS Television Network—

...gathered a weekly audience of more than 16 million

...won more than half of the total viewing audience

...averaged nearly 3 viewers per set

...outranked the average rating of all network evening programs by over 40 per cent

...and built equal popularity in all sections of the country

No other comedy team has ever won the heart of the nation so completely. Now the Amos 'n' Andy success-story can be *your* story. Call or wire...

CBS TELEVISION FILM SALES

New York, Chicago, Los Angeles, Memphis, Atlanta, Dallas

Source: ARB, Oct. '52—Apr. '53

No. 4 of a series

Anonymous people who add up to well known buying power in the area of

WCCO-TV

Public Opinion



photo . . . Ralph Hobbs, Jr. . . . Mpls.

Measured in calls to or calls from?

The young ladies who man our switchboard—have their own Audience measurement system.

Our pulse ratings . . . high as they may be . . . are based upon telephoning viewers. At the end of 30 *days* the calls are translated into ratings.

In 30 *minutes* any girl at our switchboard rates public opinion of any given program by the way her board suddenly comes to life.

We're a forthright people in the Northwest: If we like your program we phone or write to say so.

If we believe in your message about your product . . . we go to the store and buy it!



The Paul Bunyan Buy!

WCCO

CBS

100,000 WATTS TV Channel 4

MINNEAPOLIS • ST. PAUL

Nationally represented by FREE and PETERS

SPONSOR

DAYTIME TV: Where is it headed?

Audiences are growing, most network clients are satisfied with results, costs beat nighttime

by Alfred J. Jaffe

Two years ago a network advertisement in the trade press said, in part: "Most reliable professional opinion is that daytime (TV) will be a complete sell-out within a year."

Granted a certain amount of natural excess in zeal, the copy reflected an authentic optimism at that time. Obviously, what had been predicted did not come to pass in 1952—nor in 1953, for that matter. Daytime TV has grown, not in a sharp or spectacular manner but at a comparatively slow and steady pace—and, perhaps, it's just as well for the future health of the young business.

To shed some light on what has happened and how next fall shapes up, SPONSOR takes a look this month at daytime network TV, will try to answer some questions about audience trends; what advertisers in daytime TV think of it; how its costs compare with other segments of broadcasting; whether any new program formulas have been developing.

Here are the key daytime TV trends:

1. *Daytime TV audience is steadily growing.* For every hour of the day, from 6 a.m. to 6 p.m. Nielsen figures on the number of sets in use show a decided increase year by year.

2. *Daytime TV viewing pattern appears to be solidifying.* The percentage of sets in use from 6 a.m. to 6 p.m. for February 1952 and for February 1953 are remarkably similar, according to Nielsen figures (see chart on page 28). The percentage figures rise steadily in the morning, reach a peak during the noon-1:00 p.m. hour, stay fairly level at that point until 3:00 p.m., then rise sharply as the kids flow home from school and then freeze in front of the TV screen.

3. *Daytime network TV spending by advertisers seems to have reached a temporary plateau.* Despite the growing daytime TV audience, as more sets are bought, network TV billings have leveled off. PIB figures for January and February of this year show network TV billings for all daytime segments except Sunday afternoon total $8,071,596. The comparable '52 figure was $7,394,642 and the relatively small increase can be partly accounted for by higher rates and new stations. For 1951 the January-February daytime grosses came to $2,979,173.

The reasons for this slowdown in



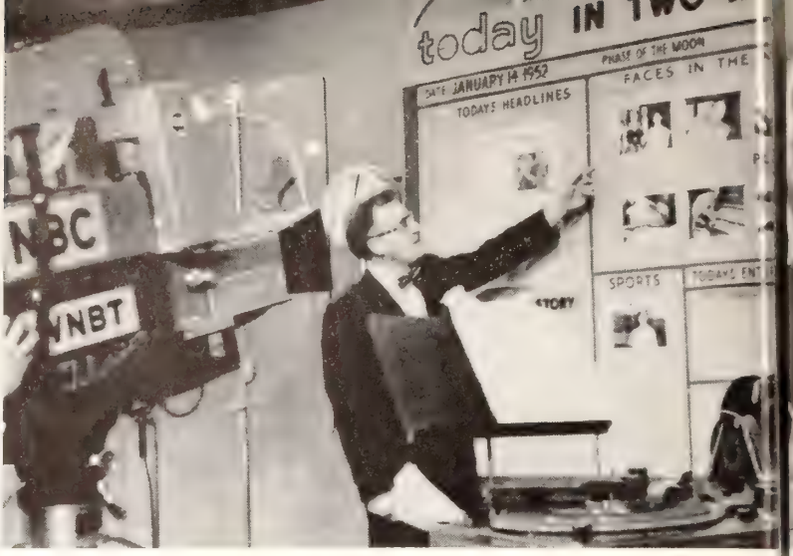
"There's One in Every Family," audience-participation show, offers short-term buys to advertisers. Popular daytime TV fare on the networks also includes soap operas, variety programs

Should daytime TV abdicate?

A network president made following comment to SPONSOR's editorial director: "Daytime network TV, nighttime network radio should abdicate—better, cheaper, more popular programs would result and maybe we networks could make some money."



CBS holds daytime cards: *Network has twice the sponsored daytime hours of NBC (all shows above have sponsors), has been very successful during weekdays, with near solid* 10:00-3:30 *lineup*



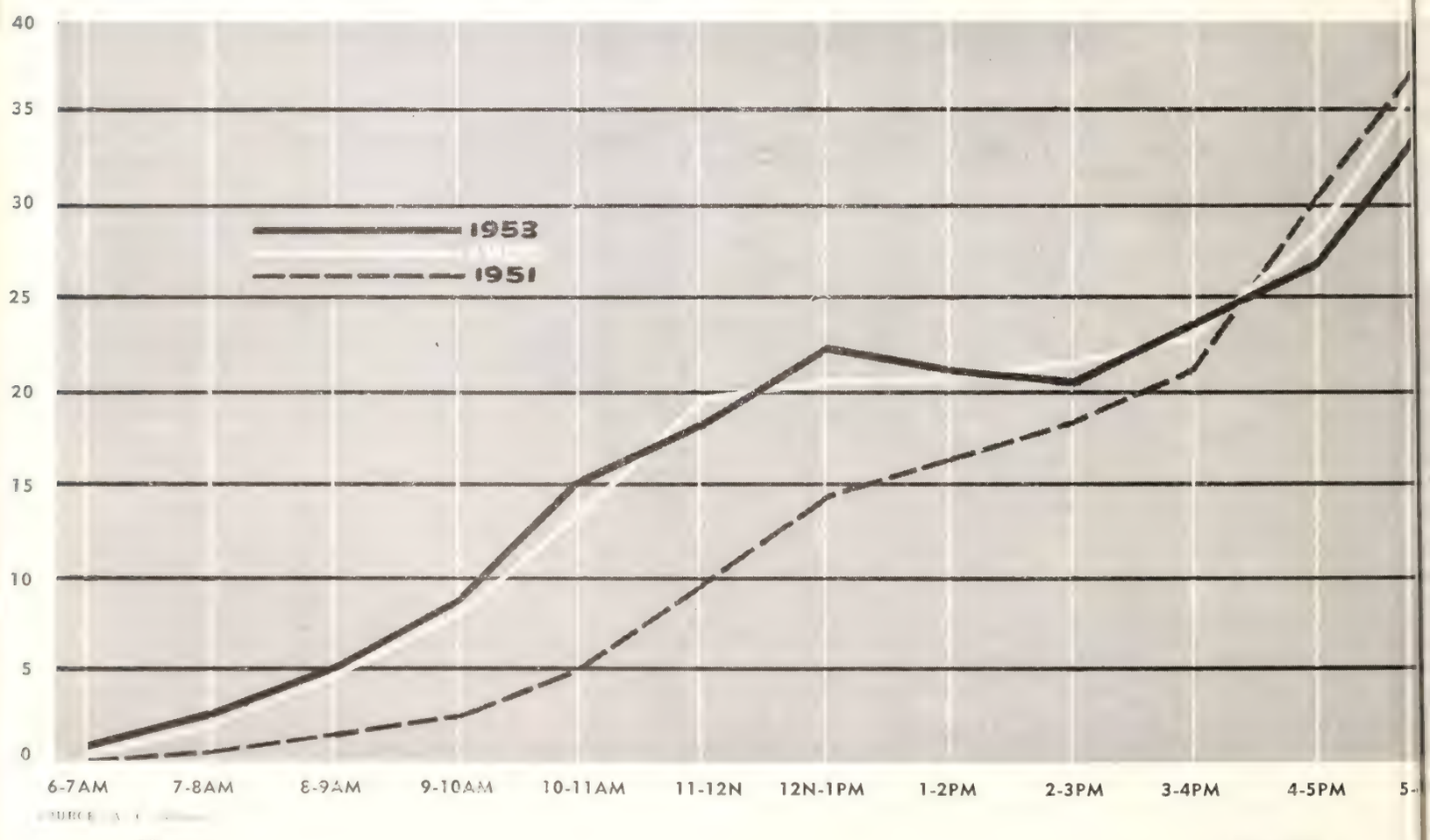
NBC prepares a.m. TV battle: *NBC's bold step in early morning with "To turned out well. Web is making fall plans to compete with CBS during of morning, especially with slots from* 10:00-12:30, *is depending on "Ding*

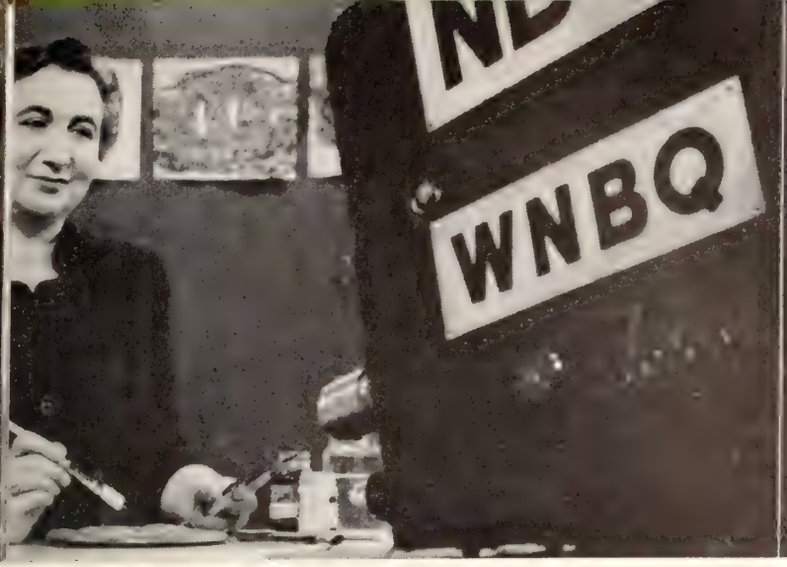
daytime TV business are not easy to pin down since most explanations can probably be traced to advertisers who are *not* in daytime video—and there are lots of them. Some advertisers are waiting for larger daytime audiences. Some are afraid to pit a new program against an existing show because they feel existing audiences are too small to split up. Some have found success in daytime TV spot. Others feel they can't afford daytime TV in addition to their present media.

The slowdown doesn't hit all the networks. CBS, with a number of program successes hanging from its belt, increased its 1953 January-February grosses over 1952 by more than $1 million. NBC is down a bit, Du Mont is up a bit. ABC's 1953 figure is about 40% off from '52, which wasn't big to start with. No pattern is emerging.

4. *Daytime network TV advertisers are generally satisfied with their buys and are showing this by staying where they are.* There are some exceptions to this but none of them is a black mark against daytime TV. Colgate recently moved *The Big Payoff*, one of the top daytime shows, from NBC to CBS, but the regular discount given for larger billings figured largely in this move, according to admen, and Colgate

Average daytime TV sets-in-use (percentage) during February 1951, 1952, 1953







ol" (above) as anchor for its program lineup. The program broke with tradi- by being only network kid show before 5:00 p.m., has three sponsors. NBC w talking about another "sleeper" for morning, may also use new soap operas

Other nets silent on plans: *Du Mont's "Paul Dixon Show" (above) is sole sponsored daytime program during week. ABC's daytime sales are confined to week-end, fall plans not yet formed*

is still in daytime TV with the show. Minute Maid will pull out of *Kate Smith* next month but the money will go into daytime TV spot, flexibility being the current need of this advertiser. P&G has been complaining about daytime rates on one hand and planning to increase daytime programing on the other. Lever canceled its *Hawkins Falls* purchase but some of the money will go to extend the radio and TV network for *Art Linkletter's House Party*, another daytime show (and another example of CBS picking up money lost by NBC). The Lever cancellation was sparked by its unwillingness to pay Class B rates (*Hawkins Falls* is telecast in the 5:00-5:15 p.m. slot), especially when it turns out that it is selling soap (Surf) to the moppets.

5. *Daytime network TV costs are expected to rise slowly, if at all.* The cost increases that do come will be tied in with growing audiences. Daytime TV does not have the same talent cost problem as nighttime, and, while the Arthur Godfrey, Garry Moore, and Kate Smith shows are not exactly low cost, they are sold in segments and the price has been attractive to many advertisers. The networks are trying to preserve reasonable production tabs during the day.

status report

While daytime TV costs-per-1,000 are lower than nighttime, there are still complaints about the "high cost of television." This is particularly true of the big spenders who are trying to spread their daytime money over as many programs as possible, or advertisers seeking representation on both day and night TV.

6. *There is an increasing feeling that daytime TV commercials should be different than nighttime TV selling.* It goes without saying that daytime TV selling is aimed primarily at the housewife while nighttime TV is aimed primarily at the family. But many advertisers and agencies have long felt that daytime viewing is not generally as attentive, that the housewife tries to combine housework with viewing and often walks around the house while the set is tuned in. There has been no research on this problem but copywriters are more conscious of the argument that emphasis should be on the audio portion, rather than the video portion of daytime TV commercials.

7. *Daytime competition among the networks has been almost nil so far as*

(*Please turn to page* 80)

SPONSORED HOURS ON NETWORK TV BEFORE 6 P.M.

	ABC	CBS	DTN	NBC	Total
September 1951	6.25	14	3.50	8	31.75
September 1952	3.50	16.75	1	12.25	33.50
April 1953	4	22.75	1.25	11	39

SOURCE: CBS TV Sales Development

Viewers-per-100 homes during day, night

MARKET	VIEWERS	10-11 A.M.	4-5 P.M.	8-9 P.M.
New York (7 stations)	men	9	20	77
	women	82	74	101
	teen	5	13	22
	kids	57	62	30
	Total	153*	169	230
Cincinnati (3 stations)	men	14	21	79
	women	76	80	100
	teen	10	23	24
	kids	65	75	38
	Total	165	199	241
New Orleans (1 station)	men	15	18	94
	women	101	65	97
	teen	13	12	24
	kids	33	74	20
	Total	162	169	235

*TOTALS divided by [illegible] SOURCE: Pulse, Inc. Date: Mar. 1953



Amana folk live by customs of old days, but picked most up-to-date media to sell their freezers

60% radio an
No.1 freeze

by Charles Sinclair

More than 1,500,000 U.S. families will buy a home food freezer this year. More than one out of 10 of these freezers will bear a name almost unknown when the postwar boom in freezers began—Amana.

This 10%-of-the-market share makes the independent firm of Amana Refrigeration, Inc. the front runner in a field of some 50-odd appliance thoroughbreds, outdistancing such freezer brands as those of General Electric, Philco, Kelvinator, and other famous brands.

But air-minded Amana isn't taking time out to pat itself on the back. As you read this, the company will be making its newest move in air advertising to go after the nine-out-of-10 U.S. homes who still don't own a food freezer.

Starting 19 May, Amana will sponsor *People Are Funny* on 214 CBS Radio outlets. Ad manager Merlin E. Morris describes this as "the largest network ever to carry the show." (Agency: Maury, Lee & Marshall N. Y.)



New $3,500,000 expansion program in Iowa plant of Amana Refrigeration, Inc. will make it world's largest freezer factory by October, increase output 300% to level of 1,000 units daily

Once this show is underway, Amana will be the most widely promoted line of home freezers on the air (see box, these pages, for broadcast activity of other freezer firms). To accomplish this promotion, Amana spends nearly 60¢ out of every advertising dollar for national or local-level radio and TV.

Here's how the Amana air lineup will look as of this week:

Radio: At the network level, as mentioned above, Amana will sponsor *People Are Funny* on CBS Radio, Tuesdays 8:00-8:30 p.m. The 214-station network carrying the program includes every CBS outlet in the U.S. (204 total), as well as nearly a dozen other affiliates in U.S. territories and Canada. Amana will be sponsoring the show for about 20 weeks until Mars, Inc.—the program's regular advertiser—returns from its usual long summer hiatus.

Television: Paired with the radio selling of Art Linkletter on *People Are Funny* is veteran TV personality Kate Smith. Currently, Amana is a sponsor of the 4:15-4:30 p.m. segment of Kate's show on Thursday afternoons. As in the radio effort, the emphasis is on widest possible coverage. The Amana portion of the *Kate Smith Hour* is being telecast on what is probably the largest TV network for a commercial video show—82 NBC TV outlets, of which 67 are live. According to the calculations of Amana Executive V.P. George Foerstner, "98% of the nation's television homes will be able to see and hear the program."

Local Level: Amana has no factory-



These men guide Amana airselling

Sparkplug of Amana's rapid rise to the top spot in home freezer field is Executive V.P. George C. Foerstner. A native Amanan, Foerstner foresaw big postwar opportunity for upright home freezers, urged the directors of Amana Society to enter consumer field in a big way. Foerstner (left, top) lives with his family within easy walk of giant freezer plant. Ad strategy, which centers on stressing tested superiority of freezer products, is under direction of Merlin E. Morris. Native of nearby Cedar Rapids, Iowa, Morris is technically an "outsider" to Amana Society, but dovetails neatly with traditional way of Amana life. From simple office in Amana Colony, Morris (left, bottom) directs spending of $2,250,000 ad budget, follows latest trends in air advertising and freezer industry. Married, he lives in Cedar Rapids, has two daughters

V budget helps make Amana

va firm puts over half of $2,250,000 ad funds into a nighttime lio show, a daytime network TV series, and sizable dealer air campaigns

sponsored spot radio or television. But Amana — like most big appliance makers—is a great believer in dealer co-op advertising, particularly on the air. Well up on the list of approved media for co-op use are radio and TV, and Amana dealers take full advantage of this fact. By the latest agency estimate, more than half of Amana's 7,000 dealers are involved in local air activity, from morning radio newscasts to late-night TV film shows, splitting the costs 50-50 with Amana.

As might be expected, this major air effort represents a sizable amount of Amana's 1953 ad budget of $2,250,000. At the network level of radio and TV, about $875,000 will be spent for *People Are Funny* and *Kate Smith*. By year's end, this figure may be even larger if Amana continues in the fall its present policy of being in both network radio and network TV.

At the local level, between $400,000 and $500,000 will be spent in 1953 by Amana as the freezer firm's share of dealer co-op radio and TV.

Total: about $1,325,000—or some 60% of the total ad budget. While this is not the largest electrical appliance ad budget (it is dwarfed by the multi-million outlays of such firms as General Electric, Crosley, Philco) it *is* the largest sum being spent on the air to promote a single line.

Amana did not build gradually to its position as the number one freezer firm and the top freezer sponsor in broadcast advertising. It shot to top position within just a few years.

case history

As George C. Foerstner, executive v.p. of the Amana Society and a prime mover in Amana's entry into the freezer business told SPONSOR:

"Our plan has been to keep one jump ahead of the big full-line appliance firms in merchandising our single product—freezers. Then, we come up with a new merchandising idea when the rest of the field starts to follow our already-established pattern."

How well Amana has succeeded with this merchandising philosophy can be judged from the booming growth of the Iowa firm:

- According to Amana's George Foerstner, "Sales for the first quarter of 1953 are 65% over the level of the same period last year."
- During the past three years, sales of Amana freezers—thanks largely to an excellent product and the tremendous consumer acceptance of the Amana-pioneered upright freezer models—have jumped 565%. "That's five times the average growth rate of the freezer industry," account executive Maury Bergman points out proudly.
- Amana's expanding freezer factory, deep in the Iowa farmlands, is running neck-and-neck with demand. Unique among major electrical appliance makers, Amana has no factory warehouse, ships its products directly from the end of its modern assembly lines as fast as they can be turned out.
- A major $3,500,000 plant expansion is underway in the seven villages of the famous Amana Colony in Iowa.

Amana on the air: Freezer firm has been a national-level air advertiser for only a year. First program (left, below) was star-studded "Paula Stone Show" on Mutual, from June to December 1952. Now Amana has "Kate Smith" on NBC TV, "People Are Funny" on CBS Radio









Merchandising: Amana air shows are thoroughly promoted via mailings, window stickers, counter cards and the like. Object is to impress new dealer prospects with size of Amana advertising campaigns, aid present 7,000 dealers in localizing impact of big radio and TV names (Kate Smith, Art Linkletter), cash in on consumer loyalty to Amana air stars, sell more Amana freezers

By year's end, Amana executives estimate, the output of the Amana freezer factory—one of the most modern in the world—will be tripled, and the size of the factory doubled.

• In less than a decade, Amana has franchised some 7,000 dealers in all parts of the U.S. Now, with production being stepped up and the advertising program pulling in the customers, Sales Manager E. L. Hinchliff expects to line up 8,000 more dealers in the near future.

Partly because the dealers have played a major role in building the firm's sales and partly because Amana feels it has reached only the half-way mark in building its ultimate dealer organization, Amana thinks primarily of the dealers when planning any moves in broadcast advertising.

Here's how Agencyman Bergman and Radio-TV Director Charles Ripin summed up Amana's air advertising philosophy to SPONSOR:

Basic approach: "An ordinary electrical appliance, like a toaster or an electric clock," Bergman stated, "can do about as well in newspapers as in radio and TV. But home freezers—even though there are 5,000,000 of them in the country—are still a specialty item. You have to explain to housewives what a freezer can do for them, not give them a mechanical lecture. That means your advertising must hit a wide market and produce plenty of leads for your dealers. So far, radio and TV have proved to be our most successful media in producing leads at low cost."

Talent policy: Up to the present—and there's little likelihood of change—Amana's air vehicles fall into the hitch-your-wagon-to-a-believable-star category. Amana's first national air venture was Mutual's *The Paula Stone Show*, a three-times-weekly mid-afternoon program in which the comely Miss Stone interviews famous celebrities. The program ran from 9 June to 5 December 1952, at which time Amana canceled out in order to sponsor *Kate Smith*. Amana's preference for shows featuring star performers is reflected in the present lineup. Both Kate Smith and Art Linkletter are, as Amana puts it, "household personalities around which we can build promotions to both the public and our 7,000 dealers."

Food plans: The "food plan," whereby a dealer makes a tie-up with a supplier of frozen foods in order to service his freezer customers, did wonders in gaining initial urban acceptance for Amana. The freezer firm encouraged dealers to start such plans and to promote them widely in dealer co-op advertising. However, since some freezer food plan deals have been strictly fly-by-night, Amana insists on checking over any dealer co-op air copy which

(*Please turn to page* 110)

How other freezer firms sell on the air

No other line of freezers among 50-odd brands on the market is as widely air-sold as Amana. Industry leaders in appliance field, like General Electric, Westinghouse, Philco, Admiral, Crosley plug their freezer lines occasionally on big radio and TV shows like "Studio One" and "Philco Playhouse." Deepfreeze Products (first home freezer) has had portion of "Gabriel Heatter" recently on Mutual. Jordon Freezers, relative newcomer to consumer field, are being promoted via TV spot campaign in 30 markets. Most freezer firms include radio and TV in their list of approved co-op media for dealer use, as does Amana.



BERNADETTE CASTRO HAS BEEN OPENING CONVERTIBLE SOFAS ON TV SCREENS SINCE 1948. SHE PUT HER DAD'S FIRM ON MAP

How Castro "converted" one store into 7 via TV

In 4 years TV demonstration plus radio jingles put firm in $10 million class

Can a local retail store fit television into its advertising budget?

Castro Convertibles, until 1948 a single store with a handful of salesmen, found that the small advertiser can afford television, and, furthermore, that clever use of air media can be the skyrocket to success.

Today, Castro Convertible sofas are manufactured in several plants, are sold in seven stores in the New York metropolitan area. Until his debut in television in 1948, Bernard Castro, president of Castro Convertibles, never sold more than 100 units a week in his small 21st Street and Sixth Avenue store. A SPONSOR guesstimate places Castro's 1952 sales volume in the vicinity of $10 million.

case history

Known since 1948 for his memorable TV commercial, Castro began using radio in October 1950 to get frequency of impact. With plans for further expansion already made, Castro intends to stay faithful to the air advertising formula that helped him to success within four short years. Here it is in a few words:

1. *Television*: Use TV for product demonstration, and to identify copy

(*Please turn to page* 93)

On radio since 1950, Castro developed successful formula: (1) catchy jingle sung to Italian tune; (2) radio personality to give pitch. Below: Mr. and Mrs. Castro, Skitch Henderson, wife





GEORGE BRISTOL, CBS RADIO PROMOTION DIRECTOR (L.) DEVELOPED CAMPAIGN APPROACH; FREELANCER GORDON AUCHINC

CBS Radio turns sponsor

Brand selling techniques are being used to sell radio via radio

CBS Radio has taken a leaf from the book of its advertisers. For probably the first time in the history of network radio promotion it is using radio to sell radio to potential sponsors and agency executives.

The techniques used in the campaign are strictly commercial and worthy of study by copy-minded agencymen and clients. For CBS deliberately sought to prepare 20-second announcements which would not only reflect the best in air selling technique but go one step further and use attention-getting devices which agencies are inhibited from trying by too-cautious clients.

Phase one of the CBS Radio campaign began in December with a series of system cues. (Among them: "America now listens to 105 million radios and it listens most to the CBS Radio network.")

Phase two has been unfolding this month with airing of the attention-compelling 20-second announcements (see examples printed at right).

Phase three will consist of a series of one-minute autobiographical announcements by CBS Radio stars. (Example: Jack Benny recalls high points in his radio career, adds radio selling points on medium's effectiveness.)

commercials

CBS Radio's director of sales promotion and advertising, George Bristol, worked out the campaign in the manner of an ad manager with a product to sell.

First he set forth his objectives. (1) To reach local and national advertisers and agencies as part of the general audience; (2) to reach retailers, editors, publicists, writers—in short the "opinion makers" of advertising and the country at large—with the facts on radio; (3) to build the prestige of his product among regular users (listeners), thereby getting them to use even more of it.

Then he considered his selling points. These consisted of the weight



DUCED COMMERCIALS. SEE SAMPLES, RIGHT

of factual evidence radio's researchers have been compiling ever since television put the pressure on radio to sell hard. He had facts, among others, on the vast number of radio's families, on set sales, multiple-set homes, clock radios, car radios, the comparison of radios-per-home vs. beds-per-home, even tractor radios. This was the raw ammunition—the product's selling points.

For the system-cue series starting in December, Bristol had the facts shaped into six announcements of 20 words or fewer. Each hit one basic point about radio in general, then sold CBS as "listened to most."

From 8 December when the system-cue campaign started through 1 May, George Bristol estimates CBS made 5,400,000,000 listener impressions. His arithmetic:

- There were 60 system cues per week.
- Ratings showed that on the average each reached 5% of U. S. families.
- That multiplies out to "300% of U.S. families," or 135,000,000 families.

(*Please turn to page* 88)

These are three of attention-arresting commercials which sell radio's sales power by relating cold facts to everyday life

---

ACTOR 1: *Hello, operator—I want to call every phone in America!*

ACTRESS 1: *One moment. Deposit four million five hundred sixty-three thousand six hundred dollars please.*

SOUND: *DIMES START ALSO QUARTERS*

ACTOR 2: *Don't waste your money, brother. Twice as many homes have radio as phones. You can buy a half hour with three minutes of commercials for a fraction of the cost . . .*

ACTOR 1: *You can? Operator—cancel the call!!*

SOUND: *CASCADE OF MONEY*

ACTOR 1: *(RR Station Echo Bit) All aboard for Chicago, Philadelphia, Los Angeles, Detroit, Baltimore, Cleveland, St. Louis, Washington, and Boston . . .*

ACTOR 2: *Nine of the ten biggest cities in the United States. And yet there are more people listening to the radio this instant than the total of their combined populations. Like to move in on them? Take the radio special . . .*

ACTOR 1: *B-o-o-o-o-a-a-r-r-d!*

ACTOR 1: *Boy—I'd like a good American cup of coffee!*

ACTOR 2: *Knock on almost any door. Almost forty-three million homes have packaged coffee in their kitchens.*

ACTOR 3: *I'd like a good American radio. What are my chances?*

ACTOR 2: *Even better . . . there are more radio homes than coffee homes.*

ACTOR 1: *More radio homes?*

ACTOR 2: *Almost forty-five million . . .*

ACTOR 3: *Let's play a brand new record for all of 'em . . .*

(open end)

These 4 methods of projecting radio ratings were among those used with BMB No. 2

The methods shown below for projecting ratings beyond home county to entire coverage area of a station have serious disadvantages. Yet they have been used by timebuyers in lieu of any other better method. Timebuyers understand that any projection of a rating measured in the home area to counties outside is not good use of research. Yet they feel they must have some means of getting a cost-per-1,000 based on inside and outside listening to use as one factor in comparing stations. Material for the descriptions of the four formulae below was compiled by Dan Denenholz, research and promotion director of The Katz Agency. Several top timebuyers, researchers agreed the facts constituted an accurate summary of the four projection methods.

1. 50% formula:

Counties with less than 50% of homes listening once or more weekly, according to coverage service, are dropped out of consideration. Total number of radio homes in rest of counties is used as base against which rating, usually measured in home county only, is projected to get total listeners in station's coverage area.

DISADVANTAGES: ***1.*** *50% cut-off point is arbitrary. Why not 48% or 52%? Theory, by no means scientific, is that by using all homes in 50% or more counties you balance omission of under 50% counties from the calculations.*
2. *Stations deliver effective circulation beyond 50% area. For example, a "20% county" which has 50,000 homes means more circulation than 80% of a 10,000-home county.*
3. *A county in which station has 50% penetration gets as much weight as the one in which the station has 100% penetration.*
4. *NCS' cluster method makes it even more difficult to determine the true 50% area. Suppose there's cluster of four counties which Nielsen gives 40% penetration. Two of the four counties might well be over 50% mark but can't be included in true 50% area*

2. Half of home county:

Station is credited with any county which has coverage percentage which is at least half that of home county. Total number of radio homes in these counties is then used as base for projecting ratings. Method is similar to one at left.

DISADVANTAGES: ***1.*** *Method has many weaknesses of 50% formula. It is equally arbitrary and unscientific.*
2. *It penalizes the stronger stations. For example, suppose Station A has 90% NCS in the home county and Station B has 60%. Also suppose that in one outside county NCS shows 44% of the families reported listening to Station A. This comes out less than half the home county figure and accordingly that county would be dropped out of consideration for Station A. Suppose that on the other hand NCS reports 30% listening to Station B in that same county. This is just half of Station B's home county figure of 60%. The county would therefore be credited to Station B but not to Station A, even though A has about one-half more NCS listeners in the county (that is 44% of radio homes listening as compared with 30% of radio homes).*

3. Plateau system:

Pattern of listening percentages in counties is examined to determine point where they seem to drop off sharply. Those counties whose percentages show sharp drop from stronger counties are omitted from consideration. All other figures, no matter what the percentage of listening, are counted.

DISADVANTAGES: ***1.*** *This method combines weaknesses of the two preceding formulae. It requires some arbitrary subjective judgments on just where the cut-off point should be. In other words, two different buyers might get two different answers.*
2. *This method does not take into account a station's full circulation. Dropped out are counties which may have more listeners, because their population is larger, than counties which are included.*
3. *NCS cluster method will affect accuracy of this method adversely as explained under 50% formula above. Some of clusters which are dropped out will include counties which really belong in.*
4. *Method will tend to penalize stronger station: Cut-off point for strong station may be higher percentage than that for weaker one.*

4. Total audience:

Base for projection of rating to the coverage area of station is total number of homes (listening weekly) credited to the station in all its counties by the NCS or SAM coverage reports.

DISADVANTAGES: ***1.*** *This method severely shortchanges the station and radio. For example, suppose a station has 100,000 total radio homes in its home county and it has a SAM weekly daytime audience of 50% (or 50,000 homes). Also suppose a daytime program on the station comes up with a rating of 5.0. By definition a rating is a percentage of all radio homes in the measured area. Thus the 5.0 rating in this county means 5% of 100,000 homes or 5,000 homes. But if you make the SAM audience figure your base for projection you must take 5% of 50,000 homes, giving you only 2,500 homes. Obviously this figure is wrong for the home county so it will be wrong for the outside counties as well.*
2. *Another way of looking at error contained in this method: It's like saying that among those 50,000 SAM listeners, only 5% were listening to program. Actually 10% must have been listening.*

This new method may be proposed by SRA to eliminate some of faults of others

New SRA method:

A committee of the Station Representatives Association was considering recommendation of a projection method to the industry at SPONSOR*'s presstime. Method grows out of total audience approach. (No. 4 above). It attempts to "correct" ratings so that they can be projected to a station's entire coverage area with less shortchanging of radio. For full explanation of this method, see text of article at right. What SRA hopes to do is get timebuyers, if they feel they must use a formula, to use its approach in lieu of the four above. SRA feels its technique, while still far from perfect, is more realistic and fair than the other methods. Independently of SRA, the Marschalk and Pratt agency has come up with the same approach and is now working with it. Another agency, Wesley Associates, has already used a similar method in buying time for a Shulton early-morning campaign (Old Spice). There may be other agencies using the correction method as well. All concerned agree that the method has disadvantages still but that these seem less serious than faults of the 50% formula and others. Many agencies are just now in the process of deciding how to use SAM or NCS data in projecting ratings and most of those contacted by* SPONSOR *said they were extremely interested in seeing how well the SRA approach worked out in practice. It's likely, therefore, that the technique will get close study over next few weeks.*

DISADVANTAGES: ***1.*** *This method shortchanges farm stations in that it assumes intensity of listening will be the same outside the home area as inside. The farm audience, of course, being outside the rated area is not reflected in most ratings. Other stations which have stronger listening intensity outside their home counties than inside are also shortchanged but not to the same degree as in the older projection methods.*
2. *Method still has same fault of older methods. It projects a non-projectable rating. But there's no way to avoid so doing until projectable ratings are made available.*

Needed: a way to project ratings

SRA may propose improved method. Several agencies already trying it

Suggestion: Before reading this article, take a look at descriptions of the old and new in projection methods on page at left. They'll give you a quick refresher course on the problem at hand

by Miles David

How can you project a rating that's non-projectable?

That's the question which this month has sent timebuyers, media directors, researchmen in agencies all over the country into incessant slide-rule-and-scratch-pad sessions. With Nielsen Coverage Service and Standard Audit and Measurement Service data finally in their hands, agency people now have to make up their minds how to use it.

At agency after agency contacted by SPONSOR the decision had not yet been reached on how SAM or NCS would be used in projection of radio ratings to get a cost-per-1,000. This is an all-important policy decision to make because on it may depend (1) which stations get spot radio business in the campaigns of the next few years, and (2) how much business spot radio as a whole gets in the tug of war with other media. Hanging in the balance is the way in which an estimated $135 million-plus in '53 national spot radio billings will be channeled into the business during this year.

You can start a statistic-slinging free-for-all at almost any agency when you get into the *method* to be used in projecting ratings. But curiously almost every media specialist and timebuyer is agreed on this point: *Projecting ratings is wrong to begin with.*

Everyone knows this and everyone does it anyway.

It's done because it's hard to get a measure of one station's performance in comparison with another unless you determine its cost-per-1,000 homes for the entire listening area. Getting the cost-per-1,000 for just the home county of a station isn't enough for then you often have no way of determining differences between stations. Most stations in a market are going to show you pretty much the same intensity of coverage right within the shadow of their antennas. And yet all stations don't have the same rate. You have to go outside the home area to find out if an announcement costing $100 is worth 10 times one costing $10.

But projecting ratings to the outside-of-town counties is wrong since the ratings are usually made on the basis entirely of phone calls or interviews with people *inside* the town. They are representative of listening only in the area they sample and are published with that specific instruction.

What's the solution to the problem?

Answer: none. Since sampling people regularly beyond the immediate area of a station is too costly for most broadcasters' pocketbooks, you're not going to have projectable local station radio ratings for the large majority of stations in the near future—if ever. So the practical buyer has to come up with some makeshift answers. Even if buyers didn't want to use cost-per-1,000 as a yardstick, dollar-minded advertising managers would force them to it.

It's to the credit of most buyers, incidentally, that they resist over-emphasizing these makeshift cost-per-1,000's in deciding what to buy. They use them as but one of many factors that go into an intelligent choice. (Many feel the only yardstick should be cash-register results such as are demonstrated by ARBI, instead of ratings and cost-per-1,000s.)

One of the few agencies which has thus far tentatively decided on the projection method it will use with coverage data to get a cost-per-1,000 is Marschalk and Pratt. The method they're trying (and it may be in use at other shops not surveyed by SPONSOR) is due to come in for considerable attention in the next few weeks. A Station Representatives Association committee was on the verge of deciding to advocate this method, which they came upon independently, as the best available at SPONSOR's presstime. Rep salesmen and station promotion, therefore, may be talking it up soon with considerable fervor.

The method is a refinement of the use of SAM or NCS total audience figures as a base for projecting a rating. (*Definition*: Total audience figures represent all homes tuning station on a daily or a weekly basis, with day and night given separately. These figures are printed on the coverage booklet.)

The trouble with simply using the NCS or SAM total audience figure as a base for projection is that this short-changes radio stations and radio as a medium. So what, you say—as long as all the stations are getting short-changed on an equal basis.

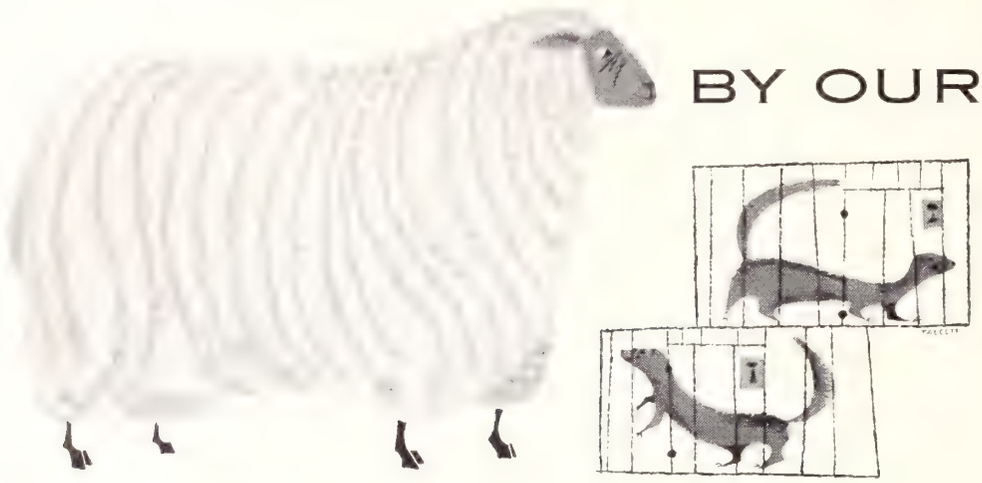
The answer to that one is that inevitably cost-per-1,000's are going to

(*Please turn to page* 111)

How do YOU project the unprojectable?

SPONSOR *invites timebuyers, media specialists, research men, station operators to submit their own suggestions for making projections of ratings to the coverage areas of stations. Your thoughts on the subject will be printed with or without your name and affiliation, as you prefer. The problem is complex and everyone in the business will benefit from the fullest airing of ideas. So please make the pages of* SPONSOR *your forum.*

DON'T JUDGE OUR WOOL



BY OUR MINK

Every so often someone buys a 24-page special section in The New York Times. Costs a lot of money, but, we're told, it pays off.

Four-page, full-color inserts in Life magazine don't go for peanuts either. But people buy them and, chances are, they get value received.

Does this mean that *all* newspaper and magazine advertising is expensive? Of course not. You don't *have* to buy 24-page sections or 4-page inserts; you can buy small space too. You, the advertiser, decide whether you are going small or going big. The advertising medium itself isn't expensive, unless you want to *dominate* the space. Then it does cost money, and . . . it's worth it.

Same way with television.

A full-hour, star-studded show in choice evening time will *dominate* the TV schedule. Like those four-page inserts, it costs money, but . . . it's worth it. On the other hand, you can buy a six-minute daytime TV segment on NBC-TV for $3,400. And three million people will see your commercial.

Network Television, like newspapers and magazines, lets you decide how much "space" you need or can afford. $3,400 on NBC-TV is a good investment, and not a costly one. If you spend more than $3,400 you'll get a proportionally greater value. So, if you want to advertise your product on television, don't let all this talk about high costs scare you away. If you'll give us a call today, we'll be glad to develop with you a schedule on NBC Television that fits your advertising budget.

NBC

a service of Radio Corporation of America

SPONSOR

Media Basics II

Part 3 of All-Media Evaluation Study

TELEVISION — *Fifth among major media in dollar volume, TV's headed for 1st or 2nd rank. Here's why. See strengths, limitations, statistical data* **page 40**

BUS. PAPERS — *These form backbone of many industrial ad campaigns. Charts and tables show how this best-read print medium is growing steadily* **page 42**

OUTDOOR — *If you want to reach them outside, this workhorse medium is for you. Tips, charts, data show why biggest advertisers use outdoor* **page 44**

TRANSIT — *Akin to above, transit is distinctive enough to warrant separate treatment. Here are data on audience, costs, biggest advertisers* **page 48**

NEXT ISSUE: "What 158 media experts told SPONSOR." Everyone has his pet theories on best way to use media—here are some of them

by Ray Lapica

The first article in SPONSOR*'s eight-month All-Media Evaluation study showed why the subject is of vast importance to the advertiser. (See "Why evaluate media?",* SPONSOR, 20 *April* 1953.) *The second article listed the vital facts about newspapers, direct mail, radio, and magazines and told how one synthetic advertising manager spent* $500,000 *to launch a breakfast food. (See "Media Basics,"* SPONSOR, 4 *May* 1953.)

This concluding part of "Media Basics" covers television, business papers, outdoor, and transit. Like the first part, it contains statements by media representatives on why the medium should interest the advertiser, tips on how best to use, strengths, limitations, biggest clients, costs, and other data. The eight media covered in these two articles are certainly not the only ones of interest to admen. Farm papers, comics, Sunday supplements, movies deserve special treatment and should be studied by every buyer of advertising for what they can and can't do. Stunt advertising is a growing field. But lack of space prevents more than occasional mention of these supplementary media in this 14*-article series.*

One note of caution: Earle Ludgin's executive vice president, Vincent R. Bliss, a member of SPONSOR*'s All-Media Advisory Board, points out that "if all we were dealing with consisted of testing and measurable elements, we might safely leave media planning in the hands of the media departments. However, as someone observed during the last war, the big military decisions are far too important to entrust to generals." So it is with media basics. Don't depend on them exclusively. They are only a beginning for more scientific media evaluation.*

SPONSOR's *All-Media Advisory Board*

George J. Abrams ad director, Block Drug Co., Jersey City
Vincent R. Bliss executive v.p., Earle Ludgin & Co., Chicago
Arlyn E. Cole president, Mac Wilkins, Cole & Weber, Portland, Ore.
Dr. Ernest Dichter pres., Inst. for Research in Mass Motivations
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Marion Harper Jr. president, McCann-Erickson, Inc., New York
Ralph H. Harrington ad mgr., Gen. Tire & Rubber Co., Akron
Morris L. Hite president, Tracy-Locke Co., Dallas
J. Ward Maurer ad director, Wildroot Co., Buffalo
Raymond R. Morgan pres., Raymond R. Morgan Co., Hollywood
Henry Schachte ad director, Borden Co., New York

Why an advertiser should be interested in television as a medium



Mr. Brown

Sam Jones walked into the boss' office with his just-completed television sales presentation neatly and confidently tucked under his arm. They exchanged the usual greetings, and as Sam placed his work of art in front of the boss he couldn't help thinking to himself how impressed the man behind the large mahogany desk would be. He would be especially pleased, Sam thought, with that two-page list of reasons why Mr. Advertiser should get into television. The boss turned the page quickly, then he turned back to Sam's "impressive list." The well-dressed and somewhat nervous young man leaned forward in his chair. The boss was now intently reading. The phrases kept flashing through Sam's mind: "Sight plus sound"—"keeping pace with the competition"—"strong family appeal"—"product demonstration" "memory impact" "high believability." . . . .

"It's a fine list, Sam, no doubt about that. The reasons all make good sense. But . . ." Scribbling something across the page, he handed it to Sam. "Let's say it this way." The Boss had written just one word on the blank sheet of paper . . . "Results."

The story of Sam brings home that important point: The advertiser is concerned with results *above all else. In television, as in all media,* results *are closely tied with costs. And today in television the cost to Mr. Advertiser of reaching each potential customer has been going down. For each dollar spent, Mr. Advertiser reached 32% more potential customers during the year prior to mid-*1952 *than the preceding year! At the present time, 2,699 counties out of 3,000 are exposed to television. Conservative estimates point to another 6,000,000 receivers during the year ahead alone.*

As to TV results, we can only look to the record. It shows, for example, that during the second quarter of 1952, *some* 1,567 *national advertisers were using net and spot television, to say nothing of the thousands of advertisers in local markets. Preliminary* 1952 *figures point to an advertising investment in television of over* $530.1 *million. (It might be noted that during TV's rise since* 1948 all *media profited by over a* $2 *billion increase in the total advertising expenditure.) We believe that* $580.1 *million is the best testimonial to the one ingredient which Sam left out—*"results." *We know that the American advertiser does not place his faith (and his money) in anything that falls short of that goal.*

THAD H. BROWN JR., *Vice President and Counsel in charge of Television Affairs, NARTB-TV*

Television: TV is a medium of so many firsts it's hard to be objective. For example, TV is:

1. First in dollar-volume growth—up 476% since 1949.
2. First in circulation growth—from 16,476 homes 1 January 1947 to over 23 million today (NBC estimates).
3. First in impact—no impartial media expert disputes this. Reason: sight plus sound plus motion.
1. Biggest decrease in cost-per-1,000 (homes) reached—down 61.8% since 1 January 1949, on CBS TV, for example. (Gross costs, however, are way up.)

TV ranks fifth in media today—from the standpoint of dollar volume. It's picked up from $150 million to $200 million a year for each of the past three years. If it continues this growth, there's no doubt it will surpass magazines and radio to become the third medium by the end of 1953 (to rank after newspapers, direct mail).

Whether TV can ever catch newspapers' huge $2.5 billion dollar volume is problematical. Chief reason it will be hard: Newspapers can add more pages to accommodate more advertisers; station time periods are limited. (This curbed radio network growth in '30's.)

Possible trend to watch in TV: use of sales money (instead of advertising funds) to pay costs on grounds TV can do much of the work of the sales force.

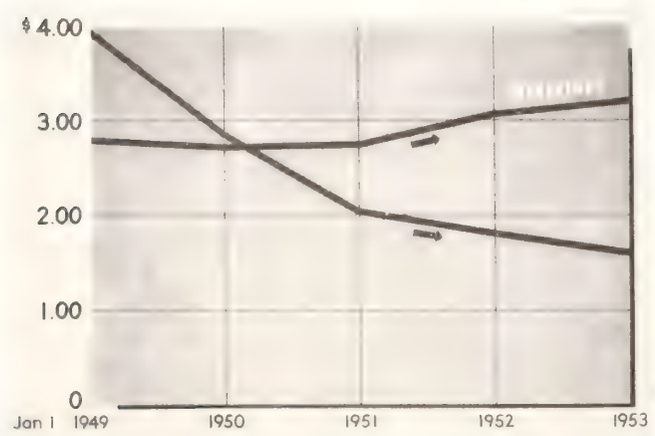
Two questions admen pose in considering TV:

1. When will it stop growing? One guesstimate heard frequently in the field: at around 1,000 stations grossing $1.5 billion to $2 billion a year.
2. How will advertisers pay for TV? SPONSOR's media tables show that all media, except network radio, continue to grow, so media-robbing to pay for TV is not as serious as some make it out to be. Secondly, interviews revealed that more sales money is being used. (Network radio, incidentally, is in throes of a comeback.)

Can advertisers continue to spend more on TV?

Here's how one major advertiser answered this question for SPONSOR: "All advertising is part of the selling expense. So long as sales keep climbing, we'll keep spending!" ★★★

TV cost-per-1,000 homes down 61.8% since 1949



SOURCE: [illegible]

Where did you see or hear product advertised?

CATEGORY	SAW OR HEARD AD	NEWS-PAPER	MAGA-ZINE	RADIO	TV
CIGARETTES	80.8%	39.2%	16.9%	24.0%	**66.1%**
SOAP	65.0%	18.6%	18.0%	15.9%	**15.3%**
AUTO	66.5%	28.3%	20.2%	10.5%	**38.7%**
DRUG	56.7%	27.7%	10.4%	11.4%	**10.3%**
AVERAGE	67.3%	28.5%	16.4%	15.5%	**47.6%**

SOURCE: [illegible]

5. TELEVISION BASICS

advantages

1. *Only medium combining sight, sound, motion.*
2. *Result is greatest impact of any ad medium.*
3. *Creates high sponsor-product identification.*
4. *Only medium for demonstrating products.*
5. *TV sponsor can integrate message into show.*
6. *TV messages thus have high believability.*
7. *TV show carries high prestige for advertiser.*
8. *Advertiser has chance to build loyal audience.*
9. *Cost-per-1,000 sets is steadily decreasing.*
10. *Sponsor has flexibility in choice of markets.*

limitations

1. *Line-of-sight transmission limits coverage.*
2. *No full national coverage at the present time.*
3. *Cost of program, station time is increasing.*
4. *Medium demands total audience attention.*
5. *Many products don't need TV's advantages.*
6. *Too easy to misuse and arouse viewer ire.*
7. *Life of commercial is short compared to cost.*
8. *No color at present, although this may change.*
9. *TV station clearances often are difficult.*
10. *Choice evening time periods are limited.*

SOURCES: Young & Rubicam's "Evaluation and Use of Advertising Media," Sechrist & Laemmar's "Successful Radio and Television Advertising," Lucas & Britt's "Advertising Psychology and Research," Brenner's "Advertising Media" and SPONSOR interviews with media experts during its eight-month all-media evaluation study.

10 tips

How best to use TV to get results

1. Buy television "in any size" for maximum sales effectiveness depending upon your advertising objectives.
2. Consider sales budget with thought of diverting funds into television, the medium that presells the customer.
3. Investigate daytime, with high percentage of housewives controlling purse strings, providing rifle-shot efficiency.
4. Make haste slowly to change program or time franchises, for television investments are too important to "chase rainbows."
5. For special promotions, investigate availabilities of national network television on a single insertion basis at $2,000 per.
6. Make use of "spot" television for introducing a product or service on a market-by-market basis across nation.
7. Profit from national network's prestige and word-of-mouth publicity about programs and personalities who make news.
8. Promote and merchandise program with dealers and retailers—small investment pays rich dividends in sales results.
9. Exploit dealer and retailer eagerness to support television advertising with product displays—window, counter, and floor.
10. With color television "around the corner"—food, fashions, and others should be getting franchises set now for future.

SOURCE: Industry experts consulted by SPONSOR

biggest clients

Network TV leaders

	Company	Millions
1.	Procter & Gamble	$14.2
2.	Colgate-Palmolive-Peet	8.2
3.	R. J. Reynolds Tobacco	7.5
4.	General Foods	7.4
5.	Lever Bros.	6.6
6.	American Tobacco	5.9
7.	Liggett & Myers	5.0
8.	General Motors	5.0
9.	General Mills	3.9
10.	P. Lorillard	3.8

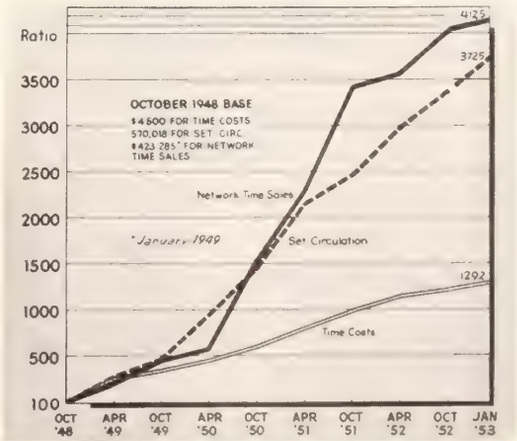
SOURCE: "National Advertising Investments" 1953 based on PIB data. Figures for gross time do not include talent or production of spot TV.

medium's growth

YEAR	STATIONS (31 DEC.)	TV HOMES* (1 JAN.)	% OF TOTAL FAMILIES† (1 JAN.)	GROSS BILLINGS‡ (millions) NATIONAL	LOCAL	TOTAL
1947	15	16,476	0.04			
1948	50	189,900	0.48			
1949	98	1,000,000	2.4	$49.2	$19.2	$68.4
1950	107	3,950,000	9.2	145.9	55.0	200.9
1951	108	10,549,500	23.9	296.7	91.7	388.4
1952	129	15,777,000	35.3	442.4	137.7	580.1
1953		21,234,100	46.5			

*NBC Research & Planning Dept. †% based on "Sales Management" estimates for families. ‡McCann Erickson estimates prepared for "Printers' Ink."

TV trends



SOURCE: CBS TV Sales Development Dept.

TV's costs have not increased in proportion to giant growth in its circulation. January '53 costs in ratio to October '48 level are at 1,292. Circulation in contrast is at 3,725. Even costs have grown still faster with 4,125 their ratio to 1949 standard.

Why an advertiser should be interested in business papers as a medium



Mr. Beard

An advertiser should be interested in business papers because only in them can he find these 10 unique values:

1. The editorial contents of a business paper precondition the reader's mind for the advertiser's message when that message is pertinent and specific to the paper's audience.

2. Business papers offer a positive assurance of reader interest in the advertising where the advertiser will take the pains to tell how his product or service will help the reader solve some job problem.

3. The advertiser knows in advance precisely what frame of mind the reader is in when he picks up his business paper.

4. The advertiser buys selective audiences in business papers.

5. The advertiser knows he is buying a mentally alert audience.

6. The advertiser knows many business paper readers at a given time are in a buying mood when they pick up a business paper.

7. The business paper advertiser travels in select company, is introduced to his prospects by sponsors in whom those prospects—the readers—have high confidence.

8. The business paper advertiser can buy greater and more intensive coverage of specific markets.

9. The business paper advertiser dips into a bigger purse. The average business paper reader may have tremendous buying influence on the job as against limited buying influence at home.

10. Business paper advertising is low-cost advertising.

WILLIAM K. BEARD JR., *President*
Associated Business Publications

Business Papers: If you're new in advertising, you call them trade papers. But trade papers are only one-third the business paper field. This field contains two other groups of publications as well: the industrial and the professional. Examples: *Iron Age* (industrial), *Oral Hygiene* (professional), *Boot & Shoe Recorder* (trade).

Standard Rate & Data Service lists 2,000 business papers. Of these, the circulation of 367 paid papers is audited by the Audit Bureau of Circulations and that of 330 free papers by the Controlled Circulation Audit Bureau. Unaudited papers total approximately 1,300.

An important point to remember: ABC publications carry the most weight even though they are in the minority. A survey made by Edward Jacoby several years ago among leading advertising agency space buyers asked two questions: (1) Name the 10 outstanding trade or technical publications, and (2) name the leading publications in 15 different business-paper fields.

In answer to one, 75% of the responses named ABC publications, 12.8% listed CCA, and 12.2% chose unaudited publications. In answer to two, 91.1% cited ABC publications, 6.8% unaudited, and only one mentioned a CCA paper.

Total circulation figures actually mean little, however. Extent of market coverage, readership, and prestige of the paper are the important things. In fact, if a paper suddenly shoots up far beyond its market potential, the careful space buyer will want to know why.

Ben Duffy, BBDO's president, who discussed media evaluation with SPONSOR, cautions the buyer in his *Profitable Advertising in Today's Media and Markets*:

"In planning trade and industrial advertising it is most essential that the publication itself be carefully studied. An association paper may be a good trade paper or it may be simply a house organ for news of association activities. A trade paper may be a newspaper of the field or it may feature articles of interest in production, in merchandising, or in management. All types of papers have their own special value and use, and should be carefully analyzed for coverage, reader acceptance, editorial integrity, and advertising results."

The Advertising Research Foundation's *Continuing Study of Business Papers* has surveyed four such papers to date and provides invaluable data on them. Example: Nearly eight out of 10 business paper readers specify or buy. Another excellent study was conducted by 18 advertisers (including Aluminum Co., Goodyear Tire & Rubber, U.S. Steel, Westinghouse Electric) and McGraw-Hill in 1950. Entitled *A Cooperative Readership Study among Men in Industry*, it polled 198,837 men; 42,878 replied. Highlights of the study:

1. Each man reads 5.2 publications; 2,876 magazines were mentioned, of which 62% were business papers, 31% general magazines.

2. 198—or just 21%—of these business magazines accounted for 88% of all mentions received by all of them.

3. Duplication is high. A chart of the composite leading, second, and third publications in 16 fields showed that the first reached 70% of the total men reached by all three, the second added 19%, the third added 11%—with nearly two-thirds of its total audience already reached by the two leaders.

4. Cost of general magazine coverage of the same market can be up to 22 times as high as business papers. Example: Sponsor A discovered he could reach 19% of all his customers and prospects with a page in a general magazine at $11,000. But one business magazine delivered 21% coverage at less than $500 a page.

Each of the 18 sponsoring companies found this cost-coverage pattern to hold true for itself (although the figures varied, of course). ★★★

Costs-per-1,000 up 36% in 14 years

ITEM	1940	1953	% increase
Average page rate	$158.81	$304.91	92%
Circulation	4.7 million	6.6 million	40
Cost-per-1,000	$8.63	$11.77	36

SOURCE: [illegible]

6. BUSINESS PAPER BASICS

advantages

1. *Low-cost selling method for industrial firms.*
2. *Intense readership due to job requirements.*
3. *Specialization enables you to pinpoint market.*
4. *Color, other reproduction qualities excellent.*
5. *Little waste circulation if stick to own field.*
6. *Power, influence due to knowledge, prestige.*
7. *Editor usually has intimate knowledge of field.*
8. *Ads generally as well read as editorial matter.*
9. *Readers generally buy or influence buying.*

limitations

1. *Some are "puff" sheets for their advertisers.*
2. *One-third of business papers are given away.*
3. *Some have too much waste circulation.*
4. *Long closing dates make timeliness difficult.*
5. *Little qualitative readership research.*
6. *Inelasticity—coverage may not fit your needs.*
7. *Preparing ad sometimes exceeds cost of space.*
8. *Standards and prices vary, fluctuate widely.*
9. *Duplication of readership is usually high.*

SOURCES: Duffy's "Profitable Advertising in Today's Media & Markets," Rochester Industrial Advertisers' "Practical Advertising Procedure," Brenner's "Advertising Media," Kleppner's "Advertising Procedure," SPONSOR interviews with media experts, and data supplied by McGraw-Hill and Associated Business Papers, New York

5 tips

How best to use business papers

1. Make a careful analysis of your sales potentials by industries in order to determine your best markets and your most influential buying factors in planning your campaign.
2. Examine carefully every publication serving your fields.
3. Gear your selling messages to the job interests of the men in each of your fields. Talk their language—tell them what your product can do for them in their particular lines of work.
4. Concentrate your fire-power in the one best publication in each field. Add others only if the budget permits.
5. Use adequate space—consistently—to make sure that your advertising has impact on your potential consumer.

SOURCE: McGraw Hill's "Mechanizing Your Sales with Business Paper Advertising"

biggest clients

Top 10 in business papers

	Company	Millions
1.	General Electric	$2.44
2.	General Motors	2.01
3.	Allis-Chalmers	1.72
4.	E. I. du Pont	1.45
5.	Westinghouse Electric	1.34
6.	Aluminum Co.	1.31
7.	U.S. Steel	1.02
8.	Union Carbide & Carbon	0.96
9.	Eastman Kodak	0.90
10.	U.S. Rubber	0.84

SOURCE: Associated Business Pubs.' figs. for 1952

medium's growth

Business papers have increased 23.8% since 1942

Type of circulation	1942 No.	1942 % of total	1953 No.	1953 % of total	% increase
1. Total paid	791	54.4%	1047	58.2%	32.4%
ABC †	271	18.6	381	21.2	40.6
Sworn paid	520	35.8	666	37.0	28.1
2. Total free	276	19.0	561	31.2	103.3
CCA *	128	8.8	299	16.6	133.6
Sworn free	148	10.2	262	14.6	77.0
3. Not stated	386	26.6	191	10.6	—50.5
Grand Total	1453	100.0%	1799	100.0%	23.8%

SOURCE: Angelo R. Venezian, McGraw Hill, prepared for "Industrial Marketing," 1953, based on January issues of "Standard Rate & Data Service"

Ad volume has risen 46% in 5 years

Type of circulation	1948 (millions)	1952 (millions)	% increase
1. Sworn free	$13.5 (6.0%)	$17.3 (5.3%)	28.4%
2. CCA *	45.0 (20.0%)	70.0 (22.9%)	66.8
3. Sworn paid	45.0 (20.0%)	42.8 (13.1%)	—4.9
4. ABC †	112.5 (50%)	184.0 (56.2%)	63.6
5. Not stated	9.0 (4.0%)	8.3 (2.5%)	—8
Total ad volume	$225.0	$327.5	46%
Business papers	1671	1829	9.4%

*Controlled Circulation Audit Bureau, audits free publications. †Audit Bureau of Circulations audits paid for publications

SOURCE: Angelo R. Venezian, McGraw-Hill, prepared for "Industrial Marketing," 1953

Why an advertiser should be interested in outdoor as a medium



Mr. Fulton

To place the sales appeal in the mind of the consumer, to make it stick, to make it expand into the buying act—this, in simplest form, is certainly the great ambition of all advertisers.

The fact that so many advertisers nourish this worthy ambition explains today's keen, healthy competition for the consumer's attention. One of the ways to beat this competition is to position *the advertising appeal advantageously as to time and place. The* place *of the outdoor advertising medium is the outdoor area—the companion half of the indoor area. And the* time *of the outdoor advertising medium is when America's 160 million consumers go outdoors nearly every day of the year or for recreation. Outdoor advertising dominates this outdoor area, has no significant media competition in it.*

Outdoor advertising delivers a mass audience. According to a recent survey, approximately 83.1% of the American people go outdoors every day. These outdoor Americans comprise men and women of all ages, occupations, and income groups. And in addition to customers it includes a group vital to the success of any sales campaign: dealers, distributors, and retail salesmen.

Thanks to the automobile, Americans get around more than any other people on earth. Last year, for example, they rolled up an estimated 865 billion passenger travel miles. Every day, all day long, outdoor advertising puts selling ideas into the minds of this vast tide of busy, active Americans as it ebbs and flows through the streets and highways of the land.

Outdoor advertising keeps working all day long, day after day. Each outdoor poster, for example, remains on display for a period of 30 days. It has been found that during this 30-day period in an average American city 91.1% of the population was exposed to the sales appeal of a No. 100 showing 19.07 times. Here is all-essential repetition in an exceedingly high degree.*

Outdoor advertisements compel attention because they are strategically placed to command commercial streets and highways of heaviest circulation and because they are big, dramatic, colorful. People can read and understand outdoor's short, telegraphic word and picture message easily in the few seconds it takes them to ride or walk by an outdoor panel. Thus outdoor advertising is perfectly geared to the pace of modern living.

The outdoor advertising medium offers the advertiser today a seller of goods and services that dominates one of the two areas in which the consumer lives—the outdoor area; a dynamic, colorful salesman that delivers the sales appeal dramatically, in its entirety, and with a degree of repetition that is truly unique.

KERWIN H. FULTON, *President*
Outdoor Advertising, Inc.

* Enough posters to cover market

Outdoor: The outdoor medium comprises three main forms, as follows:

1. 24-sheet poster, of uniform size throughout the country, assembled in paper sheets on panels.

2. Painted display, hand-painted on either a panel facing or building wall surface.

3. Electric spectacular, or large flashing "Times Square" electric sign.

The organized outdoor advertising medium likes to consider itself apart from such other outdoor advertising forms as skywriting, street vending by voice, store window displays, and a large classification of small signs usually called "commercial signs."

Outdoor posters always display the name of the local company which erects and maintains them.

Don't use the word "billboard" to an outdoor man. It's derived from the old-time circus or theatrical use of posting bills on fences, trees, barns, and other places. The term "24-sheet" dates back to the time when only one plate size was available and the full-size poster had to be printed in 24 single-sheet sections. Today it can be cut in either 10 or 12 sections.

The Traffic Audit Bureau measures or counts the circulation of outdoor advertising. It's sponsored by the 4A's, the ANA, and the Outdoor Advertising Assn. of America. Circulation consists of counting 50% of the pedestrians and auto riders and 25% of the street car and bus passengers. At first glance this seems like gross overcounting, but it's been found reasonably accurate by independent surveys of specific markets.

Besides the TAB, such independent research organizations as Marion Harper Associates and Poster Appraisal Service also measure copy remembrance and effectiveness.

The TAB study of Cedar Rapids in 1950, for example, revealed the following about outdoor advertising:

1. 74.6% of the population was exposed to a No. 100 showing (enough posters to cover the market, or, in this case, six illuminated and eight regular panels) the first seven days; 91.1% the first 30 days.

2. 56.5% of the population was exposed to a No. 50 showing (half of above) the first seven days; 79.3% the first 30 days.

3. Each person exposed received 19.07 exposures in 30 days (against 5.79 the first week).

4. 98.7% of the population went outdoors at least once during the 30 days.

The above documents three of the most important attributes of outdoor advertising: (1) circulation, (2) coverage, (3) repetition. The fourth, cost, is considered lowest among all major media—around 14¢-per-M on a national basis, according to Outdoor Advertising, Inc.

Three other interesting facts on outdoor: (1) It donated 75,000 full posters worth $1,749,000 to public service messages in 1952; (2) two-thirds of the poster plants (population standpoint) have been audited by TAB or have applied for audits; (3) best new reference on the subject is ANA's *Essentials of Outdoor Advertising.*

How many actually remember your poster?

TAB's 1946 study of Ft. Wayne came up with some interesting answers. First a check was made before the posters were displayed. Up to 54.6% claimed to have seen them (Coca-Cola's, for example). Then after the 30-day posting, another survey was made and an adjusted formula was used to determine the actual remembrance. These remembrance figures ranged from 23% for General Tire to 44.5% for Standard Oil (No. 100 showings) and from 24.8% for Kellogg Corn Flakes to 38.3% for Eskay Dairy Co. for No. 50 showings. Coca-Cola's eight illuminated and 14 regular posters had 65.6% remembrance. ★ ★ ★

7. OUTDOOR BASICS

advantages

1. ***Dominates outdoor area, especially in cities.***
2. ***Delivers big coverage—men, women, children.***
3. ***Huge size, brilliant color permits showmanship.***
4. ***Brevity, simplicity make it easy to read.***
5. ***No. 100 showing reaches 91.1% pop. in month.***
6. ***Flexibility allows market-by-market coverage.***
7. ***Cost of reaching 1,000 people averages 14¢.***
8. ***Message has long life, can extend into years.***
9. ***No national-local rate differentials.***
10. ***Posters can be seen from distance.***

limitations

1. ***National coverage is expensive, not complete.***
2. ***No national package rate hinders planning.***
3. ***Circulation hard to judge in unaudited areas.***
4. ***Selling is limited to few words or reminder.***
5. ***Painted displays need year-to-3-yr. contract.***
6. ***Advertiser must supply posters; costs are high.***
7. ***Ban on posters a problem (Hawaii, others).***
8. ***You have no selectivity of readership.***
9. ***Prestige value of outdoor is not high.***
10. ***No editorial or program to win audience.***

SOURCES on advantages and disadvantages: Outdoor Advertising, Inc., Rochester Industrial Advertisers' "Practical Advertising Procedure," Kleppner's "Advertising Procedure," Duffy's "Profitable Advertising in Today's Media & Markets," Brenner's "Advertising Media," Barton's "Advertising Handbook," Yoder & Robinson's "Effective Use of Advertising Media," SPONSOR interviews with media experts in half a dozen advertising centers, ANA's "Essentials of Outdoor Advertising."

10 tips

How to get most out of outdoor advertising

1. Take time to plan your campaign well in advance.
2. Outdoor Advertising, Inc. will help advertisers and agencies free of charge through 13 sales offices with art and copy, planning outdoor campaign, preparing space and cost estimates.
3. Design posters for fast-moving outdoor audience of all types.
4. This means keep word copy short. Under 7 words seems to be best.
5. Use copy, package, trade-mark illustrations. But be simple.
6. Use bold contrasts, plenty of warm colors, lots of white space.
7. Silhouettes are important, make figures easily recognizable.
8. Avoid bizarre or esoteric in both word copy and illustrations.
9. Arrange all poster elements to "read" from left to right.
10. Be consistent; campaign posters should show "family" likeness.

SOURCE: Outdoor Advertising, Inc., 1953

major clients

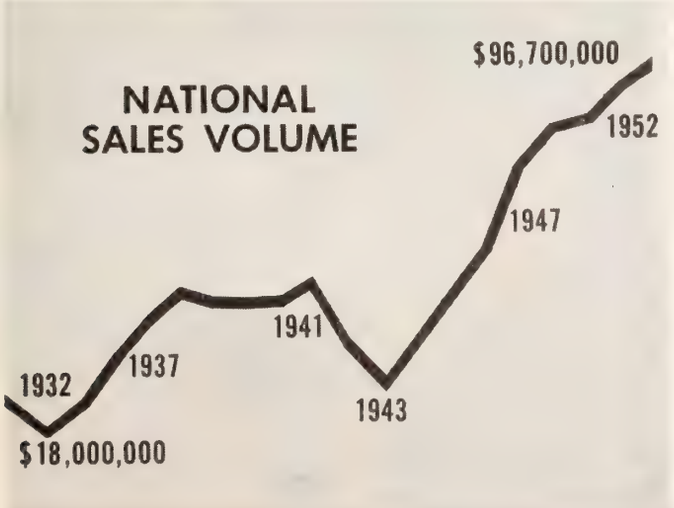
Leaders in outdoor advertising

AUTOMOTIVE—TIRES & ACCESSORIES:
General Tire
AUTOMOTIVE—CARS: Chevrolet
AUTOMOTIVE—GAS & OIL:
Standard Oil of Ind.
BEVERAGES—BEER: Anheuser-Busch
(Budweiser)
BEVERAGES—LIQUOR: Schenley
BEVERAGES—SOFT DRINKS: Coca-Cola
FOOD: General Foods—Birdseye
RADIO-TV-REFRIGERATORS:
General Electric
MISCELLANEOUS:
Intl. Cellucotton, Wrigley

SOURCE: Outdoor Advertising, Inc., 1953. Taken at random from largest outdoor categories; firms not necessarily biggest spenders in field.

medium's growth

National outdoor revenue has risen 500% since 1932



SOURCE: Outdoor Advertising, Inc., 1953
Chart shows national outdoor advertising sales volume has risen more than five times since formation of Outdoor Advertising, Inc., industry's national sales organization. Business suffered in early war years, of course, but has gained steadily since 1941. If local figures are included, gross dollar volume is even more impressive: 1935 - $31,100,000; 1940 - $41,700,000; 1945 - $71,700,000; 1950 - $132,500,000; 1952 - $161,600,000. These are McCann-Erickson estimates prepared for "Printers' Ink" and include about $20,000,000 for transit advertising for postwar years.

Vital statistics on outdoor advertising medium

1. Organized outdoor advertising medium provides 24-sheet poster coverage in approximately 14,600 cities and towns.
2. There are approximately 300,000 outdoor panels (poster panels and paint spots) in U.S. maintained by estimated 11,000 outdoor advertising operating companies or "plants."
3. Costs: There is no uniform national rate structure for outdoor advertising. Each plant operator fixes his own rates determined by local economic factors such as wage scales, rents and so on. Rates, however, remain relatively stable. Following is list of selected markets with 1952 costs of No. 100 poster coverage for 30-day posting period. In addition to expense for space advertiser must provide his own poster.
4. National average cost of poster advertising per 1,000 population is $1.34.

City or town	Population	Non-illuminated posters	Illuminated posters	Space cost per month	Audit daily effec. circ.
Atlanta Mkt.	458,672	30	16	$1,213.80	436,000
Bainbridge, N. Y.	1,505	1		15.00	No audit
Boston Met. Mkt.	2,388,663	60	75	5,400.00	No audit
Bradford, Ark.	720	1		15.00	1,440
Chicago	3,620,962	80	80	6,000.00	2,920,000
Ft. Wayne Mkt.	154,226	12	6	486.00	178,380
Kingston, N. Y.	28,817	5	3	235.00	35,770
New Haven Dist.	293,509	20	20	1,380.00	289,400
Philadelphia Mkt.	2,283,715	54	54	3,780.00	1,433,660
Providence Dist.	434,485	32	16	1,360.00	396,320
Pueblo, Colo.	63,685	8	6	370.30	89,440
St. Joseph, Mo.	82,188	12	4	420.00	88,640
Syracuse Dist.	255,794	14	14	931.00	221,840

SOURCE: Outdoor Advertising, Inc.

Thesaurus MINTS NEW SHOW FOR

The Sammy Kaye

a sparkling quarter-hour radio series that will

swing big audiences and sway new sponsors



Music for Millions featuring

THE SAMMY KAYE ORCHESTRA

PEGGY POWERS ★ JEFFREY CLAY

THE KAYDETS ★ THE KAYE CHOIR

IORE STATION SALES





HERE'S the same Sammy Kaye who's built television and radio audiences in the millions . . . who's smashed attendance records in hotels, night clubs and theatres across the country . . . the same Sammy Kaye that every Thesaurus subscriber can now sell to sponsors!

Sammy Kaye makes music for millions—music with solid family appeal. That's why *no matter what the product*—any sponsor can be sure of a tremendous ready-made audience for his selling message.

It's powerful entertainment—put together in a sparkling quarter-hour program to sell time and make talent fees for you!

It's brand new material, including recordings available only through Thesaurus . . . complete with Sammy Kaye voice tracks: openings and closings, tie-ins, lead-ins, pre-broadcast and on-the-air audience promotion breaks.

SELL THESAURUS SHOWS AND YOUR LIBRARY PAYS ITS OWN WAY

Phil Spitalny's "Hour Of Charm"
"Date In Hollywood" (Eddie Fisher & Gloria De Haven)
"Music Hall Varieties" (Joe E. Howard & Beatrice Kay)
"Sons Of The Pioneers"
"The Tex Beneke Show"
"The Freddy Martin Show"
"Music By Roth"
"The Wayne King Serenade"

And many, many more — complete with sponsor-selling brochure, audience-building promotion kit, sales-clinching audition disc.

Phone, write, wire today for Thesaurus brochure

recorded program services

TMKS®

RADIO CORPORATION OF AMERICA — RCA VICTOR DIVISION
Dept. C-50

630 Fifth Avenue, New York 20, N. Y. . . . . JUdson 2-5011
445 N. Lake Shore Drive, Chicago 11, Ill. . . . . WHitehall 4-3215
1016 N. Sycamore Ave., Hollywood 38, Calif. . . . . HIllside 5171
522 Forsyth Bldg., Atlanta 3, Ga. . . . . WAlnut 5948
1907 McKinney Ave., Dallas 1, Texas . . . . . RIverside 1371

HERE THEY ARE!!

The Grand Prize Winners of RCA's Thesaurus Gold Rush Pigeon Derby" at the NARTB Convention:

RCA Estate Electric Range
J. N. Lawrence—KOVO, Provo, Utah

Complete Set of Golf Clubs
Frank Cummins—WJAC-TV, Johnstown, Pa.

Movie Camera
Stanley Pratt—WSOO, Sault Ste. Marie, Mich.

Why an advertiser should be interested in transportation as a medium



Mr. MacGlennon

Car card advertising can help the city market advertiser to buy maximum number of remembered impressions, at low cost.

In the average city, eight out of 10 people, 15 years of age and older, ride public transit, are exposed to car card advertising. This includes 76% of all men, 84% of all women, and 81% of all housewives.

Most people ride regularly: Approximately 63% of the men and 59% of the women ride four to 10 times or more a week. Average one-way ride is 25 minutes.

As high as 62% of a city's basic population were proven readers *of a service car card after it had been displayed in half of the city's vehicles for 30 days. Average readership of a 28" card is 20% of the basic population.*

Car cards are standard 11" high, but for budget flexibility, widths vary from 14" to 84". Service may be purchased in one market or any combinations of markets throughout the country. Amounts of service sold (full, half, and quarter) give additional flexibility to advertisers who employ the medium.

Full color for package identification, appetite appeal and human interest is another advantage of the car card medium.

Car card advertising can be readily merchandised. Extra cards may be printed for store and window display. Window streamers can be made from car card plates printed on soft paper.

As a by-product *of the $4 billion transit industry, the car card advertiser utilizes a ready-made audience, gathered by the common need for public transit. Without the expense of building and maintaining its audience, car card advertising quite naturally becomes low cost. National average is about 7¢-per-1,000 circulation.*

Although relatively small in the total advertising picture, car card advertising has served its advertisers well over the course of 70 years.

GEORGE B. MACGLENNON, *Managing Director*
Natl. Assn. of Transportation Advertising, Inc.

SOURCE: [illegible] Study of Transportation Advertising — ARF

Transportation Advertising: The term "transportation advertising" includes:

1. Car card advertising inside buses, street cars, subways, and suburban trains.
2. Traveling displays, the large signs on the outside of buses and street cars.
3. Station posters, one-, two-, or three-sheet posters in subway, elevated, and suburban stations.

Transportation or transit advertising is the most stationary of the major media—its dollar volume totaling $20 million in both 1945 and 1952. But it is up today over 1950 and 1951, primarily due to new accounts, extended schedules of present advertisers, and increased availability of the outside traveling display. Advertisers are using a wider range of card sizes, both larger and smaller than the usual 28" card.

Fluorescent colors have increased acceptance. New vehicles are more comfortable, larger and better lit. Transit companies are adjusting routes to cover new areas of city development. Civic authorities, business leaders, and transit companies are experimenting with city traffic plans to speed the movement of people via public transit.

National ridership in 1952—the total number of fares of each vehicle gives you the circulation—is expected to continue at about 16 billion passengers yearly.

What's the latest in transit research?

The Advertising Research Foundation last year completed its fourteenth study—of Los Angeles. Here are some highlights from the 13-*Study Summary*, published in 1950, which is based on interviews with 20,417 persons over a four-year period at a cost of $200,000:

1. Eight out of 10 persons 15 years and older use the mass transit system at least once monthly.
2. 76% of the men and 84% of the women are riders.
3. More persons in the 15-29 year age group ride than in the 30-44 year group or the 45 and older group.
4. There is little variation in the percent of riders found in each of the four rental groups, but more in the two lower brackets ride five times weekly.
5. Average length of ride is 25 minutes.
6. One-fourth of all riders see the average 28" card.
7. Toni's "Which twin has the Toni?" card ranked first of 149 listed in 13 studies, with an audience of 62%.
8. Top 15 cards had simple layouts, headlines with name of product, one or more illustrations (except one), a picture of product or package (except one).
9. Up to 50 words can be used for complete message.
10. Up to 40% of people asked will claim they saw your card before you've displayed it. So be careful in estimating total audience.

Here are the comments of one media expert who studied this section for SPONSOR:

- "Transportation advertising has even less prestige value than outdoor advertising.
- "It is somewhat limited as to type of job it can do.
- "In a way similar to outdoor, it has perhaps more publicity than strong sales pull, although this is not always true. Some people have applied it to secure better direct sales kick by linking it fairly well with retail outlets served by the transportation.
- "It generally must be thought of as part of a campaign rather than its backbone." ★ ★ ★

Audience of average 28-inch cards

Study	Display period	Basic population	% of basic population	Number
Newark	October 1944	440,000	20	88,000
New Haven	November 1944	170,000	16	27,000
Detroit	March 1945	1,260,000	26	330,000
Cleveland	Mar.-Apr. 1945	860,000	22	195,000
Milwaukee	October 1945	535,000	20	106,000
St. Louis	December 1945	733,000	21	154,000
Chicago	May 1946	2,930,000	16	480,000
Frisco-Oakland	October 1946	1,150,000	15	170,000
New Orleans	January 1947	370,000	15	56,000
Buffalo	March 1947	635,000	18	115,000
Boston	October 1947	1,110,000	29	325,000
Providence	April 1948	460,000	16	72,000
Johnstown	October 1948	80,000	25	20,000
TOTAL		**10,733,000**	**20**	**2,138,000**

"All cards and streamers displayed were those [illegible] a standard 10-day showing in the transit system of a typical city." SOURCE: ARF — "The Effectiveness Study of Transportation Advertising Space Summary," reported 1950 by Advertising Research Foundation.

8. TRANSIT BASICS

advantages

1. *Low cost-per-1,000 passengers carried.*
2. *Mass city market coverage provided.*
3. *Repetition, continuity give double impact.*
4. *Long exposure of message to transit public.*
5. *High readership due to travel conditions.*
6. *Color at local level shows off product.*
7. *Selectivity of market or markets.*
8. *Flexibility of size and service.*
9. *Limited competition for reader's eye.*
10. *Always in sight, day and night.*
11. *Close to point-of-sale or en route.*
12. *Readily merchandised in stores.*

limitations

1. *Poor suburban or rural coverage.*
2. *Advertiser can't select his audience.*
3. *Copy is limited to under 50 words.*
4. *High cost of national coverage.*
5. *Closing dates may offer a problem.*
6. *Difficult to check most direct returns.*
7. *80 transit advertising firms in field.*
8. *Advertiser must supply cards and posters.*

SOURCES for advantages and limitations: Lasa & Britt's "Advertising Psychology & Research;" Y&R's "Evaluation & Use of Advertising Media;" Barton's "Advertising Handbook;" Brenner's "Advertising Media;" Rochester Industrial Advertisers' Practical Advertising Procedure; Kleppner's "Advertising Procedure;" Natl. Assn. of Transportation Advertising; SPONSOR interviews with media experts.

8 tips

How best to use car card advertising

1. Simple layouts, strong headlines, and dominant human interest illustration attract high readership, assure impact and memorability.
2. Consider curvature of card when planning layout. Simple Gothic lettering is best. Avoid tricky lettering, thin scripts.
3. Package is important but should not dominate layout.
4. Compare different sizes of cards. Weigh value of minimum size over long periods against large size for shorter periods. Rates are based on size of card, number vehicles, consecutive months display.
5. If product has several uses, consider "split-runs." A split-run advertiser uses more than one design, running them simultaneously. No extra charge is made except for production costs.
6. Merchandise card card campaigns to sales forces, distributors, broker's salesmen. Many of them do not use public transit daily.
7. Print extra cards for counter and window display. Print card copy on soft paper for window streamers and mailings to trade.
8. A car card is not a "baby billboard." Use enough copy to tell story. But brief it. 35-50 words are easily handled on a 28" card.

SOURCE: Natl. Assn. of Transportation Advertising, 1953

major clients

John H. Breck, Inc.
California Fruit Growers Exchange
Calvert Distiller Corp.
Curtiss Candy Company
Emerson Drug Company
Frankfort Distillers Corp.
General Foods Corp.
Grove Laboratories, Inc.
Johnson & Johnson
Liggett & Myers Tobacco Company
Miles Laboratories, Inc.
National Distillers Products Corp.
Wildroot Company, Inc.
Wm. Wrigley Jr. Company

SOURCE: Natl. Assn. Transp. Advertising, 1953

medium's growth

Dollar volume unchanged from 1945

1941	*$ 9,000,000*
1942	*10,000,000*
1943	*14,000,000*
1944	*18,000,000*
1945	*20,000,000*
1946	*21,000,000*
1947	*23,500,000*
1948	*21,500,000*
1949	*19,000,000*
1950	*18,500,000*
1951	*18,500,000*
1952	*20,000,000*

SOURCE: Natl. Assn. of Transportation Advertising, 1953

Campaign costs range from $13,000 to $104,000 a month

1. "Big" national campaign—11x28" card in every vehicle in every city listed in "Standard Rate & Data Service" (circulation of *1,418,000,000* a month). *$104,000* a month (annual rate)

2. "Medium" national campaign—11x28" card in half the vehicles in every city listed in SRDS ..... *$54,000* a month (annual rate)

3. "Minimum" campaign—11x14" card in every 4th vehicle in 50 largest cities ..... *$13,000* a month (annual rate)

Above are theoretical purchases. Car card rates are same for local and national advertisers and are published in Transportation Advertising Section of each July Standard Rate & Data Service.

SOURCE: Natl. Assn. of Transp. Advertising, 1953

SPONSOR Asks...

Will equalizing day and nighttime radio rates attract more local and national advertisers to nighttime radio

THE PICKED PANEL ANSWERS



Mr. Kalkhof

I've been Amoco's advertising manager for some 35 years, so I ask your indulgence if I sound a little old-fashioned.

But even in the old days, long before the slide-rule boys came out from the back rooms and marched into advertising's front offices, I found out that the cost of an advertising medium could not be judged except in relation to potential result. I think that's the longest sentence I ever wrote, and it all boils down to two words: circulation cost.

Now we all know it's certainly well enough publicized—that television has cut into radio's circulation. But radio has always been unique in one respect. It is the only advertising medium that has consistently short-changed itself on circulation figures.

Pathetically little has been done to really measure multi-set homes, automobile radios, and the inevitable portable sets. The true dimension of this ignored circulation might well be a more important factor in radio sponsorship than rate adjustment.

Even on the basis of today's cost and circulation reports, the right kind of a radio program and the right radio time is still a fine buy.

To maintain its competitive position as an advertising medium, I think it is most important that radio establish its true circulation. After that, a thorough study of the rate structure by the industry would be in order.

Once those two things are accomplished, we'd probably all be paraphrasing the Hollywoodian slogan to: "Radio is better than ever!"

In the meantime, one expedient is as good as another, but leaves much to be desired.

E. F. KALKHOF
Advertising Manager
American Oil Co., Baltimore



Mr. Capelle

My answer is "Yes . . . in 1953 . . . among network advertisers." But let's be sure we agree on one point first.

Daytime radio rates already are as high as they should go. I assume, therefore, that there would be no increase in daytime rates before this "equalizing" process took place.

With this understood, I believe many network sponsors would find it advantageous and preferable to use evening radio hours at the equalized rates. It certainly should encourage present users of nighttime radio to continue, if they are faltering slightly.

Perhaps we who live apart from the biggest cities (where every roof has an antenna) hold radio in higher esteem than do some of the boys who remain close to the ivory towers. If so, it isn't because our eyes are closed. We recognize fully the inroads made by TV in the metropolitan centers, but we recognize the needs of the open spaces, too. Certainly radio remains a great national advertising medium. And, getting back to the question, radio stations in scores of cities still attract bigger audiences by night than they do by day. At "equalized" rates, they offer excellent values.

OLIVER B. CAPELLE
Advertising Manager
Miles Laboratories, Inc,
Elkhart, Ind.



Mr. James

I predict it will.

The glut-to-scarcity trend of early morning radio over the past few years has set new patterns and formulas in spot time buying. The results obtained have been excellent and economical. While national spot advertisers have discovered early morning time and escaped conflict with television hours, local advertisers have been "discovering" nighttime radio with spots, participations and programs. Equalizing the rates is going to encourage that transition of local advertisers into nightime hours, because the local advertiser has to get results with sales . . . and he will! And when he gets those solid week-after-week results, the national advertiser will be back in nighttime radio again . . . not just the few biggest advertisers, but the many.

Equalizing the rates will encourage that transition of the successful local advertisers from daytime to nighttime radio. It will satisfy a few frustrations, too, born in the '30's and '40's when the local advertiser couldn't afford to buy nighttime radio. There have been a few frustrations developing of late in early morning radio, when a local advertiser found national spots occupying his old place on the "Musical Clock." Then, there are ad-

vertisers both local and national who are dissatisfied with the No. 3 and No. 4 station in their market and will try nighttime on those same stations with budgets that never permitted nighttime radio in the past.

Broadcasters have understandably resisted the clamor to equalize day and night rates, but the fact is that equal rates do exist in the 25 top markets today. The top stations in those markets have not taken that step, but the third or fourth station in the market has . . . and it is paying off.

There is a great deal of statesmanship and leadership needed before radio will wear its mantle as proudly and as profitably as it did in "Radio's Roaring '40's." Equalization of rates is just one step of change that will help re-shape radio's role for the future. Just as all media need their basic adverisers, all need their marginal advertisers. Radio needs its hardware stores and clothing chain just as well as it needs its soap and drugs and cigarettes from the networks or as spot campaigns. Equalizing the rate is going to make it possible for more agencies to recommend more radio strongly once again . . . chain lightening, tandem. et al.

Radio has to take new and flexible steps . . . *now!* Perhaps the old soap opera actor said it best . . . "You've got to keep those studio doors open to you . . . you can't let them shut in your face!"

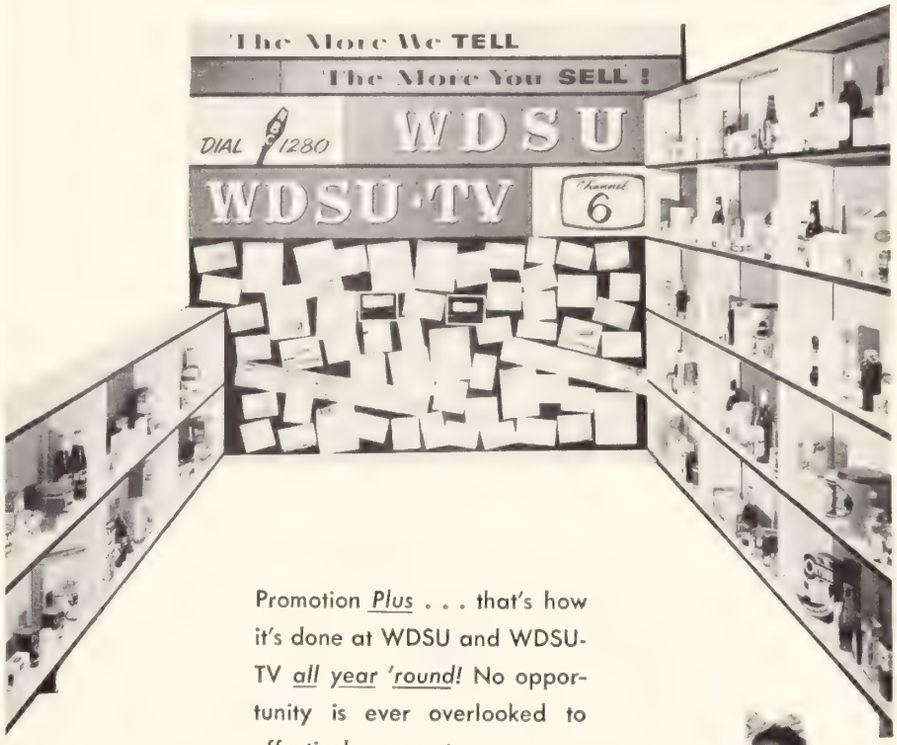
HAL JAMES
V.P. and Radio-TV Dir.
Ellington & Co., Inc.

Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions will be evaluated for their interest to other readers and, if found suitable, will be submitted to the most appropriate authorities for answering. Topic in 1 June issue will be: "One network president told SPONSOR he thought better and cheaper network radio and TV would result if nighttime radio abdicated to TV and daytime TV to radio. What do you think?"

Promotion Plus

HERE'S ANOTHER "EXTRA"...
WDSU AND WDSU-TV
GO TO THE FOOD FAIR!



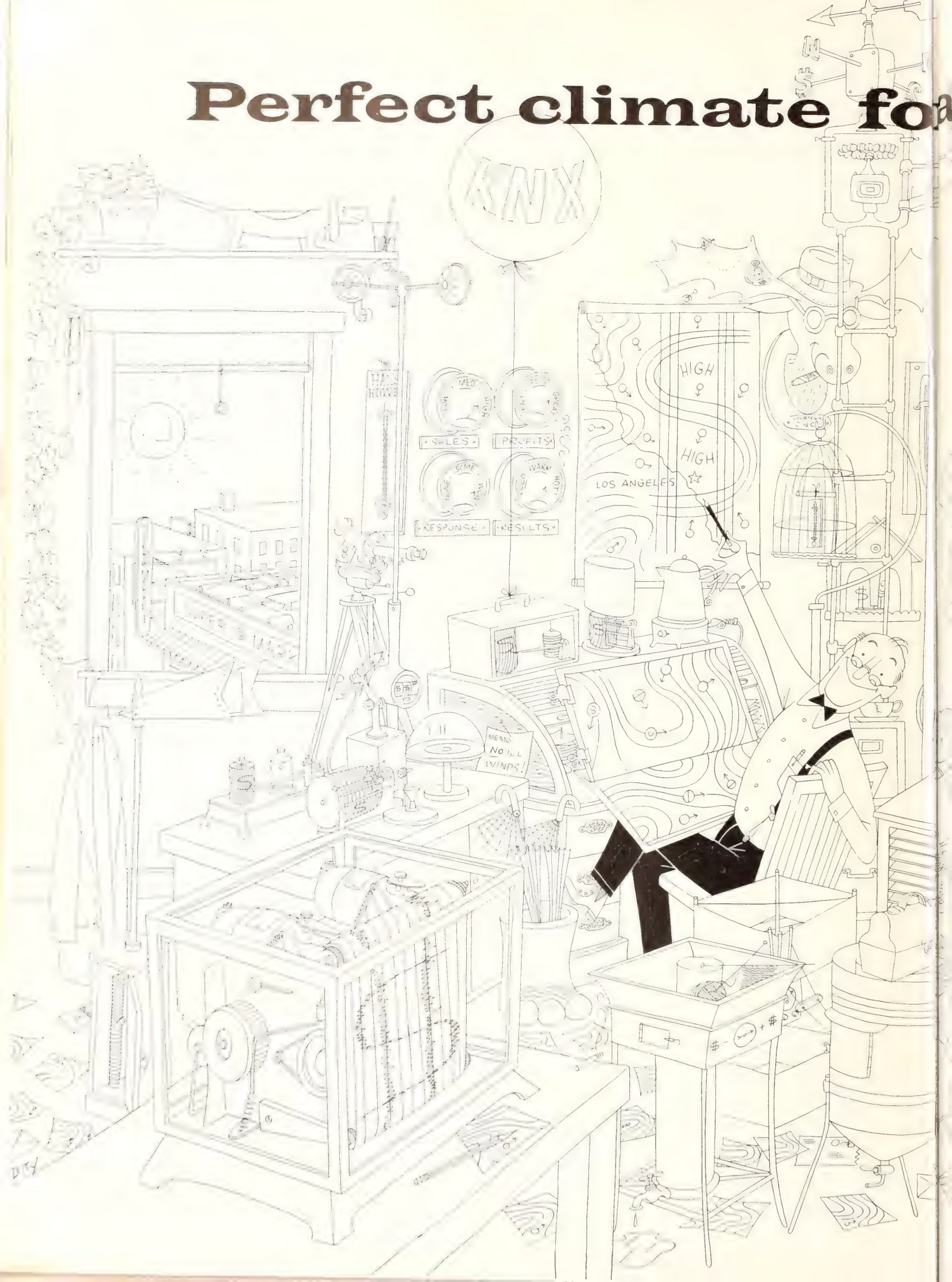
Promotion *Plus* . . . that's how it's done at WDSU and WDSU-TV *all year 'round!* No opportunity is ever overlooked to effectively promote our sponsors' products. A recent example was our booth at a statewide grocers convention. Spotlighted in the colorful display was Amanda Lee, WDSU-TV's popular cooking personality who greeted over 7,800 agressive, sales-minded grocers. This latest "extra" is typical of our year 'round program of Promotion *Plus* for our clients.



Write, Wire or Phone Your JOHN BLAIR Man!

AM TV FM
WDSU
NEW ORLEANS
NBC

Perfect climate fo



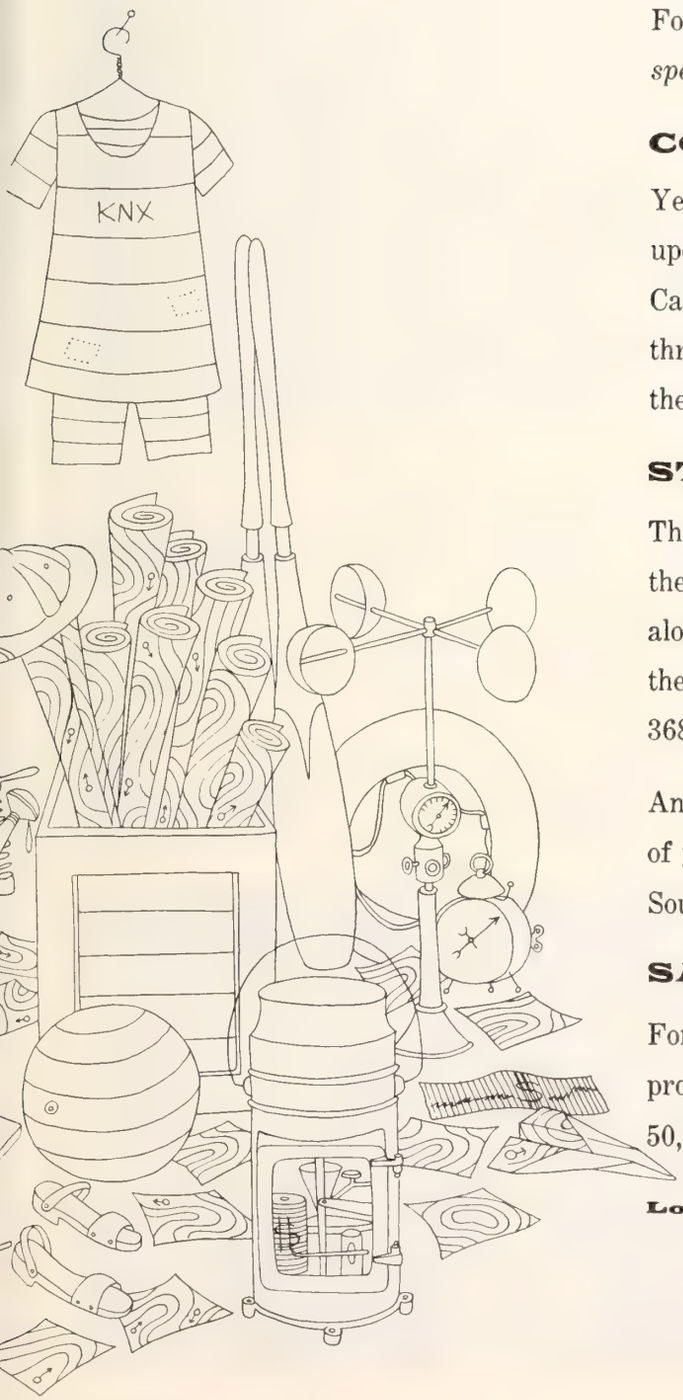
ales . . .

year-round!

Like the weather, sales in Southern California conform to a steady year-round pattern, rather than fluctuating with the seasons. And KNX provides the perfect atmosphere for sales – Fall, Winter, Spring... and good old Summertime.

BRISK SUMMER TRADE!

Take Summer as a year-round sales barometer: Your customers in Southern California make exactly one-quarter of their total annual purchases in July, August and September, in perfect balance with the other three quarters of the year. These Summer sales alone amount to almost two billion dollars – more than the people of Toledo, Omaha, Fort Worth, Tampa, and Jersey City *combined spend in a whole year!*



CONTINUOUS CASH-INFLUX!

Year-round, free-spending vacationers (with thousands upon thousands of portables and car radios) flood Southern California resorts. Last year these visitors numbered three and a half million. And 38% of them arrived in the three Summer months.

STEADY AIR ACTIVITY!

Through all the seasons, too, radio listening stays at the same high level. In Los Angeles and Orange counties alone 379,020 families have their radios tuned in during the average Summertime quarter-hour, compared with 368,370 families in the Fall.

And KNX – any month, any season – reaches more of your potential customers than any other station in Southern California!

SALES FORECAST:

For Los Angeles and vicinity, moving masses of your product to be followed by rising profits... when you use 50,000-watt KNX *year-round.*

Los Angeles · CBS Owned KNX

Represented by

CBS Radio Spot Sales

New England's fastest growing area is Eastern Conn...Served best by its largest city *NORWICH thru WICH

Some of Eastern Connecticut's big installations include

- DOW CHEMICAL *(Six miles from Norwich)*
- ELECTRIC BOAT CO. *(Submarines)*
- SUB BASE, GROTON *(Ten miles, nearly 15,000 people)*
- PHIZER CHEMICAL
- AMERICAN SCREW CO.
- U. S. FINISHING CO.
- AMERICAN THERMOS CO. and hundreds more.

Here is the #1 Hooper station with the best Local Music and News programming and Now one low rate 6:00 AM-10:15 PM

Major Sales Force of Eastern Conn. Norwich

contact John Deme, Mgr.
*Norwich 37,633 New London 30,367

round-up

22-minute film provides closeup look at broadcasting

To take Mr. and Mrs. Average Listener on a behind-the-scenes tour of a typical local radio station, Albany's WXKW has filmed a 22-minute documentary telling the story of broadcasting operations.

The film, a year-and-a-half in the making, shows actual scenes in broadcasting and techniques used to present programs. It takes the audience on location for remote broadcasts and explains commercial sponsorship, showing its value to the general public in providing entertainment and public interest features.

The film was produced by the Champlain Valley Broadcasting Corporation (WXKW), Stephen R. Rintoul, president. It is being released, free of charge, to civic, fraternal, educational, and church groups, in the area.

Walter J. Maxwell was writer and director; George Wetmore, technical director; Walter Neals, art; Lyle Bosley, narrator; Earl McGuirk and Fred Chambers, photographers. ★ ★ ★

New members of the board are chosen at 4A's convention

New members of the board of the 4A's pose for their portraits following their election at the group's Thirty-Fifth annual meeting last month in White Sulphur Springs, W. Va.

Left to right, front row, in picture below are Louis N. Brockway, Young & Rubicam, N. Y., retiring chairman, advisory council; John P. Cunningham, Cunningham & Walsh, N. Y., chairman, advisory council; Henry M. Stevens, J. Walter Thompson, N. Y., chairman of the board; Earle Ludgin, Earle Ludgin & Co., Chi., vice chairman; Winthrop Hoyt, Charles W. Hoyt Co., Inc., N. Y., secretary-treasurer. Second row, same order; Clifford L. Fitzgerald, Dancer-Fitzgerald-Sample, N. Y.; Frederic R. Gamble, 4A's president; Harold H. Webber, Foote, Cone & Belding, Chi.; George Link Jr., association counsel; third row: Kenneth W. Akers, The Griswold-Eshleman Co., Cleve.; E. E. Sylvestre, Knox Reeves Adv., Minneapolis; William R. Baker Jr., Benton & Bowles, N. Y.; J. Paul Hoag, Hoag & Provandie, Boston; Edwin Cox, Kenyon & Eckhardt, N. Y.; Marion Harper Jr., McCann-Erickson, N. Y.; rear row: Henry G. Little, Campbell-Ewald, Detroit; George P. Richardson Jr., J. Walter Thompson, Detroit; Dan W. Lindsey Jr., Lindsey & Co., Richmond; Lawrence Valenstein, Grey Adv., N. Y.; Charles R. Devine, Devine & Brassard, Spokane. ★ ★ ★

(Please turn to page 63)





The story of

CHANNEL 2 IN THE "LAND OF MILK AND HONEY"

WBAY-TV, with maximum 100,000-watt power and a tower 811 feet above average terrain, is designed to serve 1,150,000 Wisconsin and Michigan people from Green Bay

The story of WBAY-TV is a story of bigness, uniqueness and reputation.

Reduced to terms of significance to the buyer of TV advertising, it is the story of:

—*Maximum power*—100,000 *watts —on Channel* 2.

—*Coverage of an intensive industrial area, plus America's richest dairyland.*

—*A market with* $1,139,679,000 *in retail sales.*

—*A market which ranks among the best in economic stability.*

—*A market which is becoming more citified every year.*

—*A station management with a distinguished record for creative programing and alert know-how in radio, all of which it has transposed to TV.*

To each of three groups the call letters WBAY in radio has for over 20 years had a special meaning:

To the area's listeners it has meant personalities, programs and public service tailored to regional characteristics and needs.

To advertisers it has meant a station on which you buy a franchise to loyal audiences and not merely participation in a schedule.

To advertising agencies it has meant an exceptionally low cost-per-1000, consistent audience promotion and streamlined service.

All these meanings have been integrated into the WBAY-TV operation.

WBAY-TV began its regular schedule of operation 17 March 1953 with 6,000 watts on Channel 2 and with a tower 465 feet above average terrain. In late September or early October will inaugurate its full maximum power of 100,000 watts and have completed construction of its new tower 811 feet above average terrain.

WBAY-TV is a basic CBS-TV station. It's also affiliated with ABC and DuMont. An accurate check listed more than 60,000 sets in the area as of 1 May. With the advent of 100,000-watt power the count, it is conservatively estimated, will be in excess of 200,000 sets in Eastern and Central Wisconsin and Upper and Lower Michigan.

This presentation was researched on the scene, and prepared in its entirety by SPONSOR Presentations, Inc., for WBAY-TV.


Green Bay *Paper*


Sheboygan *Furniture*


Manitowoc *Shipbuilding*


Traverse City, Mich. *Canning*


Fond du Lac *Leather milling*


Ironwood, Mich. *Mining*

WBAY-TV's MARKET: GREAT INDUSTRIAL AREA AND RICHEST DAIRYLAND

Station's primary in region of fast expanding industry and citification; where in '52 retail sales were $1.2 billion

The WBAY-TV primary area is a pattern of highly industrialized cities and towns—which, added together, make up a city of far more than 500,000 people—far removed from any other metropolitan center.

This industrial area, plus America's richest dairyland, is blanketed only by WBAY-TV (see coverage map, page 4). The combination well bears out the slogan — "The Land of Milk and Money."

Each city has its own newspaper and one or more radio stations, but only with WBAY-TV can you *completely* saturate this entire market.

Here are some facts about the WBAY-TV market that are culled from a recent series on the State's economic future—"Wisconsin's Balance Sheet" in the Milwaukee Journal:

Wisconsin is an industrial state and is coming more industrialized and citified every year.

The census today classifies six out of every 10 Wisconsin residents as urban; a sizeable portion of rural residents work in towns and cities. The state ranks 20th among the 48 in urbanization.

Of the 1,000,000 Wisconsin persons with jobs in industry, construction, trade and on various Governmental payrolls well over 40% are within the WBAY-TV primary. (This is exclusive of the people in similar classifications in WBAY-TV's upper and lower Michigan coverage. Such as Menominee, Traverse City and Escanaba.)

Of these million plus job holders, Wisconsin State Industrial Commission figures show a total of 474,800 employed in manufacturing.

Three times as many Wisconsin residents work in factories and offices and other "city" jobs as work on farms. (The ratio in the heavy industry concentration coming within WBAY-TV's primary is closer to five to one.)

Eighty percent of the total population increase in Wisconsin, between 1940 and 1950, came within the State's great industrial Triangle. WBAY-TV's Primary coverage represents a highly potent segment of this triangle.

To retailers and consumers throughout the country, the label—"Made in Green Bay, Appleton, Kaukauna, Oshkosh, Sheboygan, Wausau, Fond du Lac, Manitowoc, Menasha, Traverse City" is becoming almost familiar as "F.O.B. Detroit."

There is no Audience Hiatus in the "Land of Milk and Money." The WBAY-TV area offers all-year-round impact for the advertiser. Its land o'lakes region annually lures hundreds of thousands of vacationers.

GREEN WBAY-TV 2 100,000 Watts



Appleton *Machinery*



Oshkosh *Lumber*



Wausau *Electrical equipment*

Basic market data on WBAY-TV's primary

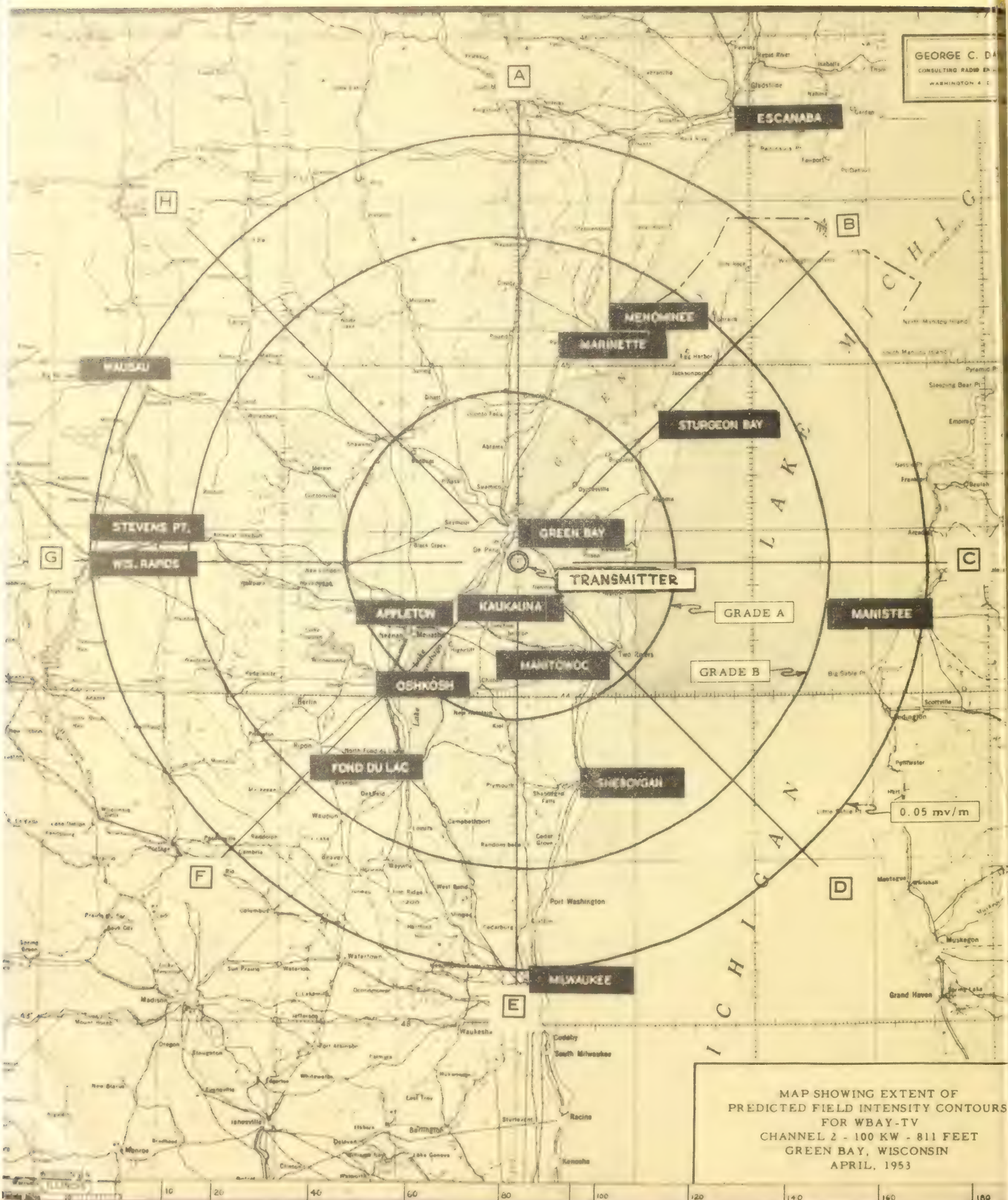
COUNTIES	POPULATION	HOUSEHOLDS	RETAIL SALES	FOOD	DRUG	HOME FURN.	BLDG. MAT. & HDW.	APPAREL
Adams	8,000	2,380	$4,677,000	$881,000				
Brown	99,000	26,630	114,043,000	23,763,000	$3,236,000	$7,217,000	$9,351,000	$9,407,000
Calumet	19,000	5,130	18,739,000	3,036,000	339,000	767,000	3,498,000	279,000
Columbia	34,200	10,050	41,348,000	7,424,000	1,045,000	1,088,000	7,084,000	1,510,000
Dodge	58,000	16,130	50,168,000	10,940,000	1,062,000	1,931,000	9,022,000	1,547,000
Door	21,000	6,030	21,798,000	5,068,000	581,000	863,000	3,945,000	716,000
Florence	3,800	1,090	2,328,000	802,000				
Fond du Lac	68,200	19,010	77,650,000	15,922,000	2,546,000	3,459,000	11,494,000	5,300,000
Forest	9,500	2,540	6,778,000	1,408,000	183,000	116,000	1,066,000	239,000
Green Lake	14,800	4,530	18,406,000	3,472,000	290,000	628,000	4,505,000	674,000
Kewaunee	17,500	4,760	14,225,000	2,213,000	261,000	1,608,000	2,193,000	350,000
Langlade	22,100	5,930	24,197,000	5,612,000	403,000	1,004,000	3,024,000	784,000
Manitowoc	67,600	18,830	70,496,000	17,191,000	1,173,000	2,918,000	6,935,000	2,863,000
Marathon	80,800	21,470	80,504,000	15,527,000	1,588,000	3,864,000	9,339,000	3,879,000
Marinette	36,000	10,110	33,509,000	8,658,000	708,000	925,000	3,500,000	1,689,000
Marquette	8,900	2,730	7,254,000	1,543,000	124,000		1,185,000	
Oconto	26,400	7,140	20,241,000	3,666,000	260,000	886,000	3,131,000	519,000
Outagamie	82,200	22,120	92,364,000	19,990,000	2,120,000	4,800,000	12,346,000	5,218,000
Ozaukee	23,500	6,630	24,836,000	5,134,000	561,000	879,000	4,108,000	527,000
Portage	35,100	9,170	30,711,000	7,144,000	910,000	1,587,000	2,969,000	2,862,000
Shawano	35,500	9,450	27,351,000	5,948,000	521,000	549,000	5,347,000	519,000
Sheboygan	81,000	23,760	89,426,000	18,638,000	1,918,000	3,698,000	11,310,000	3,861,000
Washington	34,100	9,450	36,497,000	7,242,000	668,000	1,775,000	6,398,000	906,000
Waupaca	35,300	10,170	41,722,000	7,528,000	907,000	1,497,000	7,581,000	1,482,000
Waushara	14,000	4,200	12,449,000	1,930,000	182,000	335,000	2,416,000	62,000
Wood	50,800	13,750	54,174,000	12,394,000	1,173,000	1,508,000	7,465,000	1,874,000
Winnebago	91,600	26,280	103,103,000	26,395,000	2,700,000	5,152,000	9,232,000	6,133,000
Mason, Mich.	20,700	6,270	22,825,000	6,489,000	701,000	1,484,000	3,623,000	861,000
Manistee, Mich.	18,700	5,720	16,380,000	4,886,000	823,000	1,013,000	1,505,000	805,000
Menominee, Mich.	25,550	9,780	31,450,000	9,720,000	1,220,000	1,148,000	3,516,000	1,499,000
TOTAL	**1,142,850**	**321,240**	**$1,189,679,000**	**$260,564,000**	**$28,203,000**	**$52,699,000**	**$157,088,000**	**$56,375,000**

SOURCE: 1952-53 Consumer Markets

GREEN WBAY-TV 2 100 000 Watts

market

THIS IS THE "LAND OF MILK AND HONEY"



MAP SHOWING EXTENT OF
PREDICTED FIELD INTENSITY CONTOURS
FOR WBAY-TV
CHANNEL 2 - 100 KW - 811 FEET
GREEN BAY, WISCONSIN
APRIL, 1953



WBAY-TV'S STUDIO A COVERS AROUND 9,000 SQUARE FEET AND CAN ACCOMMODATE AN AUDIENCE OF 2,500 PERSONS

WBAY-TV IS EQUIPPED FOR MAXIMUM SERVICE

Studios	*Studio A: an arena type studio of approximately 9,000 square feet (shown above), with an adjoining stage of 1,400 square feet and a seating capacity of 2,500 persons. The ramp from outdoors leading to Studio A is large enough for the entry of car, truck or tractor. Studio B: 40 by 30 feet, connected with master control. This is an all-purpose studio. Studio C: complete permanent kitchen set, with adjoining livingroom suite.*
Cameras	*Two RCA TK-11-A studio cameras with a third on order. One RCA TK-20-D film camera. Two 16 mm SOF film projectors. One Projectall multiple purpose projector, including 2 stage 3x4 baloptican projector, 2 stage 2x2 transparency projector, roll-up or moving tape picture attachment and full dissolve between all stages.*
Film facilities	*Includes Kodak Cine Special, Bell & Howell 70DL camera and a dark-room for processing all photographs and slides. A film editing department with all facilities necessary to any news or other film handling.* *Screen equipment for viewing of films by sponsor and agencies. Rear screen projector on order.*
Production facilities	*Equipment and personnel for creation, design and construction of any type of set. A complete art department and workshop.*
Music	*Hammond organ. Mason Hamlin Grand. Complete recorded music and sound effects library.*



A BIG PROP IN WBAY-TV'S PROGRAMING LINE-UP: PARTY LINE LINKS THE AREA TOGETHER WITH UNIQUE HUMAN INTEREST

WBAY-TV CAPITALIZES ON REPUTATION FOR SOUND CREATIVE PROGRAMING

In the field of creative programing the management of WBAY-TV is more than maintaining the reputation it gained with WBAY as "Wisconsin's most show-ful station." For WBAY-TV the sights are even higher.

Twenty-five percent of all WBAY-TV programing is of local origination and the policy is to keep it geared at around that proportion.

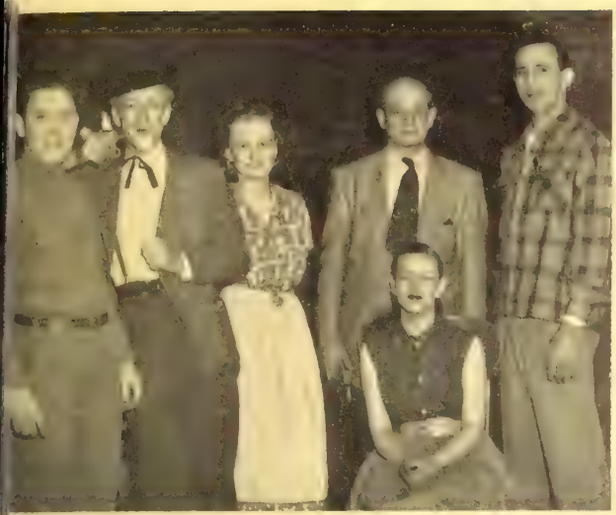
WBAY's flair for program creation has over the years brought several columnar accolades from "Variety."

Each program or personality undertaking basically has the same direction: a strong identity with the region serviced by the station. The singularly successful *Party Line*—now in its 4th year on WBAY—graphically points up this fact. In describing how the station "makes one great big party line out of this whole Green Bay area," "Business Week" wrote:

"A daily listener to WBAY probably drinks morning coffee to exactly that background—the station's own Party Line program. It's a show where people phone neighborly-like, asking household questions, telling of things they've lost, found or need. It includes a recital of the babies born the day before, a trading post and other things that make WBAY the hub of closely knit community interests."

WBAY-TV has supplemented the cream of its locally created programs which have made their mark in radio with a host of programs specifically created for TV. In addition to being heard on radio the following programs are now seen on WBAY-TV: *Party Line, the Captain Hal Show, Koffee Klatsch, Talent Hunt, Michael Griffin's News, Clair Stone's Sports, Helen Day's Kitchen Club. Town Hall Tonight.*

GREEN WBAY-TV 2
100,000 Watts



WN HALL PLAYERS: The transition of this troupe to TV a natural; it played last year to 177,000 paid admissions

ET THE ISSUE: Ideally tailored for a region where pub- questions and problems excite a high level of interest



Here are the highlights of WBAY-TV's programs

The Wisconsin Story *A weekly half-hour of dramatized episodes on the history of Wisconsin; a cavalcade dating from 1636.*

TV Talent Hunt *A television adaptation of a program that gained exceptional favor on WBAY, with the performers both professional and amateur.*

TV Party Line *The TV cameras translate to sight a morning WBAY program that's a daily "must" in the station's area; and a consistent sell-out for four years.*

Town Hall Tonight *Even before their debut on TV the Town Hall Players rated as Wisconsin's own most-seen unit of dramatic and musical entertainers. Played to 177,000 paid admissions on 317 personal appearances last year in WBAY's Zone of Influence. They're also big jukebox favorites in 17 Wisconsin counties.*

Sagebrush Playhouse *Daily Western films for the youngsters, (and adults), with Eddie Jason as m.c.*

Meet the Issue *A panel discussion of regional issues and problems, with Michael Griffin as moderator and four guest reporters or editors from Wisconsin newspapers quizzing public officials and others.*

Wisconsin At Work *Behind the scenes stories in documentary and interview form dealing with Wisconsin's growth and eminence as an industrial and agricultural center.*

Wisconsin at Play *Romantic stories of Wisconsin and Michigan as recreational and vacation lands.*

Dairyland, U.S.A. *By and for the Wisconsin dairy farmers; in cooperation with the agricultural department of the University of Wisconsin.*

Televisit *An open-house vehicle in which viewers are brought into intimate contact with WBAY-TV's programing developments and personalities; includes comment on the TV world and a question box; m.c.'d by Burke Farquhar.*

Each of WBAY-TV's personalities is closely integrated with the area



Hal O'Halloran
Famed as network "Steamboat Bill," he doubles as Fire Chief of kid show to Noon Hour Jamboree

Helen Day
Behind her daily kitchen show is a wealth of radio know-how and untold personal appearances



Clair Stone
Northeastern Wisconsin has for 12 years recognized him as its top authority on all sports. He's also a prominent figure in the region's noted fishing, hunting and conservation activities





Bob Nelson
"Mr. Weatherman" got started on forecasting at college and lived it at airport bureaus

Eddie Jason
Two shows a day and m.c. of the Town Hall Players have made him area's top air personality



Michael Griffin
His news programs may frequently start arguments, but he's always close to the news, problems and thinking of the area. Background: Time Magazine editor, several city editorships, the Paris Times





A BUILDING SPACIOUS ENOUGH FOR ANY ORIGINATION OR COMMERCIAL SERVICE

MANAGEMENT FAMED FOR SHOWMANSHIP

WBAY has been one of the most commented-about stations in radio the past 14 years. The accolades and references in consumer magazines—ranging from Variety to Business Week—have been many and frequent.

The reason for all this, plus outstanding commercial success:

1. A programing formula founded on creating and developing its own personalities.

2. Investing as many of the programs as possible with (what Business Week termed) an over-the-back-fence flavor.

3. Regularly scheduled personal appearances throughout the Zone of Influence of all on-the-air personalities.

These basic tenets are now part and parcel of WBAY-TV.

Here are some examples of the sort of showmanship stunts in the realm of public service that have contributed to WBAY's reputation for audience promotion:

Annual contest marking the spring opening of the Fox River. (More than 25,000 letters and cards were received the five days of the 1953 contest.)

Annual Santa Claus Caravan. (Over 36,000 boxes of candy were distributed gratis to children in the area Christmas 1952.)

Annual Fishing Party in which community-selected anglers (70-odd in 1952) compete in a 3-day Fishing Derby (all expenses paid by the station) at Northern Holiday, a Fisherman's Paradise on Lake Gogebic in Upper Michigan.

Annual January junket at WBAY's expense of the Junior Packers football team to the Pop Warner Foundation's Santa Claus Bowl at Lakeland, Fla.

Annual award of college scholarships.

WBAY-TV went on the air with every member of the staff thoroughly grounded in the new medium. Each department head, whether management, technical or programing, had a background of local TV station operation. (See biographical sketches at right.) The same principle has applied generally in the augmenting of the staff.

NATIONAL SALES REPRESENTATIVES: **WEED TELEVISION**

NEW YORK • BOSTON • CHICAGO • DETROIT • HOLLYWOOD • SAN FRANCISCO • ATLANTA



Rev. M. Beemster
Managing director, representing owners, Norbertine Fathers, on over-all policy since '47



Haydn R. Evans
TV-AM General Manager. Created Party Line, Pot O'Gold, other net shows. Mgr. here since 1939



Burkett Farquhar
He took over as Manager of WBAY-TV after four years at WOI-TV, Ames, Ia., included Prog. Mgr.



Robert C. Nelson
WBAY-TV Sales Mgr., with 12 years in radio sales and management; also sales promotion



Wally Stangel
Chief Engineer of WBAY for 18 years, and now WBAY-TV, with 20 years of service in radio



Milton Geis
Art Director. Started in TV with Milwaukee Station. Graduate of Layton School of Art



Jim Krause
Came to WBAY-TV as Film Director following three years with a leading TV station



Lee Dudek
Production Manager. Has had three years of varied experience in TV, with a radio background also



W. Manschot, Jr.
Staging Director. His background: two years at WTMJ-TV, film studios and theatre work



Robert B. Meister
WBAY-TV's Promotion Manager; 10 years of radio promotion, continuity and production

ROUND-UP

(*Continued from page 54*)

Drug council plans first ad drive to aid retailer

For the first time in the history of the organization, the Pharmaceutical Council of Greater New York has launched an advertising campaign to aid the independent druggist.

The initial phase of the all-media ad drive is the Council's sponsorship of a radio program, *Tello-Test*, over WOR Monday through Friday (3:45-4:00 p.m.). Among participating sponsors on the program will be Colgate-Palmolive-Peet, for its dental cream.

The advertising program is geared to support the Council's 4,100 independent drug store members in the metropolitan area. Every member store is pledged to display advertised merchandise prominently, and make use of such merchandising aids as placards, window streamers, signs. Wholesalers will distribute these aids to the dealer.

During future months, newspaper and TV drives will feature Colgate, Helene Curtis, Kings Men Toiletries, V.C.A. Laboratories (Rybutol), Owens Brush Co.. and others.

Briefly . . .

A nationwide appeal for clothing for Korea over the *Garry Moore Show*, CBS TV. on behalf of American Relief for Korea, Inc., is helping the society reach its two-million pound goal. The appeal was made on the portion of the show sponsored by the Masland carpet



Sponsor, star help load clothes for Korea

manufacturing firm. In the picture above, Frank E. Masland Jr. (left), president of C. H. Masland & Sons, Carlisle, Pa.; and Garry Moore hoist the first of a carload of bales of clothing onto a truck. Checking off the load, at right, is Colonel Ben C. Limb, ambassador-at-large to the United Nations. ★ ★ ★

This is Mr. Arthur E. Harroun

President, Odessa Savings & Loan Association



This is what he says

"My regard for Fulton Lewis, Jr., is two-fold. On the personal level, he is, in my opinion, one of the most distinguished commentators on the air today. From a business standpoint, the fact that his program commands a large audience in the West Texas area is reason enough for the Odessa Savings and Loan Association to sponsor Mr. Lewis on KRIG, Odessa. His high type of program is in keeping with our policies."

This is Fulton Lewis, Jr.



whose 5-times-a-week program is available for sale to local advertisers at local time cost plus pro-rated talent cost. Currently sponsored on 364 Mutual stations by 752 advertisers, the program offers a tested means of reaching customers and prospects. Check your local Mutual outlet or the Cooperative Program Dept., **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

New and upcoming television stations

Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 8 May '53)	170	No. of post-freeze CP's granted (excluding 16 educational grants; as of 8 May '53)	338	Per cent of all U.S. homes with TV sets (as of 1 Apr. '53)	51.0% §
		No. of grantees on air	62	Per cent of all homes in TV coverage areas (as of 1 Apr. '53)	75.9% §
No. of markets covered	111	No. of TV homes in U.S.	23,256,000§		

I. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REPRESENTATIVE
Lancaster, Pa.		21	7 May		18.4	11.1	1	183,000§	Harold C. Burke	306 Southway, Baltimore, Md.	
Lubbock, Tex.	KFYO-TV	5	7 May		100	50	1	25,000	Plains Radio Bdcstg. Co. (KFYO)	914 Avenue J	O. L. Taylor
Richmond, Ky.	WFTM-TV	60	29 Apr.		81	47	0	NFA	Blue Grass TV Co. (WFTM, Maysville, Ky.)	c o J. W. Betts, Tobacco Sq., Maysville, Ky.	
San Francisco, Cal.	KSAN-TV	32	29 Apr.		81	46	3	600,000§	S .H. Patterson	1355 Market St.	

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
Bethlehem, Pa.	WLEV-TV	51	8 May	2.25	2.25	NBC	1	NFA	Associated Bdcstrs.	Thomas Nunan	Meeker
Ft. Lauderdale, Fla.	WFTL-TV	23	4 May	19	9	NBC	1	12,000 UHF	Gore Publishing Co.	Noran E. Kersta	Weed TV
Muncie, Ind.	WLBC-TV	49	8 May	16	8.1	All four	1	NFA	Tri-City Radio Corp. (WLBC)	W. F. Craig	Walker
Phoenix-Mesa, Ariz.	KTYL-TV	12	3 May	33	16.5	Primary NBC	2	56,800§	Harkins Bdcstg. Inc. (KTYL)	Harry Nace, Jr., pres.	Avery-Knodel
Sioux Falls, S. D	KELO-TV	11	13 May	55	33	NBC, ABC	1	21,500	Midcontinent Bdcstg. Co. (KELO)	Evans A. Nord	O. L. Taylor

III. Addenda to previous C.P. listings

These changes and additions may be filled in on original chart of post-freeze C.P.'s appearing in SPONSOR's *9 February issue, and in issues thereafter.*

Akron, Ohio, WAKR-TV, ch. 49, new target June '53; to affil. with ABC about 1 July; gen. mgr., S. Bernard Berk; nat'l rep, Weed TV

Belleville, Ill., WTVI, ch. 54, now DuM affil., nat'l rep, Weed TV

Bloomington, Ill., ch. 15, new call WBLN

Buffalo, N. Y., WBUF-TV, ch. 17, target 1-15 June '53

Butte, Mont., ch. 6, new call KXLF-TV

Champaign, Ill., WCIA, ch. 3, target 1 Sep. '53

Columbia, S. C., WNOK-TV, ch. 67, new target 1 June '53

El Paso, Tex., KROD-TV, ch. 4 (on air), became ABC affil. 4 May in addition to CBS, DuM

Fargo, N. D., WDAY-TV, ch. 6, new target 22 May '53; NBC affil.; pres., E. C. Reineke; nat'l rep, Free & Peters

Fresno, Cal., KMJ-TV, ch. 24, target 1 June '53

Hannibal, Mo., ch. 7; new call KHQA-TV (formerly KGMO-TV)

Harrisburg, Ill., WSIL-TV, ch. 22, new target Nov. '53

Houston, Tex., ch. 23, new call KTVP

Kansas City, Mo., KCTY, ch. 25, new target early June

Las Vegas, Nev., KLAS-TV, ch. 8, new target 1 Jul. '53; gen. mgr., Alex Struthers

Lincoln, Neb., KFOR-TV, ch. 10, new target 31 May '53; nat'l rep, Paul Raymer

Longview, Tex., KTVE, ch. 32, new target 20 July '53

Macon-Warner Robins, Ga., WMAZ-TV, ch. 13, target 27 Sep. '53; to be primary CBS, secondary DuM affil.; nat'l rep, Katz

Madison, Wis., WMTV, ch. 33, target now 21 June '53; to be ABC, NBC, DuM affil.; sales mgr., Morton J. Wagner; nat'l rep, Bolling (see also Addenda, 4 May issue)

North Adams, Mass., WMGT, ch. 74, target 1 Nov. '53; nat'l rep, Walker

Oklahoma City, Okla., ch. 25, new call KTVQ

Rochester, Minn., KROC-TV, ch. 10, new target 1 June '53; nat'l rep, Meeker TV

Rochester, N. Y., ch. 27, new call WGVT

Saginaw, Mich., WKNX-TV, ch. 57 (on air) to carry programs from all four nets

Scranton, Pa., WGBI-TV, ch. 22, new target 7 June '53

Scranton, Pa., WTVU, ch. 73, new target 1 June

South Bend, Ind., WSBT-TV, ch. 34 (on air), became ABC affil. as of 15 April; now affil. with all 4 nets

St. Joseph, Mo., KFEQ-TV, ch. 2, new target July '53

Wheeling, W. Va., WTRF-TV, ch. 7, target 1 Nov. '53; nat'l rep, Walker

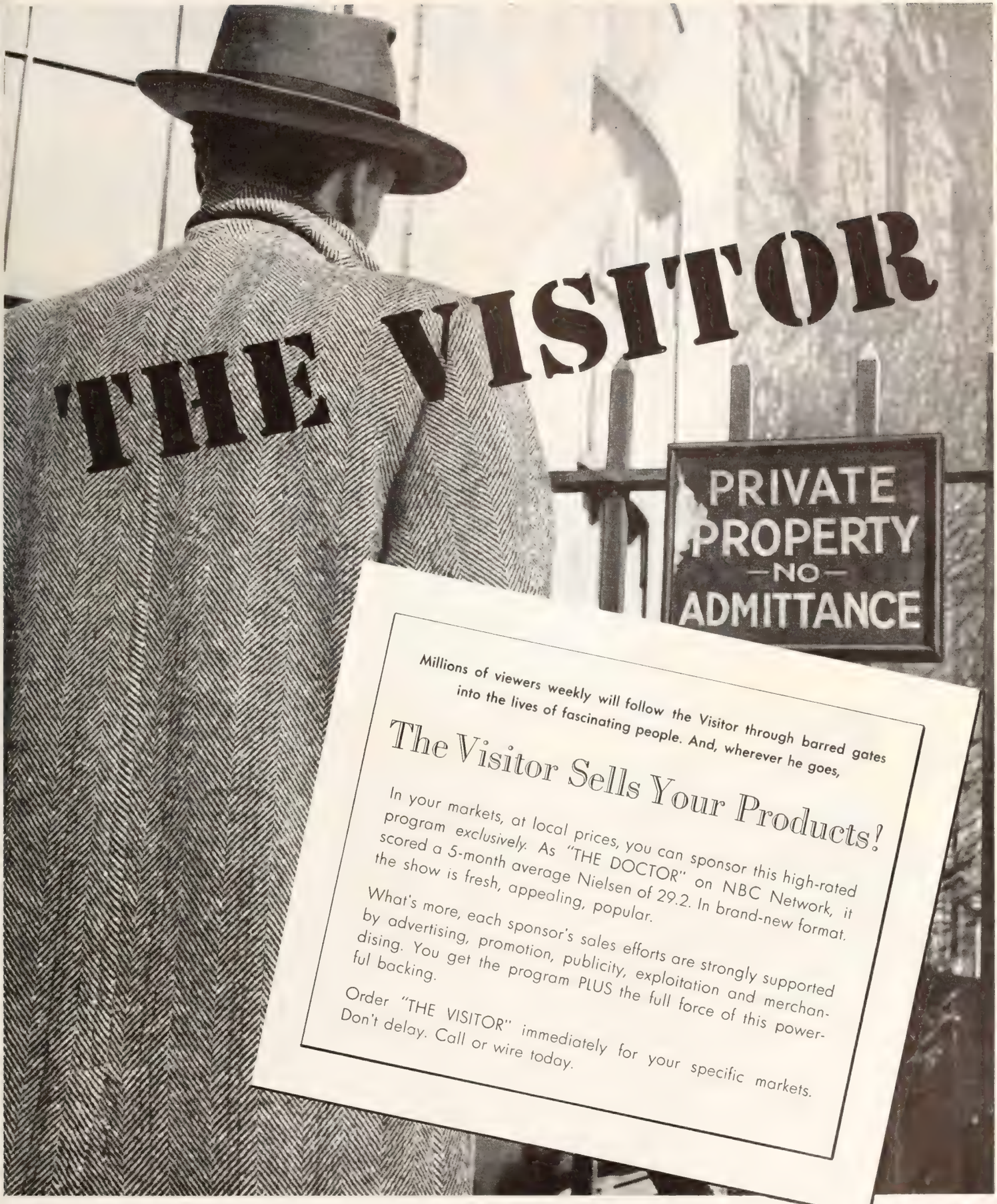
*Both new C.P.'s and stations going on the air listed here are those which occurred between 15 April and 8 May or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts.

**Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees.

†Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate.

§Data from NBC Research and Planning. Set figures as of 1 March 1953. Where UHF is not specified set figures are VHF. In box score, total TV homes figure is as of 1 April. Percentages on homes, with sets and homes in TV coverage areas are considered approximate.

NFA: No figures available at press time on the number of sets in the market.



Millions of viewers weekly will follow the Visitor through barred gates into the lives of fascinating people. And, wherever he goes,

The Visitor Sells Your Products!

In your markets, at local prices, you can sponsor this high-rated program exclusively. As "THE DOCTOR" on NBC Network, it scored a 5-month average Nielsen of 29.2. In brand-new format. the show is fresh, appealing, popular.

What's more, each sponsor's sales efforts are strongly supported by advertising, promotion, publicity, exploitation and merchandising. You get the program PLUS the full force of this powerful backing.

Order "THE VISITOR" immediately for your specific markets. Don't delay. Call or wire today.

NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES

"FOLLOW THAT MAN!"



He's RALPH BELLAMY..

whose exciting "Man Against Crime" adventures—retitled "Follow That Man" —are *now* available **FIRST-RUN** in many television markets.

Ralph Bellamy—the "Man Against Crime"—already has a vast following that numbers millions of TV families every week!

Now, these same swiftly-paced films, made expressly for television, are being offered to local or regional advertisers for first-run sponsorship in many important TV cities. These are the same half-hour programs—featuring the same unique outdoor locations and realistic action—that have earned "Man Against Crime" an average nationwide rating of 35.7.*

Another MCA-TV Advertising Showcase, "Follow That Man" brings a ready-built audience acceptance and a can't-miss sales formula to local and regional television. Your customers *will* follow that man! For all details, contact your nearest MCA-TV office.

*Nielsen national ratings, Oct. '52—March '53

another advertising *SHOWCASE* from

FOLLOW THAT MAN... FIRST-RUN IN THESE TV MARKETS:

t. Louis	Oklahoma City
rovidence	Utica
Milwaukee	Mobile
chenectady	Spokane
ortland, Ore.	Montgomery
New Britain	Jackson, Miss.
Buffalo	Atlantic City
oledo	Saginaw
Rochester	Baton Rouge
Nashville	Springfield, Mo.
Grand Rapids	Austin
Wilkes-Barre	Sioux City
South Bend	El Paso
Peoria	Amarillo
Roanoke	Colorado Springs
Wilmington, Del.	Bangor

NEW YORK: 598 Madison Avenue — PLaza 9-7500
CHICAGO: 430 North Michigan Ave. — DElaware 7-1100
BEVERLY HILLS: 9370 Santa Monica Blvd. — CRestview 6-2001
SAN FRANCISCO: 105 Montgomery Street — EXbrook 2-8922
CLEVELAND: Union Commerce Bldg. — CHerry 1-6010
DALLAS: 2102 North Akard Street — PROspect 7536
DETROIT: 1612 Book Tower — WOodward 2-2604
BOSTON: 45 Newbury Street — COpley 7-5830
MINNEAPOLIS: Northwestern Bank Bldg. — LINcoln 7863

MCA-TV Ltd

Film notes and trends*

3-D "over-rated": TV industry interest in 3-D was stirred recently by ABC's demonstration of 3-D in a 30-minute telecast over KECA-TV, Hollywood. Industry veterans made these observations, however: (1) 3-D TV requires the use of polarized glasses; (2) a specially designed TV receiver with two (instead of the usual one) picture tubes is necessary; (3) present TV sets cannot receive 3-D pictures; to convert existing sets to receive these telecasts, an outlay of at least $150 is required.

A SPONSOR poll of TV film producers revealed most companies specializing in films for television aren't enthusiastic over the prospect of bringing this latest film development into the home.

As the eastern manager of one TV film firm put it, " a lot of people are making a lot of noise about three-dimensional films, but nobody's going to care about it in a few years from now." He compared 3-D to the latest development in radio, frequency modulation. "Both are just slight refinements of established processes," he continued. "In the long run, I don't think either one will make significant changes in the media."

Another observation on the 3-D technique for television comes from Bob Kirsten, of Telenews Productions. Said Kirsten: "I think the idea of 3-D is a little ridiculous in the home. The largest TV screen made is still too small to successfully get across the idea. And even if 3-D television were perfected, most people wouldn't want to spend any extra money on it. You'd have to have a gadget that would adapt it to present sets."

▼ ▼ ▼

Who buys 'em?: Beverage manufacturers are the quickest to grab up filmed shows for local sponsorship, with food manufacturers a close second. This information came to light in a recent eight-month study conducted by Peter M. Robeck, general manager of Consolidated TV Sales. The research was undertaken to determine what classifications of advertisers are buying Consolidated's film packages.

In cases where sales were made directly to the stations, Consolidated's salesmen in the field checked to discover to whom stations resold films.

Beverage companies take the lead in sponsorship of filmed programing (36%); foods are second (26%); then appliances, 12%; automotive, 10%; dry goods, 8%; banks & utilities, 3%; miscellaneous, 5%.

▼ ▼ ▼

Signs of expansion: CBS Film Sales, with its new expansion program in full swing, is completing final negotiations for a new half-hour dramatic series budgeted at $500,000. The series is slated to go into production later on this spring, will have Hollywood stars.

Other signs of increasing film activity are also in evidence at CBS: (1) the firm is handling syndication of *Art Linkletter and the Kids* (39 quarter hours); (2) It scored sales totaling $500,000 the day following the announcement that *Amos 'n' Andy* was available for syndication; (3) CBS has doubled its film sales staff and is opening new offices in Dallas and Atlanta.

▼ ▼ ▼

Mortician spreads education: Among the commercial sponsors of the educational-type films distributed by Associated Program Service are a West Coast funeral parlor, a telephone company, and a bank. The films, all produced by Encyclopedia Britannica Films, include 19 separate shows on American history, politics, safety, democracy, science, etc. Before APS took over the films last year, Encyclopedia Britannica distributed them to various educational institutions and clubs around the country. APS does most of its business with the stations themselves. WSPD-TV, Toledo, has been running a variety of the shows five days a week for over a year now from 9:30-9:45 a.m., and the program is No. 2 among morning shows.

*See top 20 *TV films chart*, p. 68.

TV COSTS GOT YOU DOWN?
The Sportsman's Club
52 popular, well rated, 15 minute hunting, fishing and outdoor shows featuring Dave Newell and panel of experts. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

SPONSOR-TELEPULSE ratings of top spo

Chart covers half-hour syndicated film progr

Shows among top 20 in 10 or more markets
Period: 6-12 April 1953
TITLE, SYNDICATOR, PRODUCER, SHOW TYPE

Rank this	Rank last	Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	4-STATION MARKETS Chi.	4-STATION MARKETS Wash.	3-STATION MARKETS Atlanta	Balt.	Cinc.	Cleve.	Columbus	Det.	Pitts.
1	2	**Cisco Kid,** Ziv (W)	9.9 wnbt 7:00pm	11.9 keca-tv 7:00pm	14.6 wbkb 2:00pm	10.2 wnbw 6:30pm	25.3 waga-tv 7:00pm	23.3 wbal-tv 7:00pm	31.5 wcpo-tv 6:00pm	23.8 wnbk 6:00pm	18.5 wbns-tv 7:00pm	24.8 wxyz-tv 7:00pm	14
2	12	**Favorite Story,** Ziv (D)	10.9 wnbt 10:30pm	9.0 kttv 8:30pm	18.4 wbbm-tv 9:30pm				15.3 wcpo-tv 9:30pm	19.8 wews 10:30pm	24.8 wbns-tv 9:00pm	15.8 wwj-tv 10:30pm	19
3	4	**Abbott & Costello,** MCA, TCA (C)	18.0 wcbs-tv 10:30pm	14.9 kttv 8:00pm				13.5 wmar-tv 10:30pm	21.3 wlw-t 9:30pm	11.8 wxel 10:00pm	19.5 wlw-c 9:30pm	15.3 wxyz-tv 9:30pm	
1	6	**Hopalong Cassidy,** NBC Film (W)	18.5 wnbt 6:30pm	12.0 kttv 7:00pm	15.8 wbkb 3:00pm	11.8 wtbw 1:30pm	17.3 wsb-tv 5:30pm	20.0 wbal-tv 5:30pm	16.3 wlw-t 5:30pm	15.3 wnbk 6:00pm	22.3 wbns-tv 1:00pm	16.0 wwj-tv 5:30pm	T
1	3	**Range Riders,** CBS Film, Flying "A" (W)	8.2 wabc-tv 6:15pm	9.9 knxt 7:00pm	3.2 wnbq 2:00pm	11.4 wtop-tv 1:30pm	15.8 wsb-tv 6:00pm			26.8 wews 6:00pm			7
5	11	**The Unexpected,** Ziv (D)		4.7 keca-tv 8:00pm	19.2 wbbm-tv 9:30pm		16.8 waga-tv 10:30pm	12.5 wbal-tv 10:30pm		13.5 wews 10:00pm			2
6	5	**Kit Carson,** MCA, Revue Prod. (W)		13.7 keca-tv 7:30pm	15.0 wbkb 2:30pm		17.8 wlw-a 6:00pm	13.3 wmar-tv 6:00pm		12.8 wnbk 6:00pm	20.3 wbns-tv 7:30pm		
7	7	**Foreign Intrigue,** JWT, Shel. Reynolds (A)	16.9 wnbt 10:30pm	14.7 knbh 10:30pm	11.0 wbkb 10:00pm	16.0 wnbw 10:30pm			19.5 wkrc-tv 9:30pm	21.8 wews 10:00pm		17.5 wjbk-tv 10:30pm	
8	8	**Boston Blackie,** Ziv (M)	6.5 wabd 9:30pm	9.9 knbh 7:00pm	24.6 wbbm-tv 9:30pm			19.8 wbal-tv 10:30pm	29.8 wlw-t 8:30pm	15.0 wews 10:30pm	28.8 wbns-tv 9:30pm	21.3 wwj-tv 6:30pm	
9	10	**Wild Bill Hickok,** W. Broidy (W)	8.5 wabd 7:00pm	11.9 ktla 6:00pm	12.8 wbkb 1:30pm	15.6 wtop-tv 1:00pm	19.5 wsb-tv 5:30pm	20.0 wbal-tv 7:00pm	21.8 wlw-t 6:30pm	14.3 wnbk 6:00pm	28.5 wbns-tv 6:00pm	13.3 wxyz-tv 6:30pm	
10	9	**Superman,** MPTV, R. Maxwell (K)	5.0 wabc-tv 6:15pm	10.2 keca-tv 8:30pm	16.6 wbkb 7:30pm	6.2 wmal-tv 6:00pm	18.3 wsb-tv 7:00pm	15.3 wbal-tv 7:00pm	14.3 wkrc-tv 6:30pm	14.3 wnbk 6:00pm	15.5 wbns-tv 6:00pm	15.0 wxyz-tv 6:30pm	

Shows among top 20 in 4 or more markets (ranking omitted)

		China Smith, PSI-TV, Tableau (A)	28.3		14.5 keca-tv 8:30pm	8.4 wnbq 9:30pm					13.3 wbns-tv 9:30pm		
		Doug. Fairbanks Presents, NBC Film (D)	20.5	18.5 wnbt 10:30pm		11.0 wgn-tv 9:30pm						13.3 wwj-tv 10:30pm	
		Gene Autry, CBS Film (W)	19.6		8.5 knxt 7:00pm								
		March of Time, March of Time (Doc.)	18.0	4.2 wnbt 7:00pm	4.3 kttv 7:30pm	4.2 wbkb 8:00pm	10.2 wtop-tv 10:30pm						
		Liberace, Guild Films, Snader (Mu)	17.6		13.5 ktla-tv 7:30pm	4.6 wgn-tv 9:30pm	6.2 wttg 7:30pm	10.5 wbal-tv 6:30pm					
		Heart of the City, United TV, Gross-Krasne (D)	17.5		5.5 kttv 7:30pm	9.6 wbkb 12:30pm						14.3 wxyz-tv 7:00pm	
		Jeffrey Jones, CBS Film, L. Parsons (M)	16.2			11.0 wbbm-tv 10:00pm						15.3 wjbk-tv 6:00pm	
		Cowboy G-Men, United Artists TV (W)	16.1	3.2 wpix 5:30pm					19.3 wcpo-tv 1:30pm		20.5 wbns-tv 6:30pm	7.8 wwj-tv 2:30pm	
		Dick Tracy, Snader (M)	15.6	10.5 wnbt 6:00pm			12.2 wttg 5:30pm	15.8 wbal-tv 6:30pm					

Shows are rated: A, adventure; C, comedy; D, drama; Doc, documentary; CK, kid show; M, mystery; Mu, music; W, western. Dates listed are weekend half-hour periods broadcast in a total of four markets. Ratings are audience average of individual market ratings listed above. Black indicates film not broadcast in this market as of April 1953. While network shows are fairly stable from one month to another, in the mark which they run this is true, to much lesser extent with syndicated shows. This should be

A new chart will appear in the 29 June issue

lm shows

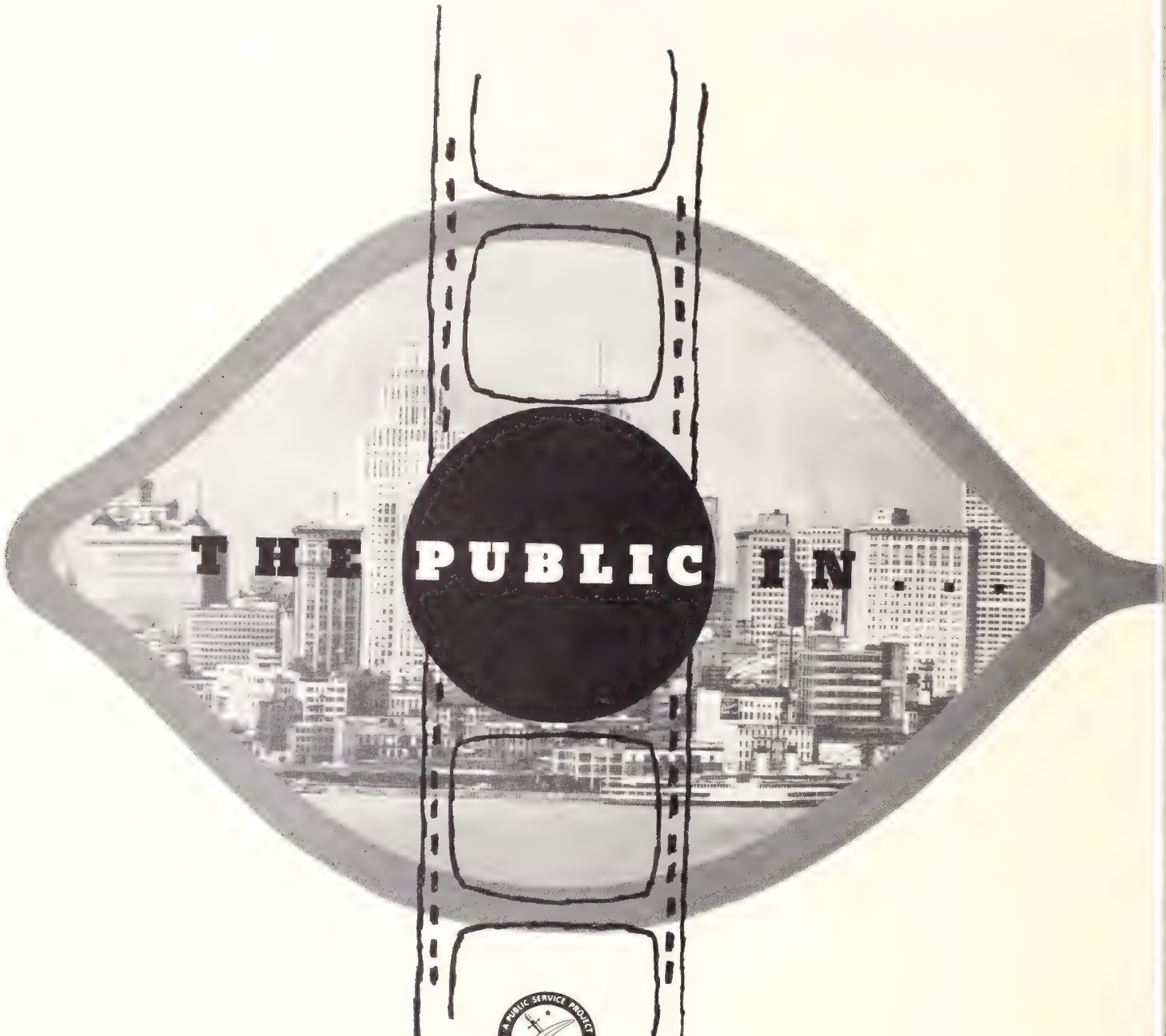
ially made for TV†

2-STATION MARKETS				1-STATION MARKETS			
Birm.	Bost.	Dayton	Mpls.	Buffalo	NewOr.	Seattle	St. Louis
30.3	**18.8**		**19.8**	**37.5**	**28.0**	**47.7**	**41.0**
wbrc-tv 9:30pm	wnac tv		kstp tv	when-tv 5:00pm	wdsu tv 5:00pm	king tv 7:00pm	ksd tv 4:30pm
	21.3		**22.3**		**51.5**	**49.5**	**51.5**
	wnac-tv 10:30pm		wcco tv 9:00pm		wdsu tv 9:30pm	king-tv 8:30pm	ksd-tv 9:30pm
		20.5	**18.5**	**49.5**		**52.3**	
		wlw d 9:30pm	kstp-tv 5:00pm	when-tv 10:30pm		king-tv 9:30pm	
	11.0	**13.8**	**27.5**	**39.0**	**44.0**	**39.8**	**33.0**
	wbz tv 1:00pm	wlw-d 6:00pm	wcco-tv 6:00pm	when-tv 3:00pm	wdsu-tv 2:00pm	king tv 6:30pm	ksd-tv 9:30am
	25.5		**25.3**		**57.0**	**42.5**	
	wbz-tv 7:00pm		wcco-tv 5:00pm		wdsu-tv 6:00pm	king-tv 9:00pm	
	12.3		**24.8**		**55.5**	**49.5**	
	wnac-tv 6:30pm		wcco tv 9:30pm		wdsu-tv 9:30pm	king tv 9:00pm	
22.8	**10.3**	**25.3**			**42.5**		**40.5**
wafm-tv 6:00pm	wnac tv 5:30pm	wlw d 6:00pm			wdsu-tv 2:30pm		ksd-tv 2:30pm
	23.5		**22.3**		**54.5**		**23.5**
	wnac tv 10:30pm		kstp-tv 9:30pm		wdsu tv 9:30pm		ksd-tv 11:00pm
	29.3	**26.5**	**31.8**				**25.0**
	wnac-tv 7:00pm	whio tv 9:00pm	wcco tv 9:30pm				ksd-tv 11:30pm
22.8	**10.0**	**12.8**	**16.8**	**27.5**	**49.5**	**25.3**	**34.5**
wafm tv 6:00pm	wnac tv 5:00pm	wlw-d 6:00pm	wcco-tv 5:30pm	when-tv 1:00pm	wdsu tv 3:30pm	king-tv 5:00pm	ksd tv 12:00noon
24.5		**10.8**	**15.3**	**44.5**	**29.5**	**25.5**	**37.0**
wafm-tv 6:00pm		wnac-tv 6:30pm	kstp-tv 7:30pm	when-tv 7:00pm	wdsu-tv 5:00pm	king-tv 5:00pm	ksd tv 5:30pm
30.8					**46.5**	**50.8**	**48.0**
wafm-tv 9:30pm					wdsu-tv 10:00pm	king-tv 9:30pm	ksd-tv 9:15pm
	18.8		**23.0**				**38.0**
	wbz tv 10:30pm		kstp-tv 9:30pm				ksd-tv 10:30pm
19.3			**19.8**			**27.8**	
wafm tv 6:00pm			wcco tv 6:30pm			king-tv 5:00pm	
	11.3	**2.0**		**56.0**			**52.0**
	wnac-tv 6:30pm	wlw-d 9:30am		when-tv 9:30pm			ksd-tv 9:30pm
			28.3		**46.5**		
			wcco-tv 9:30pm		wdsu-tv 10:00pm		
10.3				**22.0**	**53.0**		
wbrc-tv 9:30pm				when tv 11:30pm	wdsu tv 9:30pm		
	20.0						
	wbz-tv 10:30pm						
	13.0		**16.3**				**32.5**
	wbz tv 5:00pm		wcco tv 4:30pm				ksd-tv 12:30pm
	23.8						
	wbz-tv 6:00pm						

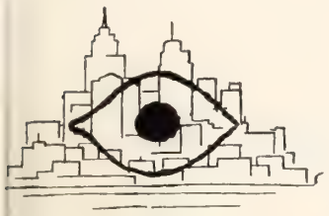
ind when analyzing rating trends from month to month in this chart ers to last month's chart †20 markets are covered in chart. Shows ing only few of these markets are not fully reflected in ratings

See page 67 for Film notes and trends.





Surprise air attack can be discouraged and prevented
if you do your part in your local community.
Civilian volunteers are needed now
in the Ground Observer Corps.
Contact your state or
local Civil Defense Director
or write to:
GROUND OBSERVER CORPS.
U. S. Air Force
Washington 25, D. C.



The larger the city, the greater the problems . . . and the more difficult it is to get the "town hall" action of smaller communities. Yet Storer Station WJBK-TV found a way in Detroit with its "Community Newsreel."

Newsreels and documentaries put Detroit's needs and problems right before the eyes of the public. Viewers become eye-witnesses and participants in the philanthropic and civic drives of this great city. The camera goes into schools and hospitals, reveals the true picture; it fosters graphically traffic safety, civilian defense, community funds, Armed Service appeals, bond and blood bank campaigns. Those who will not read, sit up and act when the problem is brought home forcefully by the penetrating WJBK-TV camera.

In one year, these programs have had such impact that today no city drive is

PUBLIC SERVICE

considered completely organized unless this TV newsreel spearheads the effort.

Here is another example of the many ways the seven radio and four television stations of the Storer Broadcasting Company fulfill their obligations regardless of cost or effort. Building such bonds between station and audience is "broadcasting in the public interest," a policy from which Storer has never deviated in more than 25 years.

STORER BROADCASTING COMPANY

WSPD-TV — Toledo, Ohio
WJBK-TV — Detroit, Mich.
WAGA-TV — Atlanta, Ga.
KEYL-TV — San Antonio, Texas

WMMN — Fairmont, W. Va.
WSPD — Toledo, Ohio
WJBK — Detroit, Mich.
WAGA — Atlanta, Ga.
WWVA — Wheeling, W. Va.
WGBS — Miami, Fla.
WSAI — Cincinnati, Ohio

TOM HARKER, V. P., National Sales Director

NATIONAL SALES HEADQUARTERS:
118 East 57 Street, New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

Radio

...and now a message from our sponsor

TV

by Bob Foreman

I see by the papers Ed Snook, prexy of Snook, Crappie & Bream, Inc., the Madison Avenue shop, has once more delivered his Cross of Gold oration on the good old Ad-Game. The locale this time was Painted Bow, Idaho, and the victims were members of the Ad & Sales Club.

Ed has delivered this Philippic so often that he can follow his notes, eyes closed. His audience can follow Ed the same way: in fact they often do.

I mention Ed's adjectival outlay for two reasons. Number One, it brings to mind something that recently happened to me upon delivering myself of an epochal sermon in the sovereign state of Ohio. A local newspaper gentleman, seated at my right on the dais, reported the speech as a condemnation of television and flatly stated that I don't think much of the medium at all.

I reread my notes and if that's what I conveyed I sure had the words twisted. I did laugh here and there at some of the idiosyncracies of TV (sufficient laughing matter, I'd say, for a 52-week program). But throughout I expressed my sincere belief that TV is the greatest means of communication and mass-selling yet devised. Perhaps the greatest that will ever be devised: who knows? Yet this Hildy Johnson saw fit to take my transitions and asides and pare them from context.

Somehow I wish this weren't so commonplace. Maybe some newspapermen are scared of the competition and thus feel impelled to give TV the needle every chance they get. There are papers, you know, which refuse to list TV programs, compelling the channels in the town to buy space for listings. Others always seem to play up big those occasions when an advertiser spends a slice of his budget in newspapers, ignoring such items as the fact that over 50% of the budget may be going into the shout-and-see box medium.

Which brings me back to Ed Snook and Point Two. Last year Ed refurbished his speech, adding a pica or two on television. In this section he refers to the high cost, which is hard not to do and, although he mentions that cost-per-1,000 is falling nicely, he manages to drag in the cliche about TV "perhaps" (the quotes are mine from him) pricing itself out of the business altogether.

Well, the gent who wrote up the festivities for the hometowners gave top billing to the idea that TV was pricing itself out of business "according to a Madison Avenue expert."

I wish there were some way to dispel this. It is true some advertisers have dropped out of TV. Others have had to split sponsorship of highly successful programs because of increased time as well as talent costs. Still other spot users are reducing their percentage of expenditure in the medium because of higher union costs.

On the other hand, the list of people entering television right now is twice as long as my arm (sleeve 33). The problem of finding Class A chainbreaks in the 50 one-channel markets as well as many of the multi-channel cities is extremely difficult to solve.

I also get sick of hearing the quote about P & G seriously questioning the medium. I don't know P & G from B & O, but I do know they sponsor more shows than anybody and each year seem to top the previous annum in dough spent. Who wouldn't question a multi-million dollar outlay like theirs? That's the only way to keep on top of it and make it work.

I also get fed up with the research outfit which blithely states the fact that TV has never proved a good salesman for any but new and newsworthy products. Where they got this drivel (except from those pink and blue charts they conjure up), I don't know. And where they found the audacity to invade the domain of advertising copy (which *puts* the news value into a product), I can't say.

Anyhow, Ed Snook made his talk again and I thought I'd report this fact to you.

Demonstration, not personal salesmanship, is key to effective Beautiflor commercial (see p. 74)



It happened First in Memphis *

The Self-Service Idea that resulted in the spread of Supermarkets the nation over happened first in Memphis.



. . . and another Memphis First is

WHBQ

First on the Memphis Dial

* On September 9, 1916, at 79 Jefferson Avenue, Memphis, Tennessee, the first Piggly Wiggly self-service store opened its doors. In seven short years there were upwards of 2500 Piggly Wiggly stores serving the nation from coast to coast. These prototypes of today's super-markets offered more value at less cost and revolutionized food merchandising and food distribution.

In 1953 there will be more than 500,000,000 dollars of food products bought by consumers within the Memphis trading area. And radio —because it also offers more for less—will be management's most important sales tool in building brand preferences.

An ever-increasing number of the 2,308,-308 listening ears in the prime coverage area of WHBQ turn first to WHBQ . . . first station on the Memphis dial.

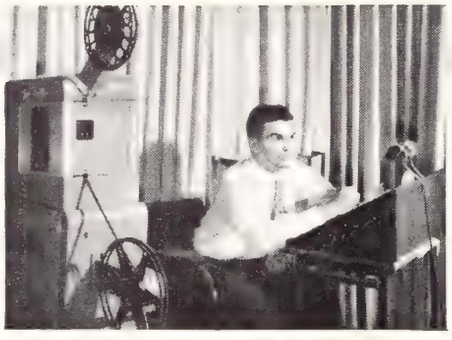
Those two million plus ears have put Memphis in first place in the markets of the Mid-South. To sell them—tell them first over WHBQ.

JOHN CLEGHORN, General Manager

soon . . . WHBQ-TV . . . Channel 13

YOUR PRODUCTION DESERVES

Precision Prints



PROFESSIONAL PREVIEW VISUAL and AURAL

The final result of all motion picture production is the image on the screen and that is why the final inspection of prints at Precision is carried out by checking under actual projection conditions, both visual and aural, and with modern equipment.

YOUR ASSURANCE OF BETTER 16mm PRINTS

15 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive **Maurer**-designed equipment—your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 19, N.Y.
JU 2-3970

commercial reviews

TELEVISION

SPONSOR: *S. C. Johnson & Son (Beautiflor)*
AGENCY: *Needham, Louis & Brorby, N. Y. C.*
PROGRAM: *Robert Montgomery, NBC*

Always one of the slickest users of television in telling the story of their products, the Johnson folks have come up with another commercial that does far more than lip service to the fact that TV is the medium for demonstration. Their product, Beautiflor, cleans as well as waxes; two product-points that were proved simply, conclusively, and most dramatically on the Robert Montgomery epic recently.

The crucial sales points are all made in real tight close-ups and with excellent lighting. The floor is scuffed and the scuffs are clear as well as realistic. Then a hand adds not only grease crayon but lipstick and again the camera work shows clearly what the words on the sound track are describing. Next comes a real scrub with soap—but little or no effect. The clincher, of course, is a quick wipe or two with Beautiflor and the dirt is removed quickly and easily.

SPONSOR: *C-P-P Co. (Rapid Shave)*
AGENCY: *Sherman & Marquette, N. Y. C.*
PROGRAM: *"Strike It Rich," CBS*

Rapid Shave shares sponsorship of *Strike It Rich* with other Colgate products and comes off quite well. I'd say that the main reason for the success of this commercial is its excellent pace, created optically as well as with animation.

Following a lead-in from M.C. Warren Hull, we launch into the film which begins with an animated version of the container making like a rocket plus appropriate sound effects. The animation is used to spell out various virtues of the product which is then followed by well-shot live action close-ups of hands squeezing the plastic container, and close-ups of older-type shaving creams and disadvantages.

We end with a reprise of the animation plus a tag (the only sour note in my book) of a guy just-shaved, nuzzling a girl. This rather hackneyed wind-up adds little if any believability to the copy and might well have been edited out. ★ ★ ★

When you ride the road to success with Operation Chain Action, you're traveling with a *proven performer* on WBAL, Radio Baltimore!

Operation Chain Action . . . a mighty advertising-merchandising plan . . . a chain of hard hitting selling operations all pushing your product in one unified promotion. You get powerful radio advertising with a *big merchandising plus* . . . 217 food stores and super markets guarantee you prominent point of sale displays. Operation Chain Action *means business* . . . for you!

And one success story follows another! National Spot advertisers show increased sales and distribution for such products as . . . candy, insecticide, cigarettes, relish, peanut butter, tea, salt! Want to know more about Operation Chain Action . . . the advertising-merchandising plan with the *double punch!* Contact your Petry man . . . he'll be glad to put you on the right track, the road to success with Operation Chain Action!

You're on the right track with...

Operation Chain Action



WBAL

RADIO BALTIMORE
NBC IN MARYLAND

Nationally Represented by Edward Petry & Co.

EVEN CICERO
WATCHES
WHEN



Just last night Cicero watched WHEN television and today he's shopping the Syracuse market.

Cicero, suburb of Syracuse, is only one community in the rich 26-county market covered *exclusively* by WHEN. Over 2¼ million people in the heart of industrial New York State — people with big city ideas and shopping habits — watch WHEN, for only WHEN gives *COMPLETE* COVERAGE of this vast area!

SEE YOUR NEAREST KATZ AGENCY

Everybody WATCHES

WHEN
TELEVISION
SYRACUSE

CBS
ABC
DUMONT

A MEREDITH STATION



agency profile

H. W. Newell

President
Lennen & Newell, Inc.

If Gertrude Stein were writing this sketch, she'd probably start off by saying, "A salesman is a salesman is a salesman." It would be a logical start. "Hike" Newell started his business career doing that highly personalized form of selling known as door-to-door. Today, with an estimated 50% of Lennen & Newell's $30 million billings going into radio and TV, Newell is still in the personalized selling field, though he's a long way from the door-to-door days.

For such clients as P. Lorillard, Schlitz, Tidewater Oil, Lehn & Fink, and Colgate, L & N has a half dozen TV programs and an equal number of radio shows on the air. And he's found it's a far more effective—and easier—way to sell goods than by ringing individual doorbells.

"Hike" got his foot in the door as a Frigidaire salesman just after getting his degrees from Dartmouth ('20) and Amos Tuck Graduate School of Business ('21). He worked his way up to New England sales manager and was called in by the parent company, General Motors, to be sales v.p. for the Frigidaire Division.

Eighteen years ago he joined Pat Geyer and Bob Ganger to form Geyer, Newell & Ganger. Then, in the fall of 1952, he and Phil Lennen got together to form Lennen & Newell.

Never a follower of the flamboyant school of advertising, Newell told SPONSOR: "Advertisers have reached so far for claims that they have lost a high degree of believability. Most of the medical and therapeutic claims made for products today are an insult to the public's intelligence. In the case of Old Golds, we make a specific appeal to those people who are displeased with the advertising of competing brands of cigarettes."

Whether it's the advertising approach that's responsible or not, Old Golds claim to be the only standard size brand to show a sales increase every year for the past five years.

And effective as TV advertising has been for L & N clients, Newell says, "Everybody has a lot to learn. It's a struggle to get away from radio techniques. TV is nothing but personal selling on a mass basis and the more ingenious we are the more effective we can be."

Newell makes his home in Greenwich, Conn., with his wife and two children. His diversions include fishing and hunting. ★ ★ ★

YOU MIGHT CLEAR 15′ 7-3/4″*—



BUT...

YOU NEED THE FETZER STATIONS TO "GO OVER", IN WESTERN MICHIGAN!

TELEVISION: WKZO-TV, Channel 3, is *the* Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids—America's *25th television market!* There are more television homes in the WKZO-TV coverage area than there are in Houston, New Orleans, Seattle or Denver, which rank 14th, 16th, 19th and 25th respectively, in population. And how WKZO-TV dominates this two-billion-dollar market! March 1953 Videodex Report credits WKZO-TV with 140.7% more afternoon viewers than the next station—153.2% more evening viewers!

RADIO: The Fetzer Stations offer wonderful radio values, too — WKZO, Kalamazoo, and WJEF, Grand Rapids. The February 1952 Pulse shows WKZO gets more listeners — morning, noon and night — *than all other stations combined!* For Total Rated Time Periods (Feb.-Mar. 1952 Hoopers) WJEF gets 15.4% more listeners than its nearest competition. Use *both* WKZO and WJEF, and you get 62.6% more listeners than the next-best two-station combination in Kalamazoo and Grand Rapids — *yet actually pay less money for the bargain!*

Get the whole Fetzer radio and television story. Ask Avery-Knodel, or write direct.

**Cornelius Warmerdam of the San Francisco Olympic Club set this world's record on May 23, 1942.*

WJEF top4 IN GRAND RAPIDS AND KENT COUNTY (CBS RADIO)

WKZO-TV top4 IN WESTERN MICHIGAN AND NORTHERN INDIANA

WKZO top4 IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS RADIO)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

PARAKEETS

SPONSOR: Wing & Fin Pet Shop AGENCY: Direct

CAPSULE CASE HISTORY: *Cashing in on the new craze for parakeets, Lu and Jerry Van Wiseman, owners of the Wing & Fin Pet Shop in New York, bought time over WNBT Sundays at 9:45 a.m. to show the colorful birds in action. Each week the show features eight or 10 parakeets hopping about, looking into mirrors and climbing ladders. After the first announcement, 1,000 phone calls came into the shop for parakeets, even though the store's phone number was not mentioned on the program. Parakeets are now outselling canaries nine to one.*

WNBT, New York PROGRAM: Pet Time

TV results

COOK BOOK

SPONSOR: Wiedemann Brewing Co. AGENCY: Tatham-Laird, Chicago

CAPSULE CASE HISTORY: *This Newport, Ky., brewing company offered a free cook book in one announcement on the George Palmer* Front Page News *show, 11:15 p.m. over WKRC-TV. The offer was made briefly in the middle of the program, and was not repeated at the end of the show. In less than a week, the company received 2,006 letters, and an untotaled amount of phone calls. Several weeks later the offer was repeated, with comparable results. Cost per announcement:* $105.

WKRC-TV, Cincinnati PROGRAM: Front Page News

FLOOR CLEANER

SPONSOR: Bruce Floor Cleaner Co. AGENCY: Christiansen Adv.

CAPSULE CASE HISTORY: *As a "give-away" designed to stimulate interest in its product, the Bruce Floor Cleaner Co. offered a four-ounce sample can free over the* Del Courtney Show, *KPIX. After just four announcements—total cost* $260*—the concern received 2,200 requests for the floor cleaner, and was forced to discontinue the offer. The Bruce Floor Cleaner Co. is now an active participant in the show, and its sales volume is continuing to show a healthy increase.*

KPIX, San Francisco PROGRAM: Announcements

SALADMASTER SLICER

SPONSOR: Saladmaster AGENCY: Direct

CAPSULE CASE HISTORY: *L. H. Miller, independent district manager of this company's southern Florida division for Saladmaster slicers, appeared personally on the* Magic Menu *show, WTVJ, twice weekly to demonstrate his product. During his first month on TV, he sold the second largest volume of all Saladmasters sold throughout the country. When he took five announcements during just one week, he sold a total of 33 Saladmasters, to ring up sales amounting to* $987.35*. Cost of each demonstration to the district manager:* $50.

WTVJ, Miami PROGRAM: Announcements

SALES PROMOTION

SPONSOR: Bridgford Hams AGENCY: Direct

CAPSULE CASE HISTORY: *Bridgford Hams, a regular advertiser on the Smokey Rogers* General Store *show aired over KFMB across the board, worked out a promotion deal involving personal appearances by the star. Smokey turned up at the Food Basket stores in Pacific Beach and on El Cajon Boulevard. According to Reggie Jensen, manager of the San Diego Bridgford plant, "Results were spectacular—the best sales promotion we've ever had." Bridgford sold hundreds of hams to the crowds who came to see Smokey Rogers.*

KFMB, San Diego PROGRAM: Personal Appearance

PUNCH BOWLS

SPONSOR: Royal Dunloggin Dairy AGENCY: Direct

CAPSULE CASE HISTORY: *To promote the sale of a special purchase of punch bowls, the Royal Dunloggin Dairy bought four one-minute announcements for four weeks over a WMAR-TV program slanted to a feminine audience,* The Woman's Angle. *Within one month, the sponsor had disposed of over 3,000 of his punch bowls. He attributes the fast turnover of these products directly to his ability to reach the desired audience of potential consumers through television.*

WMAR-TV, Baltimore PROGRAM: Announcements

SUIT SPECIAL

SPONSOR: Bond Stores, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *On its regular Tuesday night telecast over KPRC-TV, Bond Stores plugged a ladies'* $39 *suit special on* Sports Album. *The women's suits were presented for only 53 seconds of the two-and-a-half minute commercial, the rest of the time being devoted to men's apparel. The following day, Bond's sold 17 women's suits. During the rest of the week, the store moved a total of 106 ladies' suits, representing over 50% of the stock on hand.*

KPRC-TV, Houston PROGRAM: Sports Album

WLEV·TV

BETHLEHEM
ALLENTOWN • EASTON
PENNSYLVANIA

PRIME PROFIT MARKET

WLEV-TV, in the center of Pennsylvania's rich Lehigh Valley, reaches out to capture a king's share of this consistently prosperous industrial and farm area. The people in the WLEV-TV area are a prime target for advertising. Each year, for example, they spend $281,832,000 for food —$23,526,000 for drug items.

For bigger sales . . . for profitable advertising . . . buy WLEV-TV, the only medium to reach this entire prime profit market. Top time available now. Write for information.

A Steinman Station

1,047,110
people

$1,037,542,000
retail sales

$281,832,000
food sales



NBC
TV • Affiliate

Represented by

MEEKER TV, INCORPORATED

New York Chicago
Los Angeles San Francisco

DAYTIME TV

(*Continued from page 29*)

weekday sponsored programs go, but this may change in the fall. The networks realize that steady daytime TV network growth depends on a variety of shows. There isn't much choice for the housewife right now. If she does not like a particular network show, she must either turn to a local program or switch off the set.

The weekday sponsored lineup (which is the heart of daytime TV) can be described in a few words: NBC has the early morning and late afternoon tied up, while CBS has the rest. However, NBC will make a bid for late morning supremacy next fall with a solid 10:00 a.m. to 12:30 p.m. program block.

The results of this late-morning battle will be watched carefully by daytime and potential daytime advertisers. There is no question but that some of the good daytime show ratings and homes-reached figures will not stand up against competition. Many advertisers feel the present daytime audience pie is too small to be cut up by network program battles. There will have to be a substantial boost in daytime viewing, they say, before program competition becomes sponsor competition.

No one can predict for sure how the daytime audience will grow, but if past growth can be projected, it looks like the networks will have nothing to worry about. Here are some Nielsen averages on daytime viewing seven days a week during February of 1951, 1952, 1953. These figures include all viewing, local and network:

- *Homes reached* 8:00-9:00 *a.m.*: 167,000 in 1951; 710,000 in 1952; 1,098,000 in 1953.
- *Homes reached noon*-1:00 *p.m.*: 1,638,000; 3,355,000; and 5,006,000.
- *Homes reached* 3:00-4:00 *p.m.*: 2,574,000; 3,790,000; and 5,203,000.
- *Homes reached* 5:00-6:00 *p.m.*: 4,390,000; 6,290,000; and 7,772,000.

The *percentage* of sets in use is another important indicator of what's what with daytime TV audiences. As mentioned early in the story, the viewing pattern appears to be firming. This may be only temporary. Future programing can change the proportion of TV sets tuned in during the day. Nevertheless, past averages point up factors which must be taken into account in future daytime TV planning.

The first thing you notice about TV sets-in-use figures is the way they differ from radio. Radio listening rises much more sharply in the early morning and by 10:00-11:00 a.m. is practically at its daytime peak, though not quite. Radio reaches its actual daytime peak during the hour between 1:00 p.m. and 2:00 p.m. according to Nielsen figures of December 1952. February 1953 Nielsen averages show TV viewing goes up in a shallow climb to a 22.8% figure from noon to 1:00 p.m., levels off for a few hours, then starts climbing to a daytime peak of 35.4% between 5:00 and 6:00 p.m. Radio listening declines steadily after its afternoon peak of nearly 19% and doesn't get back to that figure until after 7:00 p.m.

To sum up: radio gets better audiences during the morning than during the afternoon while the opposite is true of TV. Thus daytime TV's greatest potential growth is in the morning. And that is where the upcoming NBC-CBS battle will take place.

While there has been little change in the percentage of TV sets in use from February 1952 to the same month of 1953, the year before showed a substantial increase between 7:00 a.m. and 1:00 p.m. For example, here's a comdoesn't rise until after 7:00 p.m.

- 8:00-9:00 *a.m.*: Sets in use rose from 1.5 in 1951 to 4.4% in 1952.
- 10:00-11:00 *a.m.*: Sets in use rose from 5.2 to 13.4%.
- *Noon*-1:00 *p.m.*: Sets in use rose from 14.7 to 20.8%.

On the other hand, there has been a small drop in sets-in-use percentages during the late afternoon. Here's a comparison of February 1951 and February 1953:

- 4:00-5:00 *p.m.*: Sets-in-use dropped from 30.5 in 1951 to 27.1% in 1953.
- 5:00-6:00 *p.m.*: *Sets-in-use* dropped from 39.4 to 35.4%.

While it is possible that the child audience is getting over the novelty of TV, no one is particularly worried about the long term. The 4:00-6:00 p.m. segments have consistently drawn the best audiences for daytime TV. Furthermore, the birth rate has been high and as each child outgrows *Howdy Doody*, there will be another to take his place in front of the TV screen.

Don't get the idea from all this that daytime TV has developed into two distinct audiences: kids during the late afternoon and housewives during the rest of the day. Look at these Pulse figures on viewers-per-100 homes during the hours of 10:00-11:00 a.m. and 4:00-5:00 p.m. Pulse has no national figures, so three markets were chosen for comparison: New York, a seven-station market; Cincinnati, a three-station market; and New Orleans, a one-station market. The figures (see also chart page 29) are from March 1953:

- In New York, the viewers-per-100 figures for women are 82 (10:00-11:00 a.m.) and 74 (4:00-5:00 p.m.). For children (not including teenagers), 57 and 62.
- In Cincinnati, the figures for women are 76 and 80, for children, 65 and 75.
- In New Orleans, the figures for women are 101 and 65, for children, 33 and 74.

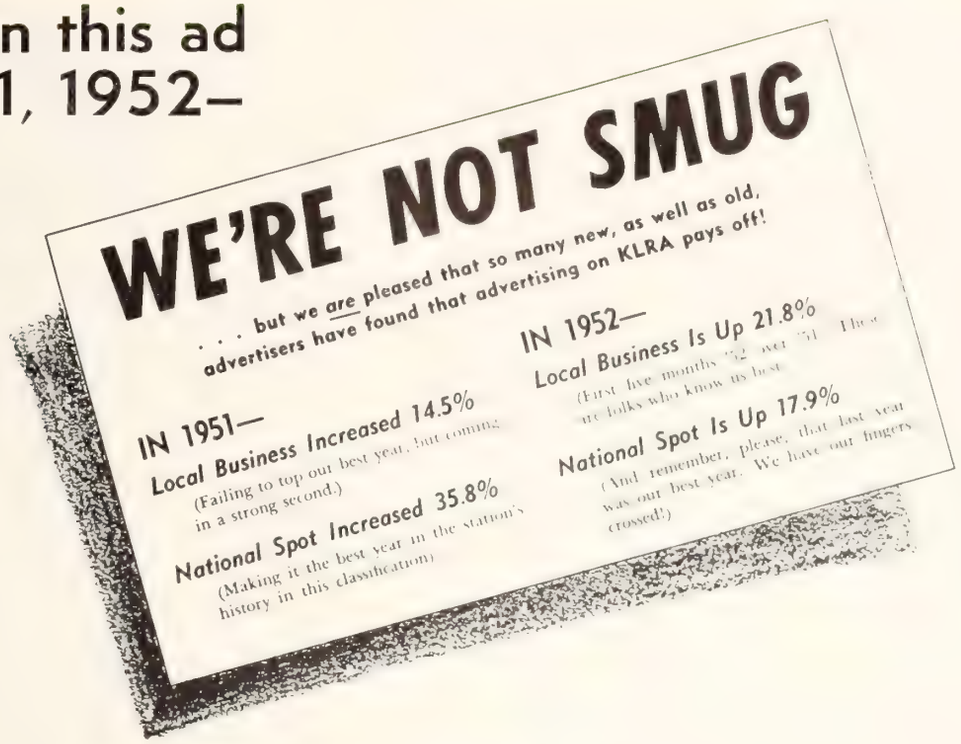
What does this daytime audience like best in the way of programs? Daytime entertainment for the housewife is wrapped up in three types of offerings —variety, soap operas, audience participation programs.

While some soapers haven't been able to make the grade, all indications point to their being steady fare on daytime TV just as they have been on daytime radio. P&G's *Search for Tomorrow* is the top-rated non-kid show, according to the latest Nielsen figures. The average daily audience for the program is four million homes, which represents a rating of 19.1. That is equivalent to 9.1% of all radio homes and would put it in seventh place among all radio shows in terms of homes reached. It is topped only by *Howdy Doody*, whose top quarter hour recently got a Nielsen of 23.5 or 4,667,000 homes viewing the show.

The two other soapers in CBS' 12:15-1:00 p.m. block have also been doing well. P&G's *Guiding Light*, which follows *Search for Tomorrow*, has been reaching nearly three million homes, and American Home Products' *Love of Life*, which precedes the top-rated soaper, has been hitting over that.

This prime example of block programing of soapers points to similar developments as soon as the audience warrants it. NBC tried to sell a four-program block last year called *Hometown, U. S. A.* The idea of developing four story lines around the same town and using sets interchangeably carried block programing to the nth degree, but NBC found no sponsors willing to

We ran this ad July 21, 1952–



WE'RE NOT SMUG

. . . but we are pleased that so many new, as well as old, advertisers have found that advertising on KLRA pays off!

IN 1951—

Local Business Increased 14.5%
(Failing to top our best year, but coming in a strong second.)

National Spot Increased 35.8%
(Making it the best year in the station's history in this classification)

IN 1952—

Local Business Is Up 21.8%
(First five months '52 over '51. These are folks who know us best.)

National Spot Is Up 17.9%
(And remember, please, that last year was our best year. We have our fingers crossed!)

NOW look at the story—

Complete for 1952—

LOCAL BUSINESS INCREASED ... **45.2%**

This made 1952 the TOP year for local business on KLRA!

NATIONAL SPOT INCREASED **11.6%**

This set a new record for Spot business —top year for National!

First Quarter, 1953—

LOCAL BUSINESS IS UP **30.5%**

Our "home folks" can check results—that's why they more and more prefer KLRA!

NATIONAL SPOT IS UP **39.1%**

Again we have our fingers crossed; the greatest month in KLRA's history was March, 1953!

THERE'S A REASON—

Programmed for Arkansas with shows that folks like to listen to, plus a strong Merchandising-Promotion Department that not only plugs KLRA shows and personalities, but has racked up an enviable record of successes in merchandising KLRA advertisers' products . . . all have made KLRA "Arkansas's Listening Habit". Our Farm Service Department has Johnnie Holmes and Jim Moffett on full-time farm service work . . . our full-time News Department of Mark Weaver, Gene Goss and Randy Gover has scored innumerable "scoops" on news stories . . . our top Disc Jockeys, including Bob Hicks, Bob Hess and Al Dent, are "most-listened-to" in the area. These are all "plus-values" you get when you buy KLRA. And, coming soon, a top sports personality and a top women's service director to add to the value of your message on KLRA.

10,000 WATTS DAYTIME
5,000 WATTS NIGHT
1010 KC
"ARKANSAS'S LISTENING HABIT"

KLRA
LITTLE ROCK

YOUR O. L. TAYLOR COMPANY MAN WILL GIVE YOU COMPLETE DETAILS

There are still a few—a very few—availabilities on "Hometown America"... the biggest, most successful food sales and merchandising radio presentation in history...

WFBR
ABC NETWORK IN
BALTIMORE

Represented nationally by
John Blair and Company

pick up the bill. The net is still trying to sell Lever on the idea of two soapers back-to-back.

Lever's daytime TV plans for the fall are up in the air right now. Along with the cancellation of *Hawkins Falls*, N. W. Ayer lost the Surf account to BBDO. The latter agency took over 16 May, and it is not likely that Lever's daytime TV decisions will harden before a couple of months.

Colgate, the third of the Big Three soap companies, whose moves in daytime TV have tremendous effects on the medium, is firmly ensconced in daytime TV with two successful audience participation shows, *The Big Payoff* and *Strike it Rich*, both Walt Framer productions. Both are half-hour shows, run five days a week, but are sponsored by Colgate only on Mondays, Wednesdays, and Fridays. *Strike It Rich* reaches nearly four million homes daily during the half hour before noon. *The Big Payoff* in moving to CBS remained in the same time slot (3:00-3:30 p.m.) and next fall will face the first half hour of Kate Smith, who is being moved up an hour.

A number of sponsors went over to CBS with *The Big Payoff*, and the web is confident it will hold on to them against Kate. Whatever happens, one thing is sure: Kate Smith will set up a nice audience for P&G, which takes over the 4:00-5:00 p.m. NBC segment with *Welcome Travelers* and another half-hour show, as yet undecided. Kate's top quarter hour has been pulling in over three million homes.

Another advertiser with a successful audience participation show is Westinghouse. The appliance firm is new to daytime TV and is now represented by two shows, *Meet Betty Furness* (15 minutes every Friday at 10:45) and *Freedom Rings* (a half-hour show, Tuesdays and Thursdays at 2:00). The latter show, spotted between Garry Moore and Art Linkletter, topped the ratings of CBS' afternoon personality boys within five weeks.

Freedom Rings has turned out to be a good blend of studio audience and viewer participation. Three women contestants from the studio audience play games in a contest to win $50 and $100 bonds. For example, in one telecast, one woman had to put a cot together, another had to put on makeup without a mirror, a third had to draw a pig. To make it more interesting, various obstacles are put in their way.



TOPS
in Out-Of-Home Listening!

You get a big, important bonus in Out-of-Home listeners when you use KMPC. Survey after survey reveals that KMPC is tops with Southern California's *mobile millions!* We'll be happy to show you the facts and figures. For regular results PLUS the big out-of-home bonus audience... give your product the selling power of Southern California's *"One-station network."* Represented nationally by H-R Representatives Inc.

KMPC
LOS ANGELES

50,000 watts days. 10,000 watts nights.
Gene Autry, *president*
Robert O. Reynolds, *vice pres. & general mgr.*

RADIO IS AMERICA'S GREATEST ADVERTISING MEDIUM


help yourself
to the...
CREAM
in the land of
Milk and Honey
WISCONSIN'S MOST Show-Full
STATION IN GREEN BAY
CHANNEL 2
BAY
HAYDN R. EVANS, Gen. Mgr. — Rep. WEED & CO.

The home audience is brought in through questions asked by phone. The questions are hard, but the prize is $2,500 in Westinghouse appliances. Westinghouse helps its dealers by providing them with clue sheets which help the home audience answer the questions. These clue sheets are being picked up at the rate of 15-20,000 a week at Westinghouse outlets.

While mornings and early afternoons are mostly confined to soapers and audience participation and variety shows, NBC has come up with two non-formula programs which indicate there is a daytime TV audience for any kind of interesting show. One is *Today*, a bold early-morning effort that panned out, and the other is *Ding Dong School*, another morning show and the only program for children on daytime network TV before 5:00 p.m.

Like Dave Garroway, *Ding Dong School* was developed by the Chicago school of TV programing. It was put on the network on a hunch by NBC's program chief, Charles Barry, and it proved to have sock appeal. If you let him, any NBC TV salesman will ply you with stories about how such-and-such a store sold out their entire stock of crayons (or clay, or paint brushes) after "Miss Frances" told the youngsters to get mommy to go out and buy it.

Besides opening early-morning time to TV, *Today* has the virtue of offering to advertisers five minutes of programing for as many (or as few) times as they want to come in. CBS is now offering similar buys on *There's One in Every Family*, an audience-participation program. Those who have bought in since February include Bymart, Inc.; Carter Products; and Serutan. CBS reports that for the first two clients the show delivered their messages at a cost of 81c and 94c, respectively.

Agencies in daytime TV queried by SPONSOR were almost unanimous in the opinion that there should be more of this kind of buy available. Such shows offer, it is pointed out, (1) an opportunity for the small advertiser to use daytime network TV and (2) flexibility to any advertiser seeking short bursts or short-term saturation buys.

These agencies felt, however, that in general, daytime TV is a better buy now than it was a year ago, and most of the admen saw a glowing future for daytime TV, maybe not in a short time, but eventually.

There *are* gripes about daytime TV costs. Spearheading this brigade is P&G, which has a lot of products to sell, has to buy a lot of media to sell them, and is wondering where it is going to get the money to buy daytime network TV in addition to all its other media commitments.

Not that P&G is keeping out of daytime network TV. In addition to the two soapers mentioned and its plans for the late afternoon on NBC, P&G has bought into Garry Moore and Kate Smith. But it has showed signs of dissatisfaction by almost canceling out of Garry Moore. And it has been burned with two soap operas that didn't turn out successfully—*First 100 Years* and *The Egg and I*.

The heart of P&G's complaint is that daytime TV network rates don't accurately reflect the daytime audience when compared with nighttime network TV (for details, see "Is daytime TV overpriced?", SPONSOR, 20 October 1952). While daytime network rates are 50% of nighttime, say P&G and its agencies, the daytime audience is less than 40% of nighttime. Said one P&G agency man:

"The trouble with daytime TV is that there's nobody to talk to, especial-

the WHLI long island story

*More people listen to WHLI daytime in the Major Long Island Market than to any network station . . . or more than all other independent stations combined.**

WAY OUT IN FRONT
WHLI

LATEST SHARE OF AUDIENCE

	Morning	After-noon	Entire Survey
WHLI	29.1	28.2	28.8
Network "A"	23.2	21.4	22.0
Network "B"	14.6	20.0	17.7
Network "C"	13.0	11.6	12.2
Network "D"	10.8	7.5	8.9
All others	9.3	11.3	10.4

One station, WHLI, dominates the major Long Island Market

WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
PAUL GODOFSKY, President
the voice of long island

*Data: Conlan Study of Listening Habits Monday Thru Sunday 8 AM-5:30 PM Feb. 1953 . . . Hempstead, L. I., N. Y.

Represented by Rambeau

An hour a week on WLS

PROVES RADIO'S POWER FOR ALKA-SELTZER...



In February, 1933, Miles Laboratories decided to see what an hour's sponsorship of the WLS National Barn Dance would do for its relatively new product, Alka-Seltzer.

By the middle of summer, Alka-Seltzer was selling so well in the Chicago area that Detroit and Pittsburgh stations were added and, eventually, this popular WLS program was being broadcast over a total of 133 stations for Alka-Seltzer.

Throughout Miles' fourteen-year sponsorship of the WLS National Barn Dance, sales of Alka-Seltzer increased so rapidly that Miles used radio more and more, until it became one of the largest such advertisers in the field.

Today Alka-Seltzer is using a saturation schedule every night on the WLS National Barn Dance program. WLS is one of the few *individual* stations on the Miles' otherwise network radio schedule...further proof of the pulling power of WLS, and the importance of the vast WLS listening audience.



If *you* want to put *your* product over in a big way... see your John Blair man, or contact us, today. Alka-Seltzer is only one of many products which have started on the way to fame and fortune with WLS advertising.

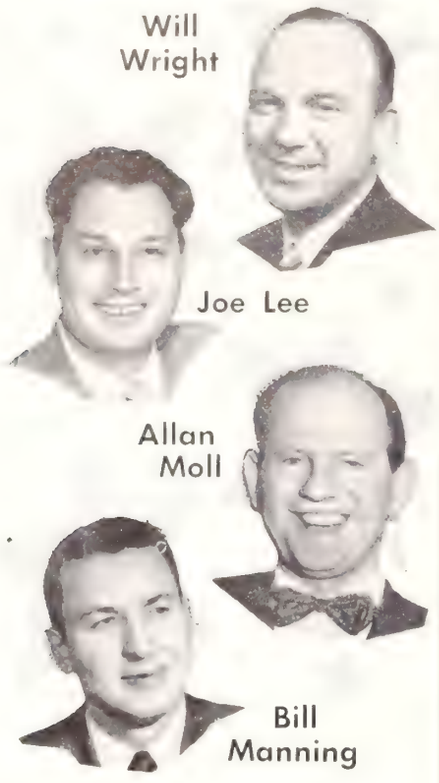
WLS GETS RESULTS *for the* **DRUG INDUSTRY**

A Clear Channel Station

WLS CHICAGO 7 The PRAIRIE FARMER STATION

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

THESE FOUR TOP KDYL PERSONALITIES



are responsible for these typical sales results:

- A garden tiller company enjoyed a 550% increase in sales in less than 4 months.
- A home appliance dealer increased his volume of food freezer plan sales more than 400% in one month.
- A health insurance company received 2500 leads in less than a year from spots by Will Wright.

For SALES results in the greater Salt Lake City market, use KDYL.

KDYL
NBC affiliate
Salt Lake City, Utah

National Representative John Blair & Co.

ly in the morning. And it doesn't look like the situation is getting better. Sure, some shows have pretty good audiences, but they have no competition. What's going to happen to those audiences when the networks really begin to compete against one another and when the number of one-station markets begin to disappear? A reduction in rates is not only called for on the basis of the daytime audience, but it would bring in more advertisers."

A research man for a P&G agency got a little more specific:

"The networks can make a good case showing that cost-per-1,000 is cheaper on daytime network TV than nighttime network TV, but I think—and this is just a general feeling I have—that some of the advertisers feel that the TV cost-per-1,000 spread on day and night should be more like it is on radio."

The researcher cited some recent cost-per-1,000 figures comparing daytime serials on radio and TV with evening half-hour shows in both media. He pointed out that while daytime TV cost-per-1,000 was about 70% of nighttime TV, the daytime radio cost-per-1,000 was about 30% of nighttime radio.

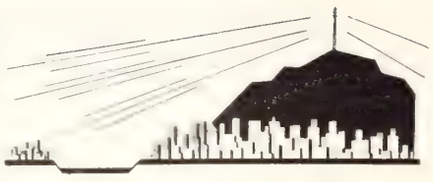
"A lot of advertisers," the research man said, "take a look at the daytime-nighttime radio ratio and can't see why they shouldn't get the same kind of spread on TV."

A network executive, confronted with these figures, answered:

"I'll accept those figures. But to me they mean that daytime network radio is offering more of a bargain than it should. We passed by the opportunity of raising daytime network radio rates to 75-80%. Advertisers got used to low daytime radio rates and, right now, there isn't much that can be done about raising them."

The network man then brought out his own figures.

"P&G is interested in reaching women, right? Well, here are two shows, both sponsored by P&G, one on nighttime TV, one on daytime. The daytime show is *Search for Tomorrow* with a weekly talent cost of $8,500. The nighttime show is *The Doctor*, with a weekly talent cost of $18,000. During the five shows in one week, *Search for Tomorrow* reached 8,650,000 different women. During one show, *The Doctor* reaches 5,860,000 women. Who says there is no daytime audience for television?"



The best view is from the mountain top

CHANNEL 4— El Paso— has mountain-top location

KROD-TV's antenna is 1783 feet above the city, yet it is right in El Paso. It transmits a perfect picture into every part of the city, and for more than a hundred miles in every direction. That's *COVERAGE*. And with superior program, it gets best RESULTS, too.

KROD-TV
CHANNEL 4

CBS • DUMONT • ABC

Nationally Represented by
O. L. TAYLOR CO.

BMI

Service to the Broadcaster

BMI service to the broadcaster takes many forms . . . from performance rights in an extensive and constantly growing catalog of music to a variety of helpful and practical programming aids.

RECORD REPORT: Forecast of tomorrow's song hits.

MUSIC MEMO: The radio man's guide to BMI music . . . Recordata, Platter Spinners Parade and Tips on Tunes.

NEWSLETTER: Personal message to the broadcaster . . . An exchange of radio and music ideas.

These are but a few of many specific program aids in daily use by BMI-licensed broadcasters.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD



"He Might Need It..."

"He never was much for letter-writing when he was in college. But he must know how anxious Mother and I are . . . now that he's off in Korea. Haven't heard from him in six weeks. Of course, they say 'no news is good news' . . . but I wonder. Maybe he can't write . . . because . . . maybe he's in a hospital somewhere. And maybe he needs blood. I don't know . . . but I'm not taking any chances. That's why *I'm* giving blood."

★ ★ ★

Yes, all kinds of people give blood —for all kinds of reasons. But whatever *your* reason, this you can be sure of: Whether your blood goes to a combat area, a local hospital, or for Civil Defense needs—this priceless, painless gift will some day save an American life!

Give Blood Now

CALL YOUR RED CROSS TODAY!

NATIONAL BLOOD PROGRAM

A PUBLIC SERVICE PROJECT · THE ADVERTISING COUNCIL

Business Executives!

✓Check These Questions!

If you can answer "yes" to most of them, you—and your company—are doing a needed job for the National Blood Program.

- ☐ Have you given your employees time off to make blood donations?
- ☐ Has your company given any recognition to donors?
- ☐ Do you have a Blood Donor Honor Roll in your company?
- ☐ Have you arranged to have a Bloodmobile make regular visits?
- ☐ Has your management endorsed the local Blood Donor Program?
- ☐ Have you informed employees of your company's plan of cooperation?
- ☐ Was information given through Plant Bulletin or House Magazine?
- ☐ Have you conducted a Donor Pledge Campaign in your company?
- ☐ Have you set up a list of volunteers so that efficient plans can be made for scheduling donors?

Remember, as long as a *single* pint of blood may mean the difference between life and death for *any* American . . . the need for blood is *urgent!*

NBC has some answers to "advertiser resistance to daytime television." It points out that (1) women viewers average 1.1 per set in the daytime—the same as evening; (2) daytime program costs are much less than half the evening talent charges; (3) commercial time allowances are higher in the daytime; and (4) daytime station lineups are more complete. The network compares the average quarter hour on daytime TV with the average half hour on nighttime TV (on all networks) and comes up with the following cost-per-1,000-homes-per-commercial minute: $2.30 during the day and $3.42 in the evening hours.

NBC also points out that there is more daytime listening and viewing among large families than among small. In a research report put out in March, the network said:

"Daytime radio listening has always been much stronger in the larger-sized families, which use a greater volume of soaps, foods, drugs, etc., than in smaller families. The value of selective penetration is even greater in daytime television than it was in daytime radio. First, television ownership is much greater in larger-sized families than in small families. Over and above the selectivity of TV ownership is the fact that the larger-sized TV families do much more daytime viewing than smaller families."

To prove this, NBC shows the following Nielsen figures on daytime viewing habits:

- For families of one-to-two persons, 36% are light, 17% heavy viewers.
- For families of three-to-four persons, 46% light, 47% heavy viewers.
- For families of five persons and over, 18% are light viewers and 36% are heavy viewers.

NBC hopes to sell advertisers with more than statistics, however. With CBS now sporting twice as many sponsored hours during the day, NBC's program strategy shapes up as follows:

It will use *Ding Dong School* (it now has three sponsors) as its anchor at 10:00 a.m. and lead into a woman's show during the next half hour with a spiel something like this: "Now, kiddies, mommy has let you look at television for a while. How about letting her look at it now?" ★ ★ ★

WSAZ-TV

HUNTINGTON • CHARLESTON

channel 2 reasons why WSAZ-TV

1. *You can SELL this rich . . . growing . . . prosperous market with only ONE TV Station . . . . The Only TV Station in the area . . . .*

2. *Exclusively covered . . . in 103 Counties of West Virginia, Ohio, Kentucky and Virginia . . . The Retail Sales: $1,828,557,000; Effective Buying Power: $2,873,118,000 . . . .*

3. *Your products will receive a fine reception with the excellent promotion and sales-wise departments of WSAZ-TV at your service . . . INVEST your advertising budget where your return will be assured.*

WSAZ-TV

100,000 watts

HUNTINGTON, WEST VIRGINIA

represented by THE KATZ AGENCY.

CBS PROMOTION

(*Continued from page 35*)

- There's an over-all average of two listeners per set, which puts the number of people reached at 270,000,000. This multiplied by the 20 weeks from 8 December through 1 May yields 5,400,000,000 listener impressions.

Bristol called in Gordon Auchincloss, freelance writer and producer, to fashion the 20-second announcement series for Phase 2. He explained to veteran radioman Auchincloss that he wanted to use every technique common to product selling on the air and then some—dialogue, sound effects, sex appeal. He knew he could expect creative thinking from the man who produced the striking sound track for CBS' *More than Meets the Eye* movie last year. He was right.

The innovation during the weeks that followed was reminiscent of *Columbia Workshop* days. Bristol and Auchincloss experimented with enthusiasm to translate the dry facts about raido into hard-sell-cum-entertainment value. When they were through, they had 20 disks which put the abstract statistics into situations directly related to everyday life.

EACH dominates BOTH saturate

—and a Rich Market's Yours for the scheduling!



WHIO-TV coverage

1st in Dayton

Six of the top eight once a week shows in the WHIO-TV Service area are seen on WHIO-TV. (March Pulse). As the first step in our long range program of better service we have just moved to Channel 7. About September 1st this new program will be completed when we increase power to 316,000 watts and use the tallest TV tower in the world (1104 feet). This will increase the primary service area from 41 to 65 miles—adding nearly a million new viewers.

WHIO coverage

1st in Dayton

37.9% of the total radio audience. This compares with 13.5% for Station B; 26.5% for Station C; and 14.1% for Station D. (*Hooper average for the past year*)

THE DAYTON MARKET

1,465,852 prosperous prospects—485,000 families. Payrolls in Dayton for 1952—$679,959,941. Retail sales for Dayton and Montgomery County—$479,750,000. Average weekly industrial paycheck in Jan.-Dec., 1952, $83.43—highest in Ohio and one of the highest in the country. Dayton has been designated a "Preferred City" by Sales Management every month for several years.

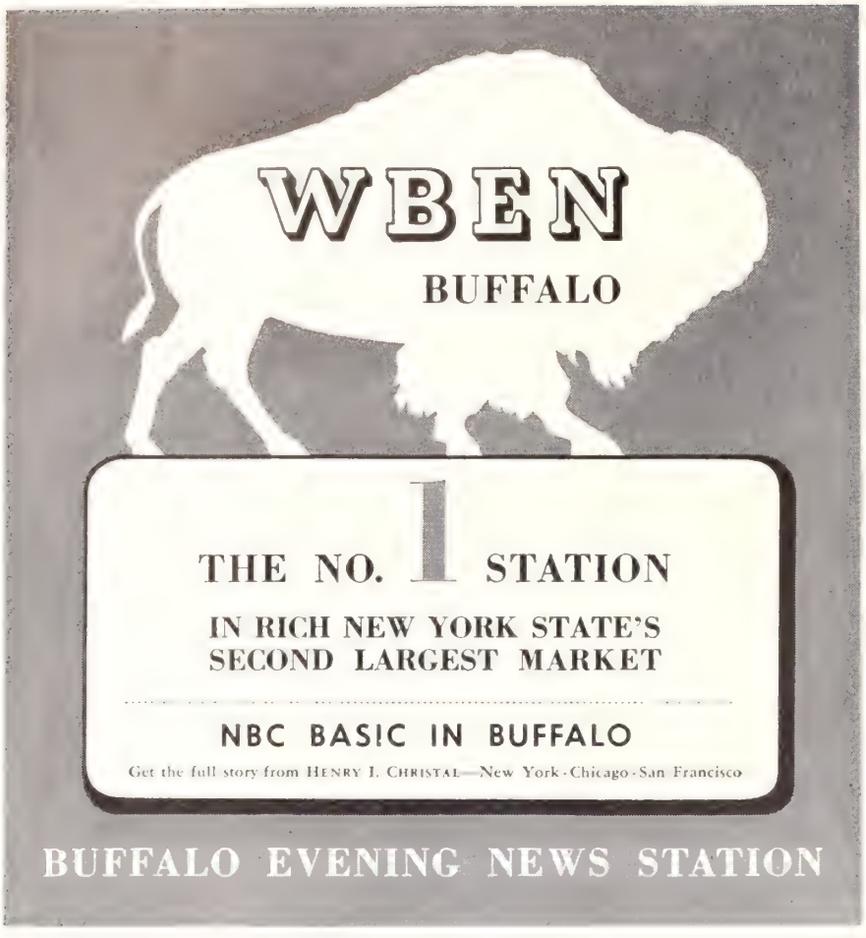




YOU CAN *DOMINATE* THE DAYTON MARKET WITH EITHER WHIO-TV OR WHIO—WITH BOTH OF THEM TOGETHER, YOU CAN *SATURATE* IT. ASK NATIONAL REPRESENTATIVE GEORGE P. HOLLINGBERY CO. FOR FULL INFORMATION

DAYTON OHIO

whio TV AM FM





. . you sell Spanish-speaking people using Spanish - language radio!

Remember! Over 50% of the people in the San Antonio area speak Spanish!

Write . . .
For the new Belden Latin - American Survey regarding:
Radio Listening
Buying Power
Brand Preferences

KCOR

Texas' First and Most Powerful Spanish-Language Station!

310 South Flores Street
San Antonio 5, Texas

Represented by
Richard O'Connell—New York Manager—KCOR
40 East 49th Street
Harland G. Oakes & Associates
Los Angeles—San Francisco—Chicago

One announcement starts with sound effects of a ball game, segues into the simple fact that there are more people listening to radio "right now" than went to major league ball games last year.

Another uses the telephone as the device to bring home radio's size. A man is heard asking the operator to connect him with every home in America. He begins depositing the necessary number of dimes when a voice cuts in to suggest he can do it cheaper with radio.

Figures on the number of men in the armed forces during World War II are a third CBS Radio device for relating radio facts to a listener's own knowledge. In this commercial, drum beats are used to catch attention. Then an announcer narrates: "During the second World War, the grand total of men and women in the armed services was a military secret." Another voice discloses the figure: 12,290,000. As a payoff line, the original announcer says: "But every week by radio more people hear this man say . . . 'Hello again—this is Jack Benny' . . . (with Benny's voice dropped in)."

★ ★ ★ ★ ★ ★ ★ ★

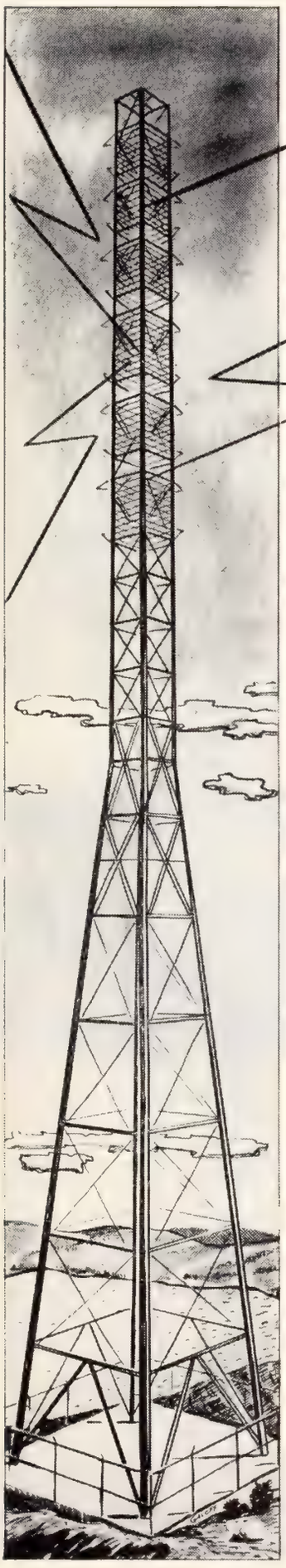
"Advertising is helping the economist reduce middlemen and middle-costs—and advertising is becoming more and more respected and used by those who never dreamed they could use it. And so today, inside this economic miracle that is slowly coming into focus, we can stand a little straighter—with our heads well up—among the vocations of mankind."

JOHN P. CUNNINGHAM
Ex-chairman of the Board
AAAA

★ ★ ★ ★ ★ ★ ★ ★

For several of the commercials Bristol and Auchincloss created a character named "Nosey" Parker who sets himself up as an authority on any subject. The announcer asks Parker about "the bathtub situation," gets this reply: "Bathtubs? Great place for figures. The figures show over thirty-one and a half million homes have private baths or showers." But, Parker adds, there are more homes with radios, saying, "Guess people'd rather be sung to than sing."

The commercials go on the air within sustaining network programs, and disks are also mailed out to stations to use during local programs and station breaks as they wish. Several fit into d.j. show formats. One, for example,



Sell More On 4 with KRON-TV's SUPER SIGNAL

NOW you can be sure of reaching the largest group of consumers in the rich Northern California market over Channel 4. Now you can take advantage of KRON-TV's 4-POINT SUPERIORITY.

- HIGHEST ANTENNA in the San Francisco-Oakland Bay Area, with effective transmitting height of 1441 feet, gives you maximum clearance of local obstructions.
- HIGHEST POWER allowed by law for Channel 4 gives you added thousands to see and hear your sales message. Viewers as far away as 200 miles report fine reception.
- LOW FREQUENCY on Channel 4 gives you a more efficient wave length and more effective coverage over a wider area.
- GREATER DEPENDABILITY. Your advertising benefits from the unmatched protection of a double antenna system and an automatic standby generator to insure against telecast failure.

Add it all up and the answer is: You get better coverage... more complete coverage... more dependable coverage in Northern California on Channel 4. Take advantage of KRON-TV's 4-POINT SUPERIORITY for

SUPER SALES from a SUPER-SIGNAL

FREE & PETERS
National Representatives

KRON TV 4
SAN FRANCISCO

ends with a question. "And now what time is it?" to be answered by the local announcer. Another asks a question about today's weather. (Both approaches, by the way, are suitable for use by commercial writers for clients who like the maximum of integration with program format.)

Since most of the 20-second announcements sell for radio as a medium rather than CBS Radio in particular, it's conceivable that they could get industry-wide use. No plans have been shaped up, but CBS may prove willing to release them generally once they've been aired on its affiliates for a sufficient length of time.

In addition to sending the disks to affiliates, CBS has extended the campaign's scope by publication of a series of fact sheets about radio for writers, directors, and producers. Suggested by a successful technique used by the O.W.I. during the war, the fact-sheet approach seeks to encourage use of items about radio in the continuity of network and local shows.

The items from the fact sheets which follow are interesting reading in themselves and also because they constitute the material from which Bristol and Auchincloss shaped their announcement campaign:

Fact sheet No. 1

1. In the U. S. 44,756,000 families have one or more radios.
2. This is virtually complete saturation of the U. S.—98% of all families are *radio* families.
3. They own a total of 105,000,000 radio sets in working order.
4. This amounts to 2.5 sets for every family.
5. Actually, multiple-set ownership looks like this:
   24,732,000 *homes have* 1 *set*
   13,946,000 *homes have* 2 *sets*
   5,171,000 *home have* 3 *or more sets*
6. The kinds of radios—and places where people use them—work out this way:

. . . *Auto radios*	25,000,000
. . . *Kitchen radios*	14,000,000
. . . *Clock radios*	3,000,000
. . . *Bedroom radios*	20,000,000
. . . *Living room radios*	27,000,000
. . . *Outside living room*	78,000,000

DON'T BE FOOLED



ABOUT ROCHESTER

IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score,—

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS	254	147	22	2	0	0
TIES	7	5	1	1	0	0

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!

WHEC carries NINE of the "top ten" evening shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—

WHEC of Rochester

NEW YORK
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

No. 4 In A Series

Why Song-Ads Sell

Song-Ads Soothe The Dial Twisters

No dial twisting when your commercial is a Song-Ad. Chances are the family will sing right along with it—word for word. And when they know the words, they've got your message. So sell it with the rhythm and rhyme of a Song-Ad.

Three Song-Ads on an audition presentation record, any one product, $75.00.

Song-ads COMPANY
5927 Sunset Blvd.
Hollywood 28, Calif.
GLadstone 6181

Write For This Formula—

$$\frac{SA}{3 - Rs} = R \cdot S$$

7. In Iowa, where radio has been anatomized most thoroughly:
... 20% of all barns have radios
... 12% of all farm trucks have radios
... over 2,400 *tractors* have radios
8. In 1952, listeners bought over 9,000,000 new radio sets. (A great many more radios than TV sets.)

Fact sheet No. 2

1. 65% of all U.S. autos have radio.
2. The average American family listens to the radio some three hours a day.
3. A lot of this listening goes on in television homes. One TV home in every five is listening to the radio during TV's big nighttime hours.
4. The same big-name comedy, drama, and variety radio programs that are most popular in non-TV homes are also the most popular radio programs in television homes.
5. The number of people tuned in to radio at any moment is approximately:
   13,000,000 *in mid-morning*
   13,000,000 *in mid-afternoon*
   20,000,000 *in mid-evening*
6. Across the United States things are not what they seem in New York, Hollywood, and Chicago. Here's the radio-TV score:

Radio homes where TV can't reach	16,164,000
Radio homes without TV, in TV areas	7,246,000
TOTAL RADIO-ONLY HOMES	23,410,000
TOTAL TV HOMES	20,439,000

7. And these television homes listen to radio an average of one hour, 43 minutes a day. ★ ★ ★

CASTRO ON THE AIR

(*Continued from page* 33)

theme (in Castro's case: "easy to operate") with product. If your product is bought by women for the home, place your commercials near early evening programing to create demand by the entire family. Castro's commercials appear next to Class A programs.

2. *Radio*: Use radio for frequency to put across name of the product and where it can be bought. Use some device to make your commercial mem-

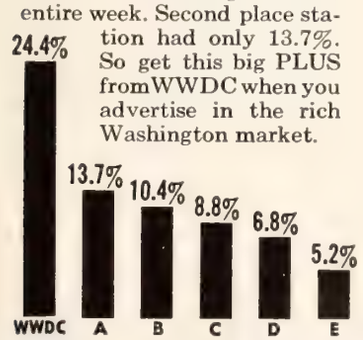
(*Please turn to page* 102)

WWDC

1ST

in out-of-home

Latest Pulse survey shows WWDC by far the leading Washington station in out-of-home audience. WWDC had 24.4% of this audience — 6 A.M. to 12 midnight for the entire week. Second place station had only 13.7%. So get this big PLUS from WWDC when you advertise in the rich Washington market.



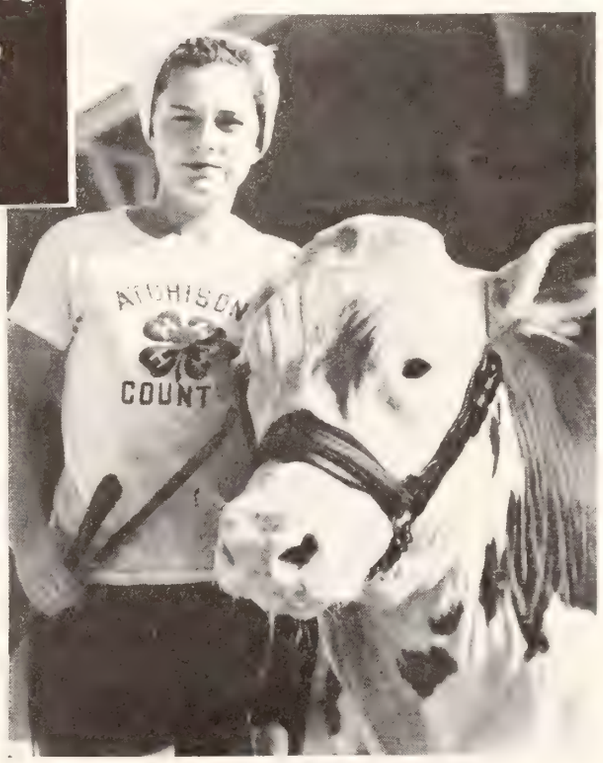
In Washington, D. C.—it's

WWDC

Represented Nationally by John Blair & Co.

The Farmer's Daughter 1953 MODEL

SYMBOL OF MODERN FARM LIVING



Today's farm girl is a symbol of advances in farm living that makes Kansas one of America's most desirable markets. She's equally at home at a formal dance or in a livestock judging ring. Advertised fashions, cosmetics, and LP's are as much a part of her daily life as home freezers, automatic washers and copper-clad cooking ware.

Only one thing is unchanged in the life of the modern Kansas farmer's daughter and her family. WIBW is still their favorite radio station* . . . a 3-to-1 choice over the nearest competitor. No wonder WIBW is also the favorite of advertisers who dominate this billion dollar farm market.

*Kansas Radio Audience '52

WIBW

Serving and Selling "THE MAGIC CIRCLE"

Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN

CBS TOPEKA KANSAS





KPIX

KEY TO THE CITY

KPIX consistently wins not only awards such as this for public service, but accolades from sponsors for many a job well done. "Unusual policies" in public service, coupled with great CBS, DuMont and local programming, have won such faith and following that KPIX is indeed the "key to the city"... and to every television home ... throughout Northern California

CBS **KPIX** TELEVISION CHANNEL 5
SAN FRANCISCO, CALIF.

Affiliated with CBS and DuMont Television Networks. Represented Nationally by the Katz Agency

aytime

TV COMPARAGRAPH OF NETWORK P

MONDAY

Arthur Godfrey
Snow Crop. Mxn; Consol Cosmetics. **Duggan** alt das Owens Corning. **FSR**: Fr Sardine; star kist tuna; **R&D** alt das Lever Bros: pepsodent m-w
McCann-Erickson
Pillsbury Mills: flour, mixes m-th
Leo Burnett

No network programing all wk

Ding Dong School
Ch m-f L (sponsored tu, th, f)

Prologue to the Futuer
NY m-f F

There's One in Every Family
Hy L
5 min partic: $355

Strike It Rich
Colgate: tthpst; vel, super suds, palmolive, fab, ajax
63NY m,w,f L
Esty $8000

No network programing m-f

Ask Washington
Wash m-f L

Mrs USA
NY m-f F

Bride & Groom
Gen Mls: bisqk† 17NY m-f L
DFS, KR $15,000

Love of Life
Amer Home Pr 62NY m-f L
Biow $6000

Search for Tom'w
P&G: joy† 63NY m-f L
Biow $6500

Guiding Light
P&G: ivory, duz† 51NY m-f L
Compt $10,000

No network programing all wk

No network programing m-f

Garry Moore
Masland rugs 15NY mon L
A&C (see bel)
Pillsbury Mills: duff bkg mixes 16NY alt m L
C-M ¼hr $2038

No network programing m-f

No network programing m-f

Double or Nothing
Campbell Soup 41NY m-w-f L
Ward Wheelock $8000

Art Linkletter
Lever: surf 26Hy m,w,th L
Ayer (see bel)
Pillsbury Mills: flour, mixes 28Hy m-th L
LB ¼hr $4000

No network programing m-f

Big Payoff
Colgate: fab, chlorophyll tthpst, cashmr bqt 65NY m,w,f L (sus tu,th)
Esty $12,000

Action in the Afternoon
Western drama
Phila m-f L
15min: $1350
½hr: $3200

Paul Dixon Show
m-f 3-4
(Participating segs available; see cost below)
Scholl Mfg: foot aids 10Cinc L m 3:30-10 seg
D&C 10min: $376.76

Break the Bank
co-op
m-f 3-3:30
NY L
(1min annets, ¼hrs available)

Welcome Trav'lrs
Ekco Prods: kitchenware 61Ch alt m 19L
DFS (see bel)
P&G: prell† 61Ch m-f 3:45-4 51L
Biow ¼hr $1200

No network programing m-f

Kate Smith
m-f 4-5
James Lees; carpets, rugs 48NY m-f 4:15-30 segment L
D'Arcy ¼hr $3500

No network programing m-f

Hawkins Falls
Ch m-f L

Gabby Hayes
Quaker Oats 32NY m-f 30L
Per prog
S&M $3500

Howdy Doody
Standard Brands royal puddings, gelatin 53NY 18L
m,th 5:45-6
Bates ¼hr $1550

TUESDAY

Arthur Godfrey
Snow Crop. Mxn; Consol Cosmetics
Duggan alt das Owens-Corning. **FSR**: Fr Sardine; star kist tuna; **R&D** alt das General Mtrs: Frigidaire Div. tu,th
FC&B
Pillsbury Mills: flours, mixes m-th
Leo Burnett

No network programing m-f

No network programing m-f

Ding Dong School
Minnesota Mining & Mfg and b Tape Co m-f L
BBDO ½hr $985

Prologue to the Future
NY m-f F

There's One in Every Family
Hy L
5 min partic: $355

Strike It Rich
m-f
sus tu,th
NY L

No network programing m-f

No network programing m-f

Ask Washington
Wash m-f L

Mrs USA
NY m-f F

Bride & Groom
General Mills m-f (see mono)
DFS, K-R

Love of Life
Amer Home Pr m-f (see mono)
Biow

Search for Tom'w
P&G joy† m-f (see mono)
Biow

Guiding Light
P&G ivory, duz† m-f (see mono)
Compton

No network programing all wk

No network programing m-f

No network programing m-f

Garry Moore
Pillsbury Mills: ballard biscuits 18NY L
tu 1:45-2 seg
C-M ¼hr $2038

No network programing m-f

No network programing m-f

Freedom Rings
Westinghouse appliances, TV, radio sets, turbojet plane mtrs 33NY tu th L
FSR $6000

Art Linkletter
Kellogg: all-p 28Hy L
LB tu 2:30-45

Pillsbury Mills m-th 2:45-3
LB ¼hr $4000

No network programing m-f

No network programing m-f

Break the Bank
co-op
NY m-f 3:3:30 L
(1min annets, ¼hrs available)

Welcome Trav'lrs
P&G prell ivory snow† m-th 3:45-4 seg
(see mono)
DFS

Big Payoff
m-f
NY sus tu,th L

Action in the Afternoon
m-f
Phila L
(see mono)

Paul Dixon Show
m-f 3-4
(Participating segments available)
10Cinc L
For 10min
$376.76

No network programing m-f

Kate Smith
P&G drft, prell† 61NY L
DFS (see bel)
tu th 4-4:15
Dorsknit Tissue 52NY tu 4:15-30
Grey (see bel)
Black Dog 50NY tu 4:30-45
C&P (see bel)
Kromark cosmet 62NY L
alt tu 4:45-5
½hr
Mogul $3500

Hawkins Falls
Ch m-f L

Gabby Hayes
NY m-f L
sus tu,th

Howdy Doody
Kellogg Co rice krispies† 18NY 13L
LB (see bel)
tu th 5:30-45
Colgate: tthpst 51NY 5:15-6 18L
Bates ¼hr $1550

WEDNESDAY

Arthur Godfrey
Snow Crop. Mxn; Consol Cosmetics
Duggan alt das Owens-Corning. **FSR**: Fr Sardine; star kist tuna; **R&D** alt das Lever Bros: pepsodent m-w
McCann-Erickson
Pillsbury Mills: flour, mixes m-th
Leo Burnett

No network programing m-f

No network programing all wk

Ding Dong School
L

Prologue to the Future
NY m-f F

There's One in Every Family
Cutter liver pills, anti2 15NY L
w 11 a.m.-19
Partl
Bates $355

Strike It Rich
Colgate
m-w-f
(see mono)

Esty

No network programing m-f

No network programing all wk

Ask Washington
Wash m-f L

Mrs USA
NY m-f F

Bride & Groom
General Mills m-f (see mono)
DFS, K-R

Love of Life
Amer Home Pr m-f (see mono)
Biow

Search for Tom'w
P&G joy† m-f (see mono)
Biow

Guiding Light
P&G ivory duz† m-f (see mono)
Compton

No network programing m-f

No network programing all wk

No network programing m-f

Garry Moore
Best Foods rit shinola 54NY L
w 1:45-2 seg
Earle ¼hr
Ludgin $2038

No network programing m-f

No network programing m-f

Double or Noth'g
Campbell Soup m-w-f (see mono)

Ward Wheelock

Art Linkletter
Lever: surf m-w-th 2:30-45
Ayer
Pillsbury Mills m-th 2:45-3 (see mono)
Leo Burnett

No network programing m-f

No network programing m-f

No network programing m-f

Big Payoff
Colgate
m-w-f
(see mono)

Esty

Action in the Afternoon
Phila m-f L
(see mono)

No network programing m-f

Paul Dixon
m-f 3-4
Partic sponsors: River Brand Rice Mills carolina rice, bar-b-q w 3:30-4 seg
Donahue & Coe
Vitamin Corp rybolfol, cyanal w 3:30-50 seg
KFCC (see bel)
10Cinc L
D&C 10 min seg
KFCC $376.76

Break the Bank
co-op
m-f 3-3:30
NY L
(1min annets, ¼hrs available)

Welcome Trav'lrs
P&G prell ivory snow† m-f 3:45-4
(see mono)
DFS

Kate Smith
P&G
tu th 4-4:15
DFS (see bel)
4:15-30
Nestle Co (cocoa, pecan, 8NY L
Sherman & Marquette
w 4:30-45
Gerber Prod 63NY L
w 4:45-5
½hr
D'Arcy $3500

Hawkins Falls
Ch m-f L

Gabby Hayes
NY co-op w L

Howdy Doody
Continental Bkg wonder bread hostess cakes
NY 29L
½hr:
Bates $1550

PARAGRAPH OF NETWORK PROGRAMS

WEDNESDAY

		Captain Video Gen'l Foods B&B	No network programing m-f	No network programing m-f
Date with Judy NY L DFS $9,000	D Edwards News GM D P Brother Perry Como L&M Cngh'm & Walsh	What's the Story? L NY L $17,50	Eddie Fisher Coca Cola Co 78NY D'Arcy $20,000 Camel Nws Carvn R J Reynolds Esty	Lone Ranger General Mills wheaties FNY F DFS $18,000
20th Century Tales NY L	Godfrey's Friends NY L LB	Johns Hopkins Science Review L	I Married Joan General Elec appliances 75NY Hy F Y&R $29,000	Carnival SNY F
Hour Glass NY L	W&G Ethyl & Mopti NY L C&W $45,000	Stage a Number (Bill Wendell) NY L The Straw-hatters NY L	Scott Music Hall Scott Paper JWT $27,500 Cavalcade of Am DuPont: inst'l BBDO $35,000	Chance of a Lifetime P Lorillard old gold cigs 19NY L L&N $6500
Double Exposure NY L	Strike It Rich Colgate: lustre Esty $8500	Stage a Number (cont'd)	Kraft TV Theatre Kraft Foods velveeta kraft deluxe slices JWT $20,000	Motor City Fights Boxing co-op & sus 9Det L
Wrestling from Rainbo 13Ch	Man Against Crime R J Reynolds camel cigs 48NY F Esty $28,000	No network programing		
Wrestling from Rainbo	Blue Ribbon Bouts Pabst Sales Warwick & Legler $30,000 Sports Spot General Cigar Y&R $1500	No network programing	This Is Your Life Hazel Bishop cosmetics 43Hy 25L Raymond Spector $12,000	No network programing Quick a sa Flash Thor Appliances 27NY L alt th HH&M $8000
Wrestling from Rainbo	Chronoscope Longines V A Bennett No network programing m-f	No network programing m-f	No network programing m,t,th,f	No network programing m-f

THURSDAY

No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
D Edwards News Am Cig pall mall tu,th (see tue) SSCB Jane Froman GE: Lamp Div 24NY L BBDO $4500	Captain Video NY m-f L as tu th	No network programing	Dinah Shore Chevrolet Motor tu,th (see tue) Campbell-Ewald Camel Nws Carvn R J Reynolds m-f (see mon) Esty	No network programing
Life With Luigi Hy L	Guide Right Variety 21NY L		You Bet Your Life (Groucho Marx) DeSoto Mtr Div of Chrysler 81NY F BBDO $18,500	Ozzie & Harriet Hotpoint Applian 62Hy alt f F Maxon (see bel) Lambert Pharm listerine 61Hy alt f F r&tv L&F $35,000
Amos 'n' Andy Blatz Brewing 50Hy alt th F WHW $30,000 Four Star Plyhs Singer Sewing 55NY alt th F Y&R $20,000	Broadway to Hollywood Pide Water Assoc Oil Co. (vdol 12NY L L&N $4500		Treasury Men in Action Borden Co borden inst coff 29NY 20L DCSS $14,000	No network programing
Lux Video Theatre Lever Bros: lux soap, lux flakes 50NY L JWT $18,500 Big Town Lever: rinso shadow wave chlorodent 39NY F McE $21,000	Treasure Hunt! Interview 3NY L Author Meets the Critics 5NY L	Dragnet Liggett & Myers: tatima cigs 70NY F Cung'hm & Walsh $21,000 Ford Theatre Ford Motor Co autos, trucks 51NY F JWT $22,000	Appointment with Love NY F Tales of Tomorrow Jacques Kreisler: watch bands, men's jewelry 22NY L alt wks H-G $12,500	Schlitz Playhouse of Stars Schlitz Brewing 50NY F L&N $23,500 Our Miss Brooks General Foods: swansdown flour, sanka coffee 63Hy L Y&R $30,000
My Little Margie Philip Morris phil morris cigs 51NY F Brow $23,000 I Got a Secret Carter: arrid 50NY alt th L SSCB $7000 Racket Squad Tom Corbett 68NY alt th L LB $10,000	The Big Idea 6NY L Author Meets the Critics 5NY L	Martin Kane—Private Eye US Tob: model, old briar, dill's best, tweed 64NY 45L Kudner $13,500		Mr & Mrs North Colgate: halo, colgate tthpst 37Hy F S&M $23,000
				Twenty Questions Bauer & Black: curads 27NY L Leo Burnett $7000 Down You Go Carter prods: arrid, riset Bates (see bel) Helene Curtis: spray net 24Ch L R&R $7000

FRIDAY

No network programing m-f	No network programing m-f	No network programing m-f
Stu Erwin Show General Mills cheerios 56NY F DFS $11,500	D Edwards News GM oldsmobile m,w,f (see mon) D P Brother Perry Como L&M chesterfields m,w,f (see mon) Cngh'm & Walsh	Captain Video m-f General Food m,w,f (see mon) B&B No network programing
Mama Gen Fds: max well hs coffee, minute rice 36NY L B&B $20,000 My Friend Irma R J Reynolds cavalier cigs 74NY L Esty $24,000	No network programing Jimmy Hughes, Rookie Cop 5NY L	
Schlitz Playhouse of Stars Schlitz Brewing 50NY F L&N $23,500 Our Miss Brooks General Foods: swansdown flour, sanka coffee 63Hy L Y&R $30,000	Life Begins at Eighty Serutan Co: serutan, geritol 51NY L Edward Kletter $3000 No network programing	
Mr & Mrs North Colgate: halo, colgate tthpst 37Hy F S&M $23,000	Twenty Questions Bauer & Black: curads 27NY L Leo Burnett $7000 Down You Go Carter prods: arrid, riset Bates (see bel) Helene Curtis: spray net 24Ch L R&R $7000	
Chronoscope Longines m,w,f (see mon) V A Bennett No network programing m-f	No network programing m-f	

DuMont Labs., direct DFN W 7:30 8 pm
DuPont, BBDO NBC alt W 8:30 9 pm
Ekco Prods., D F S NBC alt M 7:30 8 pm
Electric Auto-Lite, Ogil & Peterson CBS Tu 9:30 10 pm
Electric Co., Ayer CBS alt Sat 4:30 5 pm
Faith for Today, Retlaw ABC Sun 12:30 1 pm
Firestone, Sweeney & James NBC M 8:30 9 pm
Food Motor, JWT NBC Tu 9:30 10 pm
Fram, Van Sant Dugdale NBC Sun 6:30 7 pm
French Sardine, Rogers & Dorr CBS M Th 7:30 8 pm alt Th
General Cigar, Y&R CBS W 10:30 11 pm
General Electric, BBDO CBS Sun 4:30 5 pm Tu 8:30 9 pm Y&R NBC W 8:30 9 pm
General Foods, Y&R CBS F 8:30 9 pm; B&B CBS F 7:30 8 pm M 7:30 8 pm; DFN M W F 7:30 8 pm; NBC Sat 8:30 9 pm
General Mills, D F S NBC F 8:30 9 pm; D F S & Knox Reeves: CBS, M F 7:30 8 pm Tu Thur Lucky: CBS F 10:30 11 pm
General Motors, Oldsmobile, D P Brother CBS M W F 7:30 8 pm; Frigidaire, J G & B CBS Th Th 10:30 11 pm
Gerber Prods., D Arcy NBC W 4:45 5 pm
Gillette Safety Razor, Maxon NBC F 10 pm 11 pm Sat 2 3 pm
Gruskin Co., Morrison & Plamondon NBC F 7:30 8 pm
B F Goodrich, BBDO CBS alt M 8:30 9 pm
Goodyear, Y&R NBC alt Sun 9:30 pm
Green Giant, Les Burnett CBS F 2:30 45 pm
Griffin Mfg., Birmingham, Castleman & Pierce NBC Sat 10 min bet 9:30 10 pm
Gruen, M Cant Erickson ABC Sun 6:30 45 pm
Gulf Oil, Y&R NBC F 8:30 9 pm
Hall Bros., L&B NBC Sun 6:30 pm
Hawley & Hoops, Ivey CBS Sun 12:30 1 pm
Hotpoint, Inc., Maxon ABC alt F 8:30 9 pm
Int'l Shoe, D Arcy DFN Sat 11:30 12 noon, Hicks, Hicks & McDonald NBC alt F 1:45 2 pm
Ironrite, Brooke, Smith, French & Dorrance: ABC, Mon 7:30 8 pm
Jergens, R W Orr CBS alt Sat 10:30 11 pm
Johnson Candy, Bruce ABC Sat 10:30 11 am
S C Johnson, Needham Louis & Brorby ABC alt Tu 10:30 11 pm, NBC alt M 9:30 10:30 pm ABC Sat 9:45 10 am
Kellogg, Burnett CBS Tu 7:30 45 pm, F 2:45 pm 3 3:45 pm, NBC Th, Th 7:30 45 pm
Kelvinator, Geyer NBC F 7:30 45 pm
Knomark, Leon Mann NBC alt Tu 7:45 8 pm
Kraft Foods, JWT NBC W 9 10 pm
Kreisler, Herman Garfield ABC alt F 9:30 10 pm
Lambert Pharm., Lambert & Feasley ABC alt F 8:30 9 pm
Lanus, Warwick & Legler DFN Sun 9:30 10 pm
James Lees & Sons, D Arcy NBC M 4:45 5:30 pm
Lehn & Fink, L&N NBC alt Sat 10:30 11 pm
Lever Bros., JWT CBS Th 9:30 pm, McCann Erickson CBS Th 9:30 10 pm, M W 10:30 11 am, Ayer CBS M W Th 7:30 45 pm
Liggett & Myers, Cunningham & Walsh CBS, W 8:30 9 pm; M, W, F 7:45 8 pm; Sat 7 7:30 pm; NBC, Th 9 9:30 pm
Lincoln-Mercury, K&E CBS, Sun 8:9 pm
Thomas J. Lipton, Y&R CBS, M 8:30 9 pm
Longines, V A Bennett CBS, M, W, F, 11 11:15 pm
P. Lorillard, Y&R CBS, Sun 10 10:30 pm; L&N NBC Tu 10 10:30 pm; Tu 10:30 45 pm; ABC, Th 8:30 9 pm
Masland, Anderson & Cairns CBS, M 1:30 45 pm
Minnesota Mining, BBDO NBC, Tu 10 10:30 am
Minute Maid, Bates NBC, Th 4:30 45 pm
J. Montenier, Ludgin CBS Sun 10:30 11 pm
Philip Morris, Biow CBS, M 9 9:30 pm; Th 10 10:30 pm, NBC, Sat 8:8:30 pm
Motor Prods., Deepfreeze Appliance, Roche Williams & Cleary CBS, Th 1:30 45 pm
Mutual of Omaha, Bozell & Jacobs NBC, Tu 10 45 11 pm
Nat'l Dairy Prods., Ayer CBS, Sat 12 1 pm
Nestle Co., Sherman & Marquette CBS, Sat 8:9 pm, NBC W 1:30 45 pm
Norwich Pharm., B&B CBS Sun 11 11:45 pm
Owens-Corning Fiberglas, Fuller & Smith & Ross CBS M Th 10 45:30 (alt days)
Pabst, Warwick & Legler CBS, W 10 pm to conel
Pet Milk, Gardner NBC, Sat 8:30 9 pm
Philco, Hutchins NBC, alt Sun 9 10 pm
Pillsbury Mills, Burnett CBS, alt W 8:8:30 pm; M Th 10:45 11 am, M Th 2:45 3 pm; Campbell Mithun CBS, alt M 1:45 2 pm; Tu 1:45 2 pm
Plymouth, Ayer: ABC, Sun 7:30 8 pm
Procter & Gamble, D F ABC, Tu 7:30 8 CBS, Sat 8:9 pm 12:30 45 pm; NBC 4:45 5 pm; Sun 7 Sun 10 10:30 pm
Prudential, Calkins & & Smith NBC, alt
Quaker Oats, Needham Sun 4:30 5 pm; S M, F 5:15:30 pm
Ralston-Purina, Gardner
RCA, JWT NBC, F 8
Revere, St George & 4
Reynolds Metals, Seed
R. J. Reynolds, Esty C 9 pm; CBS, M F
River Brand Rice Mills W 3:30 10 pm
Rosefield Packing, Go ABC, Sun 7 7:30
Schick, Inc., Kudner: Sat 8:9 pm
Schlitz Brewing, L&N
Scholl, Donahue & Coe
Scott Paper, JWT: NI 10 10:30 am
Serutan Co., Edward K F 9:9:30 pm
Simmons, Y&R: CBS,
Simoniz Co., SSCB, N 9 9:30 pm
Singer Sewing, Y&R:

SATURDAY

No network programing	No network programing	No network programing	No network programing
No network programing	**What in the World?** Phila L $3000		
Paul Whiteman Teen Club Sweets Co: tootsie rolls Phila L **Marcelle & Nelson** $12,500	**Stork Club** Liggett & Myers: chesterfields 11NY L **Cun'ghm & Walsh** $9000	No network programing	**Mr Wizard** Science prog Ch L
Film feature F F	**Beat the Clock** Sylvania Electr Prods 43NY L **C&P** $9000	**Johnny Jupiter** 3NY L	**Ethel & Albert** Sunbeam Corp electr appliances 40NY L **Perrin-Paus** $12,000
Feature Film 7Y L&F	**Jackie Gleason** Co-sponsors: Schick: electr shavers **Kudner** (see bel) Nestle: nescafe **Sherman & Marquette** P&G: lilt **Biow** thru 6/13 Sheaffer Pen **Seeds** start 6/20 63NY L (Agencies above) $65,000	No network programing	**My Hero** Philip Morris: dunhill cigs 45NY F **Biow** $23,000 **Ted Mack's Original Amateur Hour** Pet Milk Co: evap milk 65NY 58L **Gardner** $11,000
Saturday Night Fights (Boxing) Co-sponsors: ayuk Cigar Co: phillies lington S C Johnson: Johnson's wax NY L L&B $14,000	**This Is Show Business** NY L $18,150	No network programing	**Show of Shows** (till 5/30) 9-10:30 R J Reynolds 72NY 9-9:30 L **Esty** ½hr $27,590 10min (9:30-10): SOS Cleaner **McCann-Erickson** Benrus Watch **Cecil & Presbrey** Griffin shoe pol **BC&P** Bristol-Myers **DCSS** 53-57NY L
Fight Talk IWar L	**Meet Millie** Hy L $19,050	**Wrestling from Chicago** co-op 9:30-12m 15Ch L	
No network programing	**Quiz Kids** Ch L **It's News to Me** Andrew Jergens 22NY alt wk L **Orr** (see bel) Simmons: beauty rest, hide-a-bed 27NY alt wk L **Y&R** $10,500	**Wrestling** (cont'd)	Alt sat 10-10:30: Prudential Ins 63NY 51L **Calkins & Holden** Lehn & Fink: lysol, hind's cr 54NY L **L&N** ½hr $27,500 **Your Hit Parade** Amer Tobacco: lucky strike 79NY 52L **BBDO** $30,000
No network programing	No network programing	**Sports Showcase** Boyle-Midway: autobrite 13Ch L 11:05-20 **W Earl Bothwell** $1500 **Wrestling** (resumes 11:20)	No network programing

Compton: -9:30 pm; pm; M-F n; Tu-Th :45-1 pm; McClinton NBC, alt tte: NBC, 11:30 am 4-4:30 pm 6-6:30 pm 30-8 pm n; F 8:30-9:30 pm oe: DTN, Bonfigli: -9:30 pm; pm 0-40 pm 9 pm; Th 8:30-9 pm; pm pm; alt F 30-9 pm

Snow Crop, Maxon: CBS, M-Th 10-10:15 am (alt days)
S.O.S. Co., McCann-Erickson: NBC, Sat 10 min. bet. 9:30-10 pm
Speidel, SSCB: NBC, alt M 8-8:30 pm
Standard Brands, Bates: NBC, M, Th 5:45-6 pm
Sterling Drug, D F-S: ABC, Mon 8-8:30 pm
Stokeley, Calkins & Holden: CBS, Th 1 45-2 pm
Sunbeam Corp., Perrin-Paus: NBC, Sun 5:45-6 pm; Sat 7:30-8 pm
Swanson, Ludgin: ABC, alt Tu 10 30-11 pm
Sweets Co., Moselle & Eisen: ABC, Sun 12-12:30 pm; Sat 7-7:30 pm
Sylvania, Cecil & Presbrey: CBS, Sat 7:30-8 pm
Texas Co., Kudner: NBC, Tu 8-9 pm (3 of 4 wks)
Thor Appliances, Henri, Hurst & McDonald: ABC, Th 10:30-11 pm
Tide Water Oil, L & N: DTN, Th 8:30 9 pm
Toni Co., Weiss & Geller: CBS, alt W 8-8:30 pm; Leo Burnett: CBS, alt Th 10:30-11 pm
U.S. Tobacco, Kudner: NBC, Th 10-10:30 pm
Vitamin Corp., Kastor, Farrell, Chesley & Clifford: DTN, W 3:40-50 pm
Welch Grape Juice, Doherty, Clifford, Steers & Shenfield: NBC, alt F 5:45-6 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm; Th 11:15-30 am; Fuller & Smith & Ross: CBS, Tu, Th 2-2:30 pm
Willys-Overland, Ewell & Thurber: CBS, Tu 6:30-7:30 pm; 11-12 mid. (2 June only)
Wrigley, R&R: CBS, Sun 7-7:30 pm
Yg. People's Ch., Camp: DTN, Sun 10:30-11 pm

IMPORTANT: Save this explanation

How to use the Comparagraph

This chart is designed to give you detailed facts at a glance about network programs. Chart at left is television; next issue will be radio. Nighttime programs appear on the face of the chart you're looking at now. Daytime is on the reverse side. Necessarily, information given is in abbreviated form. To help make grasping the information easier, an enlarged portion of the Comparagraph is shown below with explanations printed to either side . . .

Sponsor

My true story
Sterling Drug: bayer, molle, energine. dr lyons†
212N m-f L
10-10:25
D-F-S $5250

Name of show appears in boldface

Products advertised on show. †means there are other products not listed

Number of stations carrying show and point of origination

Whisper'g streets
Gen Mls 10:25-45 wheaties, bisq'k†
224N m-f L
K-R $3250

Time is listed when show length does not fall within even quarter hours

L means show is live
F means film

When girl marries
Durkee Fds
165N m,w,f L
LB $3250

Agency name appears in bold face at bottom of each listing for a sponsored show. Also in boldface is SPONSOR's estimate of program's cost (excluding time). Agency names are abbreviated. For full name see sponsor list at bottom of page

Sustaining programs are those which show no listing for a sponsor

Live like a millionaire
106N m-f L

NOTE TO ADVERTISERS

Starting next issue, this two-column space will be available for advertisers. For detailed information, wire collect to Norman Knight, 510 Madison Ave.

The sun shines bright on WMCT, Memphis



205,000
TV homes in Memphis area

According to latest distributors' figures WMCT reaches more than 205,000 homes in the 2 billion dollar mid-South market.



Average Hooper 7 AM-12 Noon **13.2%**

Cost per thousand homes **$1.92** *

In the morning, average homes reached are 27,060

*This figure is based on Class "D" minute rate.



Average Hooper 12 Noon-5 PM **21.4%**

Cost per thousand homes **$1.78** *

In the afternoon, average number of homes reached is 43,870.

*Based on Class "C" minute rate.

Here's proof that if you are selling the Memphis market, your best advertising buy, dollar for dollar, is WMCT.

National Representatives The Branham Co.

Channel 5 • Memphis

Affiliated with NBC

Owned and operated by THE COMMERCIAL APPEAL

Also affiliated with CBS, ABC and DUMONT

WMCT

Memphis ONLY TV Station

WMC WMCF WMCT

No network programing	No network programing	No network programing all wk	No net programi
No network programing	No network programing	No network programing	No net programi
Tootsie Hippodrome Sweets Co: tootsie rolls, other candy pr 11NY L **Moselle & Eisen** $4500 **Faith for Today** Faith for Today, Inc 12NY L **Rockhill** $2000	**In the Park** Phila L $3350 **Candy Carnival** Hawley & Hoops m&m candy 31Phila L **Esty** $12,000	No network programing all wk	No netw programi
Seminar Public affairs 2NY L **Both Sides** Amer Fed of Labor 10Wash L **Furman, Feiner** $2000	No network programing	No network programing	**Youth Wa to Know** Wash **Frontiers Faith** Religious in co-op Nat Council Chs of Chr NY
Junior Press Conference Forum 12Phila L No network programing	No network programing	No network programing	**American Inventory** Documenta series NY **American Fo of the A** Wash
No network programing	No network programing **American in Holland** NY L	No network programing	TBA TBA
No network programing	**Lamp Unto My Feet** NY L **Man of the Week** Wash L $4150	No network programing	**Kukla, Fran & Ollie** RCA prod services 51Ch alt wks **JWT** $4
Super Circus Kellogg Co: corn flakes 13NY L 5-5:30 **LB** ½hr $14,000 Mars Inc: candy 12NY L 5:30-6 **LB** ½hr $14,000	**Adventure** (in co-op with Museum of Natural History) NY 5-6 L Hr $23,100 ½hr $12,500	No network programing	**Hallmark Theatre** Hall Bros h mark greeti cards 36NY **FC&B** $13, **Vacation'l A** Fram Filter C 59NY **VanSant** $8 **Window on W** Sunbeam Co 16Wash **Perrin-Paus** $1

SUNDAY	MONDAY	TUESDAY
On Guard Public service documentary NY L	**You Are There** Electric Cos Adv Program 40NY L (sponsored alt wks; sus others) **Ayer $20,300**	**NY Times Youth Forum** NY L	**Meet the Press** Revere Copper & Brass: metal prs 22Wash 19L **St Georges & Keyes $3500** **Roy Rogers** Gen Fds: grape nuts, post toasties 39Hy F **B&B $22,000**	No network programing m-t	No network programing m-t	No network programing m-t	No network programing m-t	No network programing **Coronation** 6:15-7:30 Willys-Overland Motors Co 75London L 6/2 only **Ewell & Thurber**	No network programing m-t	No network programing m-t
Walter Winchell Gruen Watch Co 25Hy L **McE** r&tv **$15,000**	**See It Now** Aluminum Co alcoa alum prs 34NY L&F								
Other Lands, Other People NY F	**Fuller & Smith & Ross $16,000**								
You Asked For It Rosefield Pkg: skippy peanut btr 31Hy L&F	**Gene Autry** Wrigley: doublemint gum 11NY F	**Georgetown Univ Forum** Wash L	**Red Skelton** P&G: tide 59Hy F	No network programing m-t	No network programing m-t	**Captain Video** m-t Gen Fds: post cereals 27NY m,w,t L (available to the Pet prm **B&B $2500**	No network programing m-th	No network programing m-t	**Coronation** cont'd	**Captain Video** NY m-t L sus-tu-th	
GB&B $11,500	**R&R $28,000**		**B&B $40,000**								
Plymouth Playhs Plymouth Div, Chrysler Corp 32NY,Hy L&F (9 wks starting 4-26)	**Private Sec'y** American Tob: lucky strikes 91NY F	No network programing	**Mr Peepers** Reynolds Metals: aluminum prs 54NY 33L	**Hollywood Screen Test** fronrite, Inc: machines 28NY L	**D Edwards News** GM: oldsmobile 30NY m,w,t L **DPB** sh **$12,000** **Perry Como** L&M: chesterfields 27NY m,w,t L	No network programing	**Bob & Ray** NY L **Camel Nws Carva** R J Reynolds Tob 60NY m-t L&F	**Beulah** P&G: dreft, oxydol 37NY F	**D Edwards News** Am Cig: pall mall 52NY tu-th L **SSCB** sh **$12,000** **Jane Froman** NY tu-th L sus-'54	No network programing	
Ayer $15,000	**BBDO $24,000**		**Russel M Seeds $18,000**	**BFSD $7250**	**C&W $25,000**		**Esty $16,500**	**DFS $17,000**			
ABC All-Star News 9NY L	**Toast of the Town** Lincoln-Mercury Dealers 51NY L 8-9	No network programing	**Colgate Comedy Hour** Colgate ayx, palmolive, halo, colgate tthpst 71Hy 57L 8-9	**Inspector Mark Saber** Sterling Drugs, bayer, phillips† 19NY F	**Burns & Allen** Carnation Co 68Hy alt m F **E. W** (see belt) Goodrich tires 67Hy alt m F	No network programing	**What's My Name?** Chesley Div Avco 67NY alt m 18L **B&B** (see belt) Speidel Corp: watch bands 59NY alt m 41L **SSCB** sh **$20,000**	No network programing	**Feature film** NY F	**Life Is Worth Living** (Bishop Sheen) Admiral Corp: TV appliances 73NY L	
										Erwin, Wasey $11,000	
				Dark Adventure NY F	**Talent Scouts** Thos J Lipton: tea, soup mixes 37NY L		**Voice of Firestone** Firestone Tire & Rubber 62NY 57L			**Wisdom of the Ages** Serutan Co: serutan, geritol 19NY L	
	K&E $30,000		**Sherman & Marquette $50,000**		**Y&R $20,000**		**Sweeney Stmul & James $18,000**			**Edward Kletter $1500**	
America in View Travelogue NY F	**Fred Waring** General Electr: inst'l 57NY L	**Rocky King, Det** Co-sponsors: Am Chicle: clorets **DFS** (see belt) P&G: ivory flakes 45NY L	**Goodyear TV Playhouse** 9-10 Goodyear Tire & Rubber 58NY 41L **Y&R $28,000** alt wks	TBA	**I Love Lucy** Philip Morris: phil morris cigs 66Hy F	**The Big Idea** 9NY L	**Eye Witness** NY L	**ABC Fights** (Boxing) co-op NY L 9-10:30	**Crime Syndicated** Schick: elec shvr 81NY alt tu L **Kudner $16,230** **City Hospital** Carter: arrid† 75NY alt tu L **SSCB $6500**	**The Music Show** Ch L	
This is the Life Religious NY F	**Time to Smile** Bristol-Myers: sal hepatica, ipana, bufferin, vitalis, mum 52Hy,NY L	**Compt** shr **$6500** **Plainclothesman** Co-sponsors: Larus: holiday, edgeworth tob **W&L** (see belt) Carter: arrid† 23NY L **Bates** shr **$6500**	**Philco TV Plyhs** Philco Corp: radio, TV sets, refrig 81NY 54L alt wks **Hutchins $28,000**	**Talent Patrol** NY L	**Red Buttons** Gen Fds: post maxwell hs coffee; games dog fd 82NY L	**Boxing** co-op 9:30 to concl 9NY L	**R Montgomery Presents** 9:30-10:30 S C Johnson wax 80NY alt m 45L **NL&B** (see belt)		**Suspense** Elec Auto-Lite: spark plugs, batteries 36NY L **C&P $13,500**	**The Big Issue** Discussion 14Wash L	
Hour of Decision Billy Graham 20Var L **Bennett $3500**	**The Web** P Lorillard: kent cigs 50NY L	**What's Your Bid?** Charles Antell: hair preps 9NY L **TV Adv Assoc $3500**	**The Doctor** P&G: camay 51NY F	**The Curtain Rises** NY F	**Studio One** Westinghouse: appliances, TV, radio sets, furniture, plane mtrs 64NY L	**Boxing** (cont'd)	Amer Tob: lucky strikes 70NY alt m 45L	**ABC Fights** (cont'd)	**Danger** Block Drug: amm i dent, pycopay brushes 35NY L	**Where Was I?** Photo quiz 31NY L	
Focus Public service documentary NY F	**Y&R $11,000**	**Crawford Chorus & Orch** Young People's Ch of the Air 5Phila L	No network programing	No network programing	**McE $22,000**	**Girl Alone** Music 5Cine L	**BBDO $30,000**	**Name's the Same** Swanson pltry 45NY alt tu L **Ludgin** (see belt) S C Johnson wax 46NY alt tu L **NL&B $7000**	**C&P $10,000**	No network programing	No network programing
No network programing	**What's My Line?** Jules Montenier: stopette, poet 44NY L	**J M Camp $2500**					**Who Said That?** Panel quiz with Walter Kiernan co-op NY L				
	Earle Ludgin $8,500										
Paul Harvey News Burton-Dixie 9Ch L **Wesley $850**	**Sun News Spec'l** Norwich: pepto bismol, unguentn† 19NY L **B&B $1250**	No network programing	No network programing	No network programing m,t,th,f	**Chronoscope** Longines Wittnauer Watch Co 19NY m,w,t L **Bennett $4000**	No network programing m-t	No network programing all wk	No network programing m,t,th,f	**Coronation** Willys Overland Motors Co 175London L 6/2 only **Ewell & Thurber**	No network programing m-f	
No network programing	No network programing m-sun				No network programing m-t						

Notes and explanations to help you use this chart

COSTS: cover talent and production only. All costs are weekly unless otherwise specified
TIME: is Eastern Daylight Time.
ABBREVIATIONS: Balt, Baltimore; Ch, Chicago; Hy, Hollywood; NY, New York; Var, various; alt, alternate; pt, products; r&tv, radio and TV; simul, simulcast; shr, sh, share; L, live; F, film; TBA, to be announced. 75NY means show is carried on 75 stations, 61L indicates in NYC; 50L means 50 of those stations telecast show live, the rest carry it via Kine
STATION LINEUPS: for all networks except CBS TV are as of 1 May '53. Lineups for programs on the CBS TV net are (with a few later dated exceptions) as of 15 Feb '53, the latest listing available from the network
†Other products in addition to those mentioned in chart are plugged on this program
***CBS TV: Arthur Godfrey,** M-Th 10-11 am; sold as simulcast, time plus talent $1 160,000 annually for two TV quarter hours and 2½ radio quarter hours per week per advertiser. Telecast on 30 to 49 stations; originates live from NYC, other points. **Douglas Edwards, News,** M-F 7:30-45 pm repeats telecast to West Coast at 9:30-45 pm EDT; **Perry Como,** M, W, F 7:45-8 pm, repeats show at 9:45-10 pm EDT.

* * *

TODAY, NBC TV, 7-9 am (not on chart) is sold to advertisers in segments of about six minutes each at a gross cost (time and talent) of $3,333 per segment. Segments are available to advertisers on a widely flexible basis: a client can purchase anything from a one shot to a regular schedule of from one to five segments a week to an intensive campaign of several segments per show. Some clients have participated only in certain kinds of weather (Vick Chemical uses announcements only on stormy days). Due to **Today**'s commercial flexibility the status of its advertisers is constantly in a state of flux. **Today** has carried 32 clients so far in 1953; among those currently or recently using the program are (listed with agencies): Armour & Co. (Dial soap), FC&B; Anson Inc., Grey; Bymart (Tintair), R&R; Congoleum-Nairn, McCann-Erickson; Glamorene, R&R; Hoover Co., Burnett; Kaiser-Frazer, Weintraub; Int'l Silver, Y&R; Red Heart Dog Food, Ayer. Commercials are seen on from 32-44 stations in the East, Southeast and Midwest. The show is actually telecast for three hours, 7-10 am, EDT; the first hour is seen only in the East, the second hour in both the East and Central zones, and the third hour only in the Central zone. The commercials of advertisers in the first hour are repeated in the third hour in order to cover both sections.

Sponsors listed alphabetically with agency and time on air

Admiral, Erwin, Wasey. DTN, Tu 8-8:30 pm
AF of L, Furman, Feiner. ABC, Sun 1:30-2 pm
Aluminum Co. of Amer., Fuller & Smith & Ross. CBS, Sun 6:30-7 pm
Amana Refrig., Maury Lee & Marshall. NBC, Th 1:15-30 pm
Fred W. Amend, Henri, Hurst & McDonald. ABC, alt Sat 11:30-12 noon
Amer. Chicle, D F S. DTN, Sun 9-9:30 pm; W 7:30-8 pm
Amer. Cig. & Cig., SSCB. CBS, Tu, Th 7:30-45 pm; NBC, alt F 9-9:30 pm
Amer. Home Pr., Biow. CBS, M-F 12-12:30 pm
Amer. Tobacco, BBDO. CBS, Sun 7:30-8 pm; NBC, alt M 9:30-10:30 pm; Sat 10:30-11 pm
Chas. Antell, TV Adv. DTN, Sun 10-10:30 pm
Armstrong Cork, BBDO. NBC, Tu 9:30-10 pm
Billy Graham, Walter F Bennett. ABC, Sun 10-10:15 pm
Bauer & Black, Burnett. DTN, F 10-10:30 pm
Bayuk Cigar, Ellington. ABC, Sat 9-9:45 pm
Bebrus Watch, Cecil & Presbrey. NBC, Sat 10 min. bet. 9:30-10 pm
Best Foods, Earle Ludgin. CBS, W 1-1:2 pm
Hazel Bishop, Spector. NBC, W 10-10:30 pm
Blatz, Weintraub. CBS, alt Th 8:30-9 pm
Block Drug, Cecil & Presbrey. CBS, Tu 10-10:30 pm; NBC, Th 4:30-45 pm
Borden Co., Doherty, Clifford, Steers & Shenfield. NBC, Th 8:30-9 pm
Boyle-Midway, Bothwell. DTN, Sat 11:05-20 pm
Bristol-Myers, Doherty, Clifford, Steers & Shenfield. CBS, Sun 5:30-10 pm; NBC, alt Sat 10 min. between 9:30-10 pm
Buick, Kudner. NBC, every 4th Tu 8-9 pm
Burton-Dixie, Wesley. ABC, Sun 9-9:30 pm
Campbell Soup, Ward Wheelock. CBS, M W F 2-2:30 pm; NBC, F 9:30-10 pm
Carnation, Erwin Wasey. CBS, M 8-8:30 pm
Carter Prods., SSCB. CBS, alt Th 10:30-11 pm; alt Tu 9-9:30 pm; Bates. CBS, W 11:05-30 am, DTN, S 8:30-9:30 pm, F 10:30-11 pm
Chesebrough, Cecil & Presbrey. NBC, F 10:45-11 pm
Chevrolet Motor, Campbell-Ewald. NBC, Tu, Th 7:30-45 pm
Coca-Cola, D'Arcy. NBC, W, F 7:30-45 pm
Colgate, Ted Bates. CBS, M, W, F 11:30-12 noon; W 8:30-9 pm, M, W, F 4:30-5 pm; Sherman & Marquette. CBS, F 10-10:30 pm; NBC, Sun 8-9 pm; Bates. NBC, Tu 9:45-10 pm
Consolidated Cosmetics, Frank E. Dodgan. CBS, M, Th 10-10:15 am, all days
Continental Bkg., Bates. NBC, W 7:30-8 pm
Crosley, B&B. NBC, alt M 8-8:30 pm
Helene Curtis, R&R. DTN, F 10:30-11 pm
Derby Foods, Needham, Louis & Brorby. ABC, alt Sat 11:30-12 noon
DeSoto Motor, BBDO. NBC, Th 8-8:30 pm
Doeskin Prods., Grey. NBC, Tu 4-4:15 pm

THURSDAY

FRIDAY

SATURDAY

	Ding Dong School Wed. Participating JWT $90 Prologue to the Future NY L			Wheel of Fortune NY L $2675	No network programing all wk	Ding Dong School General Mills cereals new (4-5) L 1 only Tatham-Laird $985 Prologue to the Future NY L	No network programing Lash of the West NY L Rootie Kazootie Participating NY L Franklin Bruck $3500	No network programing	No network programing all wk	No network programing
	Ask Washington Wed. L Mrs USA NY L			There's One in Every Family Hy L $355 Strike It Rich m.w.f Esty		Ask Washington Wed. L Mrs USA NY L	Space Patrol Participating chex L Gardner $4500 Sky King Participating NY alt wks F NL&B $22,000 Hail the Champ Mineral nuggets NY alt wks F HH&M $11,000	There's One in Every Family NY L 5 min partic $355 Rod Brown of the Rocket Rangers NY L $7500	Happy's Party Parish L Kids & Company Int'l Shoe Co ped goose shoes 23NY L D'Arcy $2,500	No network programing
	Bride & Groom General Mills DFS, K-R Love of Life Blow Search for Tom'w P&G Blow Guiding Light P&G Compton			Bride & Groom General Mills DFS, K-R Love of Life Blow Search for Tom'w P&G Blow Guiding Light P&G Compton				The Big Top National Dairy Prods sealtest ice cream, seal test dairy prods 51Phila L Ayer $14,000		
	Garry Moore RW&C C&H $2038			Garry Moore Kellogg Co NY L LB $2038				Meet Me at the Zoo Phila L $4025 No network programing		
	Fuller & Smith & Ross Art Linkletter Ayer Leo Burnett			Double or Noth'g Campbell Soup Ward Wheelock Art Linkletter Green Giant Co canned peas corn 28Hy tu.f L LB Kellogg all pr 28Hy tu.f L LB $4000						
	Big Payoff NY L Action in the Afternoon Phila L	Paul Dixon Show Part. L $376.76	Break the Bank NY L Welcome Trav'lrs P&G DFS		Big Payoff Colgate Esty Action in the Afternoon Phila L	Paul Dixon Show 10 pm L (Participating segments available) 10 pm $376.76	Break the Bank NY L Welcome Trav'lrs Kellogg Co Geyer P&G Blow $1200			
			Kate Smith P&G DFS ML&M Bates SSCB $4560				Kate Smith Glidden Co NY L segment Meldrum & Fewsmith $3500			Top Stake Horse Races Gillette Safety Razor Co 60NY L Maxon $35,000 No network programing
			Hawkins Falls L Gabby Hayes Howdy Doody Leo Burnett Bates				Hawkins Falls L Gabby Hayes Quaker Oats S&M Howdy Doody HH&M DCSS $1000			



In Detroit, America's 5th Market, this is the proved "success formula":

Take the overwhelming popularity and community acceptance of radio station WWJ. . . . plus the prestige and network programming of its NBC affiliation. Add the ¾-million Auto Radios, and the 1½-million Home Radios in the primary listening area.

A multitude of successful advertisers, during the past 32 years, have followed this formula for doing BIG business in a market with the largest income per family of any major market in the U.S.A.

Through WWJ, you reach more of those families in the middle income group and above, than other Detroit stations do . . . for *less* than the average cost-per-thousand-listeners for radio time in Detroit.

The time to sell Detroit is now . . .
the time to buy is . . .

WWJ AM-FM

Associate Television Station WWJ-TV

AM—950 KILOCYCLES—5000 WATTS
FM CHANNEL 246—97.1 MEGACYCLES

WORLD'S FIRST RADIO STATION. *Owned and Operated by* THE DETROIT NEWS • *National Representatives:* THE GEORGE P. HOLLINGBERY CO.



LOOK!
No Fence

Around KOA's Million Square Miles of Range

NIELSEN REPORTS **PROVE** 10 to 100% of all radio families in 302 Counties in 12 states listen regularly to KOA.

But this is only part of the story, because "you can't fence KOA in!" These figures do not include KOA's Bonus Coverage!

Bonus Coverage

KOA is the best Outdoor Advertising Medium in the West! With appeal that's alive wherever you drive!...In more locations than you could afford to buy.

KOA is a favorite with as many as 9% of the radio families in thousands of counties in over 34 states (plus Canada and Mexico) who respond by mail!

The unfenced KOA range is the home of millions of buyers with billions of dollars in their jeans...millions of buyers who are BEYOND TV HORIZONS.

The most positive way... the most economical way to reach this rich market is through programs, spots and participations on KOA...the radio station which...

Covers the West...Best!

Write for KOA's **The Western Market,** Nielsen Coverage Issue.

KOA
DENVER
850 Kilocycles...50,000 Watts
1625 California Street
National Sales Representatives
EDWARD PETRY & CO.
New York • Chicago • Detroit
San Francisco • Los Angeles • St. Louis • Dallas

CASTRO ON THE AIR

Continued from page 93

orable—Castro's is a catchy jingle always sung to mandolin accompaniment. Also, Castro's policy is to use a strong radio personality whenever possible to give his sales pitch.

3. *Newspapers*: Use newspapers for direct merchandising, showing the full scope of your line.

Castro's entry into TV virtually coincided with the medium's coming of age. He began using TV in 1948 when there were but 30,000 sets in the New York area, compared with today's 3,400,000. Bernard Karlen, then a free-lance creative man, approached Castro with ideas for a TV campaign. With the Castro account in hand, Karlen then set up his own advertising agency, Newton Advertising.

Castro got the idea for a film commercial the firm has been using ever since 1948 when he saw Bernadette, his five-year-old daughter, trot into the living room and open the living room sofa unaided. It hit him immediately: Show Bernadette in the film actually opening a Castro Convertible. Copy theme: "So easy to operate, even a child can open it."

This 60-second film was shown once weekly starting July 1948, then gradually, as Castro saw the results of the demonstration, the schedule was increased. Today the film runs about nine times a week over WABD, WOR-TV, WJZ-TV, WNBT, and WCBS-TV. About two years ago, Castro ran this English-language commercial near an Italian film program on WOR-TV. However, the audience research proved that this same group of viewers was being reached by the regular English program adjacencies. Other than this instance, however, Castro never has dropped a time slot.

Television actually put Castro on the map, although the time was particularly opportune for a Castro campaign. Various factors not connected with advertising helped toward his growth: (1) The housing shortage in the late Forties was as acute as ever, hence the trend towards smaller, compacter apartments in the metropolitan area. (2) The market for convertible sofas was wide open. Though they'd been available in some form since the Twenties, they were little known to the public. (3) Castro was among the first designer-manufacturers to develop a convertible which filled both the need for comfortable sleeping at night, and



CLEVELAND'S
Chief
STATION
WJW
5,000 WATTS—850 K.C.
BASIC ABC NETWORK
REPRESENTED
BY
H-R REPRESENTATIVES

BEST!...
LOUISIANA PURCHASE
—SINCE 1803

WMRY, New Orleans' Negro Market Station

Based on latest morning Pulse and published announcement rates, you pay less, far less, per percentage of listeners, with WMRY.

STATION	% OF LISTENERS	COST PER % LISTENERS
WMRY (Ind)	**12**	**44c**
Station A (Net)	28	$1.07
" B "	12	$1.17
" C "	11	$0.65
" D "	10	$1.50
" E (Ind)	6	$0.88
" F "	4	$1.40
" G "	4	$1.05
" H "	3	$1.63
" I "	5	$1.06

600KC "THE SEPIA STATION"
WMRY
NEW ORLEANS, LA.
Gill-Perna, Inc.—Nat'l Rep.

THE 17 TH STATE*
Traveler



"Everyday people and places—they're news" is the philosophy behind the WGY Traveler's program. Wandering over the highways and byways of WGY-Land, Enoch Squires encounters many interesting people and places. A veteran radio and newspaper man, Enoch is the kind of a fellow who has a knack at ferreting out stories from complete strangers. And with the rich historical and legendary character of the WGY area (from the Hudson River Valley to the Canadian border and from mid-New England to Central New York) he's having a field day in gathering human interest material for his 15-minute program on Station WGY at 2:45 p.m. every weekday. Some of his material is fact and some of it is legend, but Enoch Squires has become very real to the people of the 17th State.

An intensive promotional campaign for this new program has made "The WGY Traveler" a household word in Eastern Upstate New York and Western New England. See your Henry I. Christal representative for choice spots on this unique program.



Wherever the story is, Enoch Squires will find it. Walking through fields, visiting general stores, or just knocking on strange doors are the WGY Traveler's techniques. And they work because the WGY audience is richly rewarded with the little known facts about the everyday people and places in the WGY community. The WGY Traveler is a home-spun show which has taken the 17th State by storm.

The WGY area is so named because its retail sales is exceeded by only 16 states.

WGY *50,000 watts Studios in Schenectady, New York.*

A GENERAL ELECTRIC STATION

Represented by Henry I. Christal Company, New York • Chicago • San Francisco

was a handsome piece of furniture during the day. However, the little girl opening up a Castro sofa by herself in his television commercial probably contributed more than anything else toward making Castro a household word in the New York area, Castro believes.

This year Castro plans to produce a new version of the commercial using Bernadette's five-year-old brother in her original role. This film, as was the first, will be shot in Castro's own living room.

Castro's approach to radio is no less original than his TV campaign. His radio announcements, preceded by a catchy jingle sung to mandolin accompaniment, are heard some 20 times a week over New York stations WNBC, WCBS, and WMCA. Neither Castro nor his agency has a rigid policy on the length of time over which a particular jingle is useful. As Bernard Karlen puts it: "We change the jingle whenever we get a good idea for a new one. And often we run two or three jingles simultaneously over different stations or at different times."

These jingles do have two things in common: (1) They're easy to remember because of their rhyme; (2) they're accompanied by Italian folk music, peppy and melodic, played upon a mandolin in Neapolitan style, and therefore with a fresh appeal to the majority of radio listeners.

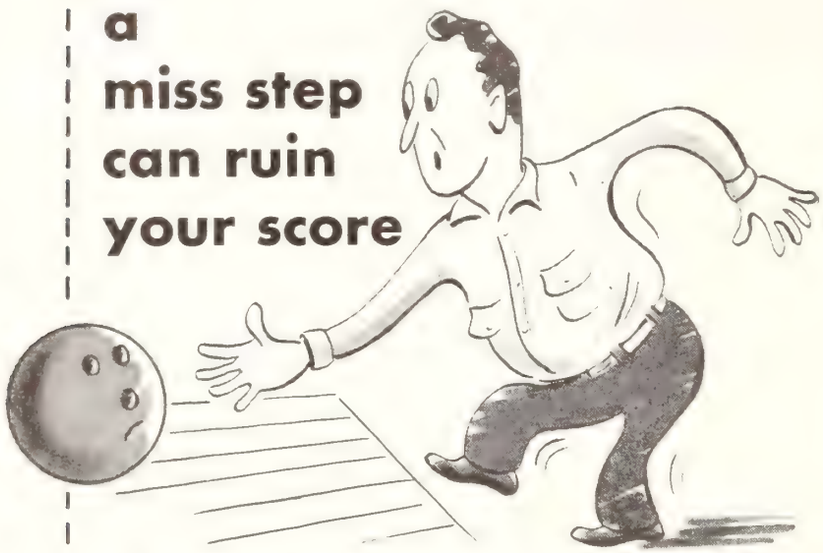
Here's one type of lead-in to a Castro radio commercial, although it's difficult to call it typical, because there have been so many over the past four years during his use of the medium:

There was an old woman who lived in a shoe,
She had so many children she didn't know what to do.
Every evening at bedtime she'd sit alone and weep.
There were beds for her children—but no place for her to sleep.

From this poem pointing out a need for a comfortable bed, the copy leads into a hard sell of Castro's Convertibles. Copy stress is on comfort, convenience, brand name, and economy.

The jingles themselves are the result of agency-client effort. Sometimes Castro himself writes the jingles, sometimes they originate in the Newton Agency. When they're done in the agency, the jingles are a team effort. Involved are a composer-folk singer who arranges and records the ditty, as well as the two Karlen brothers, who operate the Newton Agency together.

a miss step can ruin your score



for a perfect score every time it's WHOO
ORLANDO, FLORIDA

A step in the wrong direction can ruin your sales results in any market. But you'll click when you choose WHOO in Orlando, Florida. Local people in the know choose WHOO to carry their sales messages. You, too, will be able to sit back and watch the Sales Chart.



★ RADIO
★ TV
★ NEWSPAPER

National Representative
Avery-Knodel, Inc.

EDWARD LAMB Enterprise

New York Office—Hotel Barclay—Home Office—500 Security Bldg., Toledo, Ohio

THE
QUAD-CITIES
No. 1 Radio Station
WHBF
joins the nation's
No. 1 Radio Network
CBS
Effective July 1, 1953



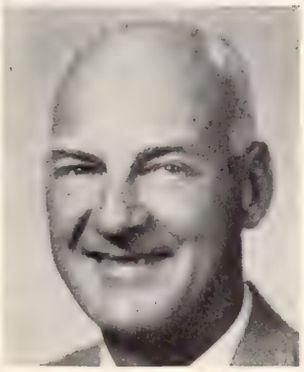
Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

AP NEWS = Rising Sales Curves!

"Sales Increased 50% Through Sponsorship Of AP News"

". . . that's the record scored by Schreiber & Miller Furniture Co.," says James W. Bradner, Jr., Owner-Manager of KGBC, Galveston, Texas. "Other sponsors report sales increases ranging from 11% up to 700%."

Of the sales increase at Schreiber & Miller, Jack Miller says: "A case in point was a promotion of General Electric Wringer Washers. We advertised them only on our three Sunday newscasts — nowhere else. By noon Monday, we sold out our entire stock of 21 washers at $119.95 each. During the three years we have sponsored KGBC-AP News we have won every G.E. district sales contest. And last year we were named one of the top ten dealers in the nation."



James W. Bradner, Jr.
Owner-Manager, KGBC.
Galveston, Texas

"30% Of Our Revenue Comes From AP News"

". . . and 90% of our AP news sponsors have been with us for more than three years," says C. C. Thompson, General Manager of KSOK, Arkansas City, Kansas.

"If a sponsor of another type of program cannot see direct results, we sell him an AP newscast or news participation . . . that usually does it.

"News on Parade, a 30-minute roundup, is sold on a participation basis and has a waiting list that has had no openings during the past two years.

"I contacted Bridges Style Shop, which is now in its third year of co-sponsorship of News on Parade. Mrs. Lydia Bridges, owner, told me that News on Parade has done a consistently fine job for my firm the past three years. Just this month one announcement on this AP newscast brought out one of the largest crowds she ever had to an after-Easter sale."



S. C. Thompson
General Manager, KSOK,
Arkansas City, Kansas

For full information on how you can put Associated Press news to work for you and your sponsors, contact your AP Field Representative or write

RADIO DIVISION
THE ASSOCIATED PRESS
50 Rockefeller Plaza, New York 20, N. Y.

Hundreds of the country's finest stations announce with pride,

"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

WDBJ TOTAL WEEKLY AUDIENCE-SAMS 1952

Day 110,861 Night 92,186
and 3-or-more days and nights
Day 92,885 Night 67,743

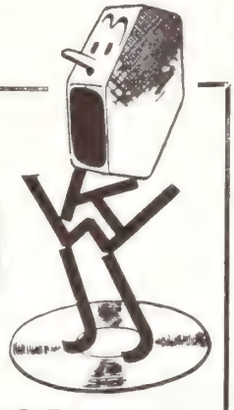
WDBJ's weekly SAMS-1952 daytime audience is 124% greater than the second stations; and for 3-or-more days, 192% greater. WDBJ's night-time audience is 94% greater, and for 3-or-more nights weekly, 125% greater.

WDBJ's rates average less than 20% more than the second stations.

Compare . . . then call . . . Free & Peters, Inc.!

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*





KWJJ
is for the
"Careful Buyer"

The buyer who must make every advertising dollar do double duty—the local advertiser who knows the Portland market best—they are the steady customers of KWJJ. They have found that this powerful independent brings more sales per dollar spent because KWJJ brings local people the kind of local programming they want to hear.

One spot schedule will convince you

KWJJ

Studio and Offices
1011 S.W. 6th Ave., Portland 4, Oregon
WEED & COMPANY

At the crossroads of U.S. 93 and 10 to Glacier and Yellowstone National Parks, Sun Valley, Flathead Lake, Blackfoot Dude Ranches, tap this Tourist Mecca by using

The Art Mosby Stations



KGVO • KANA
5000 Watts Night & Day MISSOULA
250 Watts Night & Day ANACONDA BUTTE

MONTANA
THE TREASURE STATE OF THE 48

Representatives:
Gill-Perna, Inc.
N. Y., Chi., L.A., and S.F.

First the composer sings a version of the new jingle, accompanying himself with a guitar. While he's singing, the Karlens take notes, rarely interrupting. For the second run-through, they make their suggestions—a word to be changed here or there because it isn't clear when it's sung, a phrase changed for more direct sales appeal. After anywhere from six to 15 run-throughs, the three men agree that they've got "a good one." It's then typed up for presentation to Bernard Castro who frequently makes further changes.

Best proof of the success of these jingles has been the overwhelming number of write-ins from listeners asking whether they might have copies of the words. These write-ins inspired a promotional idea that is still in the planning stage at the agency. For the opening of the new Hempstead, L. I., store in June, Castro was planning to have some 10,000 records of the recent jingle printed for distribution to the first week's customers. At the moment the plan is floundering on a reef of AFM regulations, with the musicians' union asking a per-record rate that would make the promotion too expensive an undertaking.

Beside the 60-second announcements, Castro also sponsors 10- and 15-minute segments on four d.j. shows, including Skitch Henderson, on WNBC, Jack Sterling, on WCBS, Bill Leonard, on WCBS, and Gallagher and O'Brien, on WMCA. Three of these are morning shows; Skitch Henderson is heard in the late evening, and has long been an effective salesman for Castro.

SPONSOR estimates that Castro spends some $400,000 annually on radio and television. He places his newspaper advertising direct—full-page ads announcing a special sale.

Bernard Castro began designing and manufacturing Castro Convertibles in 1932, selling his line from a small store on New York's 21st Street. For over 20 years, he designed and manufactured the Castro line on the floor above this one store.

Design conscious, Castro now has a line of 60 or more styles, each made in three sizes: love-seat, sectional, and sofa. He carries some 2,000 fabrics in stock for customers to choose from. The price range, considered low by the industry, is $155 to $650 for convertible sofas.

Since he began expanding to other stores, Castro has added other pieces

of furniture as a customer convenience to round out his line.

No other large firm in the New York area, trade sources say, both manufactures and sells its own convertible sofas retail. However, a number of other convertibles compete in this market with Castro. Among the most prominent competitors is Simmons' Hide-A-Bed, with its big national brand name behind it. The Simmons' product usually retails at around $199, and is sold by Simmons to various New York stores.

The Simmons Co. spent some $500,000 nationally for its 1952 network TV advertising, dividing its budget between Hide-A-Bed and Beauty Rest mattresses. During 1952 Simmons was bankrolling a 15-minute segment of the *Kate Smith Show* on NBC TV. This year, the firm sponsors John Daly's *It's News To Me*, CBS TV, 10:30-11:00 p.m. Saturdays, alternating with Jergens. About half of the Simmons commercials are devoted to their convertible furniture.

Sachs Quality Stores, a chain of four furniture stores all within a 50-mile radius of New York City, also have their own brand of convertible sofa to compete with Castro's. The Sachs-O-Matic, retailing from $129 upward, is made by a contractor for Sachs Quality Stores. Sachs considers itself in direct competition with Castro because both firms make their pitches to budget-conscious customers, both sell to the same lower-income groups. Sachs put an intensive push behind the launching of its Sachs-O-Matic last fall, with some 20 to 30 radio and TV announcements a week for two weeks. Since then, the firm's been averaging about one TV announcement a week. Also, the company has just renewed, for the fourth time, its 13-week cycle of *Decorators' Work Shop*, WPIX, 12:30-12:45 p.m.

A big competitor of Castro's on the retail level is Macy's. While this department store does not manufacture its own sofas, it does have its own brand name: Macy's Saybrooke, retailing at $196 in sofa size. Suppliers for both Macy's and Sachs Quality Stores' convertible sofas are Eclipse Sleep Products and the Chesapeake-Siegel-

✓ *"We are especially pleased with the completeness and accuracy of Western Union's reports."*

Use fast Western Union OPINION POLL Service



Western Union's Opinion Research Polls spot-check publications, radio, and television audiences, consumer reactions and brand ratings...obtain opinions and requirements from professional and industrial customers.

Other Western Union Services

- **MARKET SURVEYS**—Fast, efficient way to check consumer attitudes and brand preferences.
- **DISTRIBUTION** — Fast distribution and messenger service.
- **CIRCULATION VERIFICATION**—Checks titles, buying influence and addresses.
- **"OPERATOR 25"**—Enables advertisers to give prospects names of local dealers by telephone—provides missing link between advertiser and consumer.

For further information on any or all these special services, call your local office of **WESTERN UNION**



In Topeka

WREN SELLS 2-WAYS

If you're looking for a tried and true merchandising plan for your product—then don't overlook WREN in Topeka. WREN sells TWO WAYS . . . builds consumer acceptance thru the area's top listening audience . . . makes sure the merchant features your products thru cooperation of its merchandising department headed by Miss Dorothy Paramore.

A Definite Merchandising Program

- ★ **You get guaranteed point-of-purchase advertising and regular station mention direct to the merchant.**
- ★ **Guaranteed Product Displays with regular customer reaction checks by WREN personnel.**
- ★ **Regular report to the account on general product acceptance and store positioning.**
- ★ **Availability of WREN's cooperative program with TOPEKA FOOD DEALERS' ASSOCIATION.**

MORE LISTENERS . . . MORE HOURS . . . THAN ANY OTHER STATION IN TOPEKA!



5000 Watts—ABC **Weed & Co.**

top station

According to the Dr. Forest L. Whan Survey of the Boston Trade and Distribution Area, New England TV families tune *most* to WBZ-TV. Here are the exact figures:

Station "Listened to Most"	Daytime	Nighttime
WBZ-TV	54.8%	52.4%
Station B	32.5%	37.3%
Station C	8.7%	7.1%

.. in an area that's tops in TV interest!

New England women really have eyes for television. So do their men and children! You can be sure of results when you use WBZ-TV to build your sales in a territory that devotes such a sizable slice of every day before the picture tube. Here's how Dr. Whan measures length-of-listenership:

NUMBER OF HOURS AVERAGE PERSON SPENDS WATCHING TV—DAILY (in homes equipped with television)

	Average Woman Over 18	Average Man Over 18
Weekday	3.71 hours	2.62 hours
Saturday	4.14 hours	3.43 hours
Sunday	5.20 hours	4.61 hours

	Average Teen-ager 12-18	Average Child 4-11
Weekday	2.64 hours	2.45 hours
Saturday	4.28 hours	4.66 hours
Sunday	3.97 hours	4.14 hours

With the Whan report at your elbow, you can plan your New England advertising more effectively than ever before. Its 70 fact-filled pages tell you the station and the hour that are best for *your* purposes. If you don't have a copy, get in touch with WBZ-TV or NBC Spot Sales.

WBZ-TV BOSTON channel 4

WESTINGHOUSE RADIO STATIONS Inc

WBZ · WBZA · KYW · KDKA · WOWO · KEX · WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

Land Co., both New York firms, neither of them radio and TV advertisers.

Kroehler's, a Midwestern upholstery house, attempted to snag the New York market with its convertible sofas in 1952, but despite its relatively heavy spot television campaign, was driven out of the area by Castro's consistent effort, trade sources report.

Today topmost in convertible sofa sales for the New York market, Castro has been scouting out locations in other Eastern Seaboard areas for future expansion. Other markets are definitely being considered, but for the moment, at least, these plans are being guarded with a secrecy worthy of the counterspies.

It is safe to bet, however, that when Castro does decide to move his highly successful operation into other Eastern markets, the opening of his new stores will probably be accompanied by a jingle and Neapolitan tune, and potential customers in the new city will see films of little Bernadette or her brother opening up a Castro Convertible with the greatest of ease. ★ ★ ★

MEN, MONEY

(*Continued from page* 10)

Meanwhile, let there be no doubt about color television among advertisers. When it comes, it will be sheer revolution. Color television will give the broadcasters an answer to four-color photoengraving, a great come-on for space salesmen during the past decade and more.

* * *

And when does color television arrive on scene? Educated guessers tell us within anywhere from one to five years. The system successfully demonstrated at RCA's plant presumably meets previous criticisms.

* * *

Will color add to studio production costs? These are already disturbingly high in black-and-white telecasting. The technicians' answer: "No."

* * *

Color will undoubtedly bring technical changes. The greatest of these, for the business man, will center on the redesigning of packages so that color, shape, and trademark wording will show to maximum best advantage over the air as well as on the shelves of retail stores. ★ ★ ★



WBRY Steps Up Sales in Waterbury

It Should! Waterbury's industries—such as the Keds Footwear division of the U.S. Rubber Company—keep its economic life in healthy balance—good incomes for over 50,000 persons, good spending and good living for everybody. Retail sales last year for the Waterbury market totalled $134,252,000.

You'll never have flat-footed sales reports from Waterbury once you get in stride with powerful WBRY. What's the best time? ANY time is GOOD time on WBRY! Pulse shows WBRY FIRST *by far* in 44 of 48 daytime quarter hours. Summertime and all times, you can step up your sales in the rich Waterbury market. Just rely on WBRY—CBS in Waterbury.

Ask AVERY KNODEL for the WBRY story

ANY time is **GOOD** time on **WBRY**

WBRY
WATERBURY, CONN.

WATERBURY, CONN. **CBS** 5000 WATTS

On the beach
—or in the car
listeners dial
WGAR...

HIGHWAYS

81% of all cars in Northern Ohio have radios, 75% in use and 35% tuned to WGAR at any given hour. Drive your sales message home!



COTTAGES

Along Lake Erie are more than 15,000 summer homes. They listen most to WGAR, the 2-to-1 choice in this area.



MOTELS

Nearly 1500 motels and tourist hotels serve Ohio's summer residents. Transient dialers also stop at WGAR for top CBS and local shows.



TRAILERS

Listeners follow the WGAR trail in 750 trailer camps. It keeps them in touch with the world and gives them worlds of entertainment.



RESORTS

Listeners in more than 100 vacationlands in Northern Ohio resort to WGAR, as do smart advertisers who want to reach prospects year round.



WGAR
THE SPOT FOR SPOT RADIO
Cleveland
50,000 watts
CBS
Eastern Office: at
655 Fifth Ave., N.Y.C.
Represented by The Henry I. Christal Co.
In Canada by Radio Time Sales, Ltd., Toronto

AMANA FREEZERS

(*Continued from page* 32)

promotes food supplies as well as freezers. If the food plan is not up to Amana's high standards, the campaign is not approved for a co-op budget. If it is *really* wild in its claims, Amana will cancel the dealer's franchise.

Commercial policy: Although a sizable number of Amana dealers are handling both freezers and food, the commercial copy on the two network shows steers clear of food plans. "The trend today is away from food plans and toward the selling of freezers like ordinary appliances," Bergman explains, "and the day of the appliance dealer who's also in the food business is drawing to an end. The majority of Amana dealers right now are selling Amana freezers without any food tie-ins."

However, the day of straight brand selling of freezers has not yet been reached, as ML&M agency executives point out. Women must still be sold on the freezer concept, how a freezer will economize for them, in addition to being sold on the straight merits of a particular brand.

In the radio commercials of *People Are Funny*, this double-barreled approach is carried out, typically, as follows:

"Let's turn from fun to fact for a moment. Amana Food Freezers are by far the best made, but what makes a freezer best? First, a freezer must freeze foods quickly, because fast freezing allows the foods to retain all their natural taste, vitamins and nutritional goodness. And the Amana freezes foods more than twice as fast as the next best brand tested. . .and *every* leading brand was included in these impartial tests. Second, a freezer must maintain an 'even-zero' temperature because variations in temperature cause the foods to contract and expand, and this changes their structure and their taste.

"In the Amana, every shelf is a prime freezing surface, and there are prime freezing surfaces in the top and in the bottom too. . .positive assurance of even zero temperatures throughout the freezer. And third, a freezer should be economical to operate, and the Amana froze foods at less cost than any other freezer tested. And fourth, when you buy a freezer, be sure that its advertised and rated size is actual storage capacity.

Just the ticket for
SUMMER SELLING
in Northern Ohio
...WGAR

Our listeners take vacations . . .
but no vacation from listening!

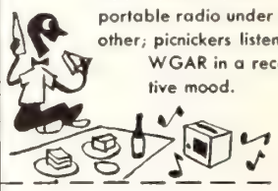
FISHING

Lake Erie and the inland lakes abound with fish and portable radios—catching the best CBS and local programs on WGAR.



PICNICS

Food under one arm, portable radio under the other; picnickers listen to WGAR in a receptive mood.



CONVENTIONS



Visitors will bring $15 million extra spending in 1953 to Northern Ohio . . . where listening to WGAR is a conventional habit.

HOME JOBS



Stay-at-homes listen while they work or play. This Northern Ohio market is served best by WGAR!

WGAR
THE SPOT FOR SPOT RADIO
Cleveland
50,000 watts
CBS
Eastern Office: at
655 Fifth Ave., N.Y.C.
Represented by The Henry I. Christal Co.
In Canada by Radio Time Sales, Ltd., Toronto

"In the Amana, every cubic foot of size is available for storing foods. . . no tubes, grates or bars fill the space you purchased to keep food in. Well . . .that's it. . .the simple story of Amana superiority . . . freezes foods faster and at less cost . . . maintains even zero temperatures throughout the freezer . . . gives you full storage capacity. Your dealer will be happy to show you all the results of the independent tests that prove Amana best. Why not drop in tomorrow and see for yourself. And remember, the freezer guaranteed to out-perform all others is Amana, backed by a century-old tradition of fine craftsmanship."

Television commercials in the *Kate Smith* program are done by live demonstrations of the Amana freezer backed up with a running commentary by Kate herself. More or less, they are demonstration versions of the radio commercials, and stick pretty close to the same two points: (1) Freezers do a wonderful job for the busy housewife, and (2) the best freezer is the Amana.

Here's a typical recent commercial from the Kate Smith show:

Announcer Ray Morgan takes two steaks and shows them to the TV cameras. The demonstration goes hand in hand with the dialogue.

"Here are two steaks . . . same size . . . same quality. This one was placed in the Amana just three hours ago . . . and this one was placed in an ordinary freezer at the same time. Notice how it's still soft . . . the surface is only beginning to freeze. The Amana steak is frozen solid!

"Now, food must be fast frozen to retain all its original flavor and vitamins. Here's how the Amana does this fastest. . ."

What followed was generally similar to the selling points stressed in the *People Are Funny* radio copy. Viewer attention was called to the construction of Amana freezers, and housewives were invited to "ask your dealer to show you the freezer that is guaranteed to out perform all others . . . Amana."

Dealer tie-ins: Although Amana is a relative newcomer to national-level air advertising, the company and its agency have an extensive radio and TV background gained through several years of dealer co-op broadcasting. One of the first things Amana learned was that radio and TV work best when there is strong point-of-sale identification between programs and dealers.

Accordingly, Amana goes to considerable lengths to provide its 7,000 dealers with extensive promotional material to tie-in with *People Are Funny* and *Kate Smith.* To prepare for the 19 May start of the *People* show, for instance, Amana has sent dealers a complete promotional kit containing everything from recorded promotion announcements by Art Linkletter to window stickers and counter cards.

Similarly, Amana supplies distributors in video areas with plenty of promotional aids geared to *Kate Smith.*

This steady stream of promotional mailings, kits, and flyers serves two important purposes for Amana:

1. It keeps dealer and distributor enthusiasm at a high level, since the men who sell freezers to the public know that Amana is doing its share with heavy advertising campaigns.

2. It adds to the combined punch of radio and TV by relating national-level programing to the dealer. As agencyman Bergman puts it, "our products become identified with people that the public likes and trusts." ★ ★ ★

RATING PROJECTION

(Continued from page 37)

be used for more than just rough comparison of one station with another, which is all they logically should be used for. They're also going to be ferreted out—unscientific as this is—for inter-media comparison, and if you're using a yardstick which *has* to make radio look higher cost than it is—watch out. The newspaper boys will be selling someone at the client's organization to quit spot radio.

So Marschalk and Pratt and the Station Representatives Association, each working independently, sought to lick this problem.

Here are some simple figures to illustrate what they were up against.

Suppose you had a station in which the home county had 100,000 radio homes all told. Suppose further that NCS found 50% of the homes in that country, or 50,000 homes, reported listening once or more weekly to that station in the daytime.

If you were interested in a daytime program with a rating of 5.0, how would you project it to get the number of homes it reaches? Simple. You'd take 5% of the 100,000 because, by definition, a rating is a percentage of *all the radio homes* in the sample area. That would give you 5,000 homes.

You would *not take* 5% of the 50,000 homes. That would give you only 2,500 homes, shortchanging the station by 2,500 homes.

Yet this is exactly what you're doing if you apply the 5% rating to NCS total audience figures for outside- and inside-the-home county. You're projecting a rating based on percentage of all radio homes against a base which consists of less than all the homes. Or



Every summer day there are 602,000 or more visitors in our primary coverage area

Easy Listenin'!

Have you seen the new "Pulse of Boston Area" survey? WHDH is first again with a completely projectable rating to 1,423,500 radio homes. Ask your Blair man for the story!

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

17th Semi-Annual Edition
Now in the Works . . .



. . . Advertising forms close June 15

Reserve space now in the July 15 *TV Factbook* and reach just about every major executive in all branches of TV-Radio and Electronics.

phone, wire or write

Television Digest
with Electronics Reports
WYATT BUILDING, WASHINGTON 5, D. C.

to put it another way, you're projecting a rating against a rating.

What SRA may recommend instead, and what Marschalk and Pratt is doing, is to use a method that corrects this error.

Here's how the correction works. In the example above 5% of 100,000 homes were found to be listening to a program. But because NCS found that station had a weekly audience of 50,000-only in that home county we know that those 5,000 listeners must in general have been confined to the 50.000. Now 5,000 listeners is 10% of 50,000. In other words, if you're going to project any rating at all, the one to use, says SRA, is the corrected rating in the home county among the NCS audience—the 10%.

This "corrected" rating is then applied to the total NCS weekly audience for all counties covered by the station.

Dan Denenholz, research and promotion director of The Katz Agency and a member of the SRA committee which is considering this method, was a leader in working it out. He told SPONSOR: "No method of projecting a rating produced in a limited area to a broader area is correct. We are however faced with the practicalities of a situation. Ratings *are* being projected with one formula or another despite all the warnings of the pitfalls. This formula, of course, has its weaknesses in that among other things it assumes that a station's circulation as reported by SAM or NCS will have the same listening patterns in the outside areas as in the rating area. While there is no denying this fact, we believe it is not too far fetched an assumption in that we are dealing with a station's *identified circulation* to begin with. Despite this weakness, however, this formula comes closer to reality than any other method currently being used. In other words it is the least bad of the methods we now know about."

Other members of the committee are: Ward Dorrell, of John Blair, chairman; Lou Moore of Robert Meeker; Jones Scovern of Free & Peters; Russ Walker of John E. Pearson.

S. N. Giellerup, Marschalk and Pratt vice president had this favorable comment: "It seems no more than consistent to figure the home county rating against home county potential (weekly circulation) because when the local accomplishment is projected it is projected against the station's potential (total weekly circulation)."

One timebuyer in another major New York agency, asked by SPONSOR for a reaction to the method, pointed out: "You certainly aren't inflating the audience when you use that type of 'correction.' We know that usually the degree to which people listen to radio is more intense outside the city limits than it is inside, especially in TV markets."

A. C. Nielsen was exposed to the correction method when he attended a meeting of the SRA committee on coverage services. He said that he and his organization were aware of the problem in projecting ratings and were now working actively to solve it. Apparently, Nielsen is developing a method of correcting ratings which goes beyond the SRA technique. Nielsen hopes thereby to solve the problem for the industry. The reaction of A. C. Nielsen to SRA's method, meanwhile, seems not unfavorable.

Kenneth H. Baker, president of SAM, was asked for his comments by SPONSOR. He warned that any use of coverage data in projecting ratings was wrong and harmful to radio. Inevitably, he felt, this data would be taken up by the printed media and used to slap radio in the face. The problem, as he put it, was one of teaching the printed media not to compare cost-per-1,000 copies of a publication with cost-per-1,000 listeners. Until they start using cost-per1,000 actual readers, he thought, radio was foolish to provide them with a cost-per-1,000 listeners figure that could be used against it.

Said Baker: "There must be a thick stone wall down through the middle of those agencies who let their space buyers figure in terms of homes reached and their timebuyers in terms of listeners.

"Use ratings for determining where the valuable adjacencies are and, when they are combined with audience composition data, for determining the best time and place to reach a particular audience. *But keep the ratings out of the calculating machines.*

"This, I know, is whistling against thunder, but the thunder may go away."

In addition to the "corrected" method of using total audience in projecting ratings described above, SRA has come up with a simplified technique of handling the arithmetic.

This technique is a real time saver. What SRA suggests is that the buyer using its method first calculate for each station a standard correction for its total daytime or nighttime audience. This corrected total audience figure can then be used directly with a rating and kept for use each time the buyer is figuring costs for that station.

Go back to the case of the station with 100,000 radio homes in the home county. Let's say that the total weekly



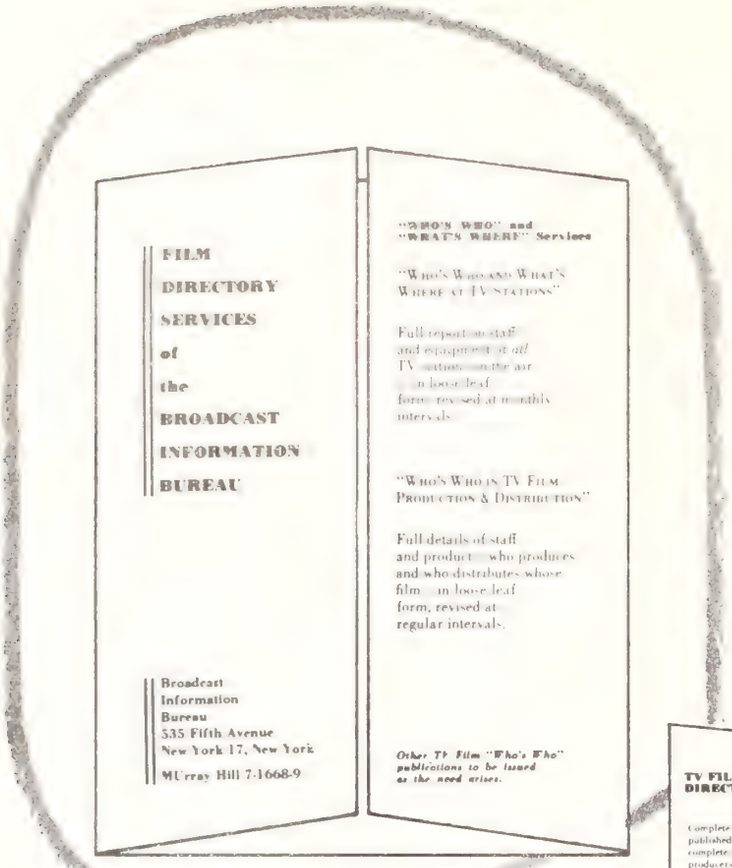
For complete "at home" and "out-of-home" ratings see "The Pulse of WHDH Area"

Away We Go . . . .!

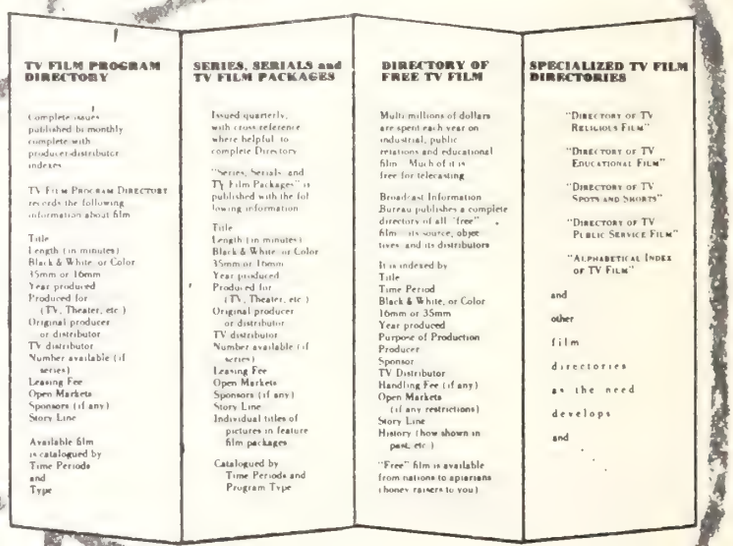
People on the move listen to radio . . . and people in WHDH's area listen to . . . of course — WHDH! Take advantage of this huge "out-of-home" market and add it to your "at home" buy!

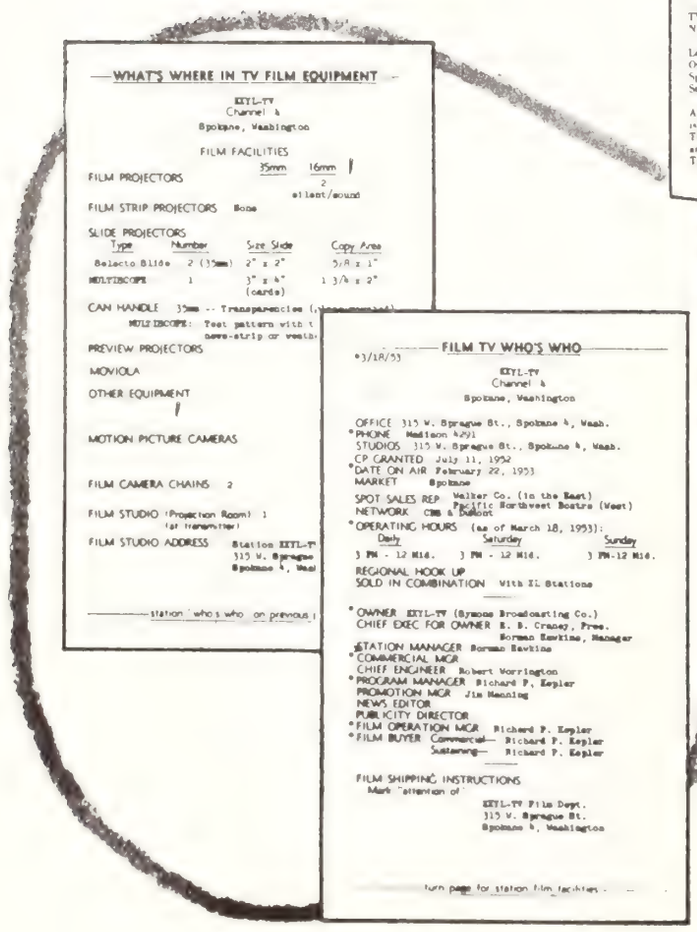
WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY



THE ONLY EXCLUSIVE TV FILM DIRECTORY SERVICE





The Broadcast Information Bureau's TV Film Program Directory services keep the industry on the ball . . . report in detail *all* film availabilities and the personnel & equipment at stations as well.
Individual issues at $15.00 each,*
Annual subscription (12 issues) $100.
Free Fanfold on the services, for the asking as well as sample directory pages.
*"Who's Who" at $25.00

BROADCAST INFORMATION BUREAU
535 Fifth Avenue, N. Y. 17, N. Y.

audience of that station in its whole coverage area is 600,000. You know from the previously worked out corrected rating of 10% that a program with an actual rating of 5% would reach, then, 60,000 homes all told (10% of 600,000) in that station's total coverage area.

But you had to do two pieces of calculation to get that figure: (1) find the corrected rating; (2) apply it to total homes. The simpler way to do it would be to realize that there is always a constant in the correction being made. You are always working with the relationship between 50,000 NCS homes in the county and the 100,000 radio homes. You can make a simple proportion equation out of this in which 50,000 NCS homes is to 100,000 homes as 600,000 total NCS homes is to X.

$$\frac{50{,}000}{100{,}000} = \frac{600{,}000}{X}$$

The answer to the equation, of course, is that X is 1,200,000 homes.

The 1,200,000 homes becomes your corrected base for projecting ratings which then themselves do not have to be corrected. You simply apply 5% to 1,200,000 homes, get 60,000 homes for your answer just as you did by applying 10% to the uncorrected total homes figures of 600,000.

An even shorter way to arrive at the same result is by dividing the total weekly audience (SAM or NCS) by the weekly percent penetration in the rating area. This will give the same base for projecting ratings. (The percent penetration is printed on reports of both services.)

When using this method with NCS, the "four-weekly cumulative" audience can be substituted for "weekly" audience. The rating area must be determined from the specific rating report used. It may be the home city, home county, or a group of counties.

Ken Baker, SAM president, pointed out that the projection method can be applied to any selected group of counties, that it did not have to apply to a station's entire coverage. He was not, however, in favor of use of this or any other projection method.

Joe Knap, media director of the Wesley Associates, worked out a similar method of correcting a station's total audience figures when he bought early-morning time a few weeks ago for the agency's Shulton account (Old Spice men's toiletries). He used different arithmetic but arrived at a similar result.

He pointed out that this method inevitably penalizes farm stations. "Pulse and Hooper," he said, "do not reflect this listening. Therefore when you use performance in the home counties as your index for the rest of the station area, it's rough on the farm audience. But in the case of Shulton we were seeking an urban audience only so this fault of the method was no problem. It could be quite serious for an account which wants rural audience as well. This is just one more indication that no formula should replace intelligent judgment of all factors."

One other difficulty with the method was pointed out by Ward Dorrell, veteran researchmen who was a Hooper vice president, is now with Blair and heads the SRA committee on coverage services. Said Dorrell:

"This method assumes that the NCS and SAM figures are uniform through the day, which we know can't be true. The method would be better if NCS and SAM took their measurements for two-hour segments instead of for daytime and nighttime. But we know it would be too expensive to do that, so you're back to the fact that a compromise has to be made. I feel this is a satisfactory compromise in most cases."

Dorrell said that he had checked the method against figures for some of the Blair stations which had bought special area rating studies, including their outside counties. He found the weakness mentioned by Joe Knap—the method underestimates farm audience. But results for programing with uniform acceptance, he felt, were good. And most programs, he pointed out, are designed to have uniform acceptance. *Breakfast Club*, for example, was only 11% off the projected figure when checked against the *actual* figure for a city station with strong farm coverage.

Dorrell summed it up this way: "This method still doesn't give radio full credit, but at least it will give agencies a closer feeling of cost-per-1,000 than they have had."

Why is it that radio reps or buyers never used this method widely in the past? Cam Higgens, timebuyer at Marschalk and Pratt, put it this way to SPONSOR: "Radio never had to worry about trying to count every set. The medium had circulation to spare. So even though a lot of people groused about using 50% coverage of a county as a cut-off with BMB No. 2, few people got around to doing anything about it. Radio still looked good in comparison with other media even when it was giving away audience. But now, with TV cutting into the audience, reps and buyers are becoming more conscious of the need to count audience carefully. If they don't make a careful count, the picture gets distorted in

(*Please turn to page* 119)



Ask Your Blair Man About the New "Pulse of WHDH Area"!

602,496 More!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY



Seattle-Tacoma

. . . . plus!

with KTNT-TV

(soon to increase to 125,000 watts to give even greater coverage)

This is the **SEA-TAC** area coverage:

Seattle (corporate limits)	467,591
Tacoma (corporate limits)	143,673
Balance, King County	300,809
Balance, Pierce County	150,027
SEA-TAC AREA	1,062,100

This is the **PLUS:**

Thurston County (Olympia)	46,200
Kitsap County (Bremerton)	79,300
Snohomish County (Everett)	115,500
Mason County (Shelton)	15,600
PLUS AREA	256,600
TOTAL— SEA-TAC and PLUS AREA	**1,318,700**

KTNT-TV AREA IS VIBRANT, PROSPEROUS, GROWING

The Puget Sound Country is growing . . . it is populated with people able to buy (net effective buying income, $5162 per family; well above national average). As of March 15th, there were 243,000 television sets in the 418,100-family area . . . and set sales continue good.

Write or wire for the complete KTNT-TV story.

KTNT-TV

CHANNEL 11

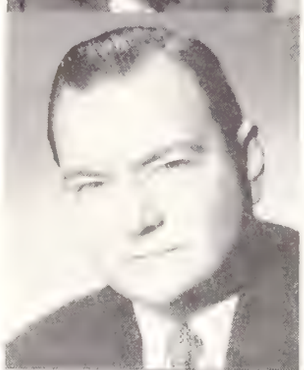
Affiliated with CBS and DuMont Television Networks
Transmitter strategically located at Tacoma, Washington, in Middle Puget Sound

Represented nationally by WEED TELEVISION
Represented in Pacific Northwest by ART MOORE & SON Seattle and Portland.

Newsmakers in advertising



James C. Douglass, *formerly radio-TV director at Erwin, Wasey & Co., has been signed for a similar position at Ted Bates & Co. Bates partner, Tom Harrington, told* SPONSOR: *"The accelerated pace of TV activities by our clients made it necessary for us to get a top-notch man to handle East Coast TV activities as Austin Peterson does for us on the West Coast. With the agency taking over supervision of* Colgate Comedy Hour, *a new Viceroy show, and other things, Jim will be plenty busy."*



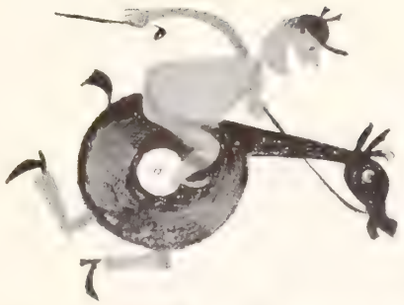
William H. Hylan, *v.p. in charge of CBS TV Network Sales, announced the signing of $8,750,000 in new billings for the month of April. Of this total, $4,750,000 was pacted in one week and covers the contracts signed by Prudential Insurance, Chrysler Motors, General Electric, and Purex Corp. Hylan says, "CBS TV is far in front of all other networks in the matter of sponsored time, with an advantage of 28% over its closest competitor. We plan to stay on top."*



James M. Cecil, *president, Cecil & Presbrey, Inc., stated the case for diversification of accounts in agencies at a meeting of the League of Advertising Agencies. He said: "The major advantage of non-specialization is the fact that experience in one field fertilizes one's knowledge and comprehension of another field. . . . First-class creative people have a genuine need for variety in their work. Specialization eventually bores them and it shows in copy and personnel turnover."*



Mary Margaret McBride, *often called the "first lady of radio," recently started her 20th consecutive year of broadcasting. Eschewing the household hints type of program, Mary Margaret insists that she is first, last, and always a reporter. When she left NBC to join ABC in 1950 it took her less than an hour to get assurances from her 17 sponsors that they'd go along with her. A book published last year by B. C. Forbes & Sons listed her as one of "America's 12 Master Salesmen."*



One of America's top disc jockeys

WSM'S SMILIN' EDDIE HILL



In their 1953 Disc Jockey popularity and trade aspects surveys, Billboard asked this question:

"Which three disc jockeys, in your opinion, had the best local radio and/or TV jockey shows over the past year?"

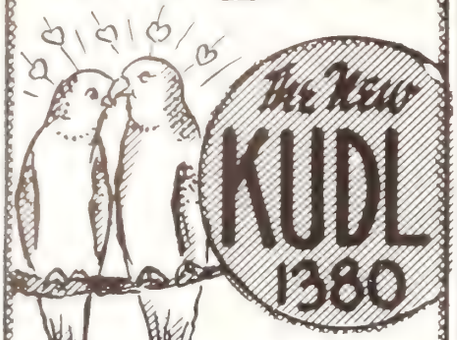
When all the ballots were counted, WSM's Smilin' Eddie Hill was in a neck and neck tie for second place in the country and western field.

Not bad, considering the fact that the Eddie Hill Show has been aired by the Central South's Boss Salesmaker for only six months.

For all the facts about WSM's extraordinary ability to sell the Central South Market, just ask Irving Waugh or any Petry Man.

WSM *Nashville . . . 650*
Clear Channel 50,000 Watts

THEY LOVE



the New KUDL 1380 IN KANSAS CITY

NOW for the first time advertisers can buy full coverage at a sensible price

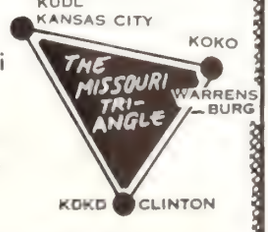
1000 WATTS THAT COVERS THE GREAT KANSAS CITY MARKET

AT A 250-WATT RATE

Get top programming and all the coverage you need at a sensible price—BUY

KUDL

Studios: 1012 Baltimore Bldg
Phone BA-0077



The Missouri Triangle Covers the Greater Kansas City Trade Area

SEE FORJOE

Newsmakers in advertising *(Continued)*



Edmund L. Cashman, *Foote, Cone & Belding v.p., is enjoying the critical acclaim for Hallmark Greeting Card's production of* Hamlet *on NBC TV. Ed told* SPONSOR: *"The show was on a par with* Amahl and the Night Visitors *and is in keeping with the philosophy of Hallmark's president, J. C. Hall, that we should do our best to raise the cultural level of TV while, at the same time, attracting a mass audience. We think viewers associate quality programs with quality products."*



James A. Farley, *chairman of the board, Coca-Cola Export Corp., said in the course of a speech before the Export Advertising Association: "The more people we expose to American products, American ways of business, including American advertising, the better they will understand the kind of people we are. The more people there are who experience our merchandise, the better off both they and we will be, and the greater the mutual understanding between us."*



Harold E. Fellows, *NARTB president, announced to broadcasters at the recent convention that the association now has a total of* 1,760 *members compared to* 1,435 *three years ago. In the course of outlining the responsibilities of broadcasters, Fellows said: "Anything we as broadcasters can do to increase understanding and appreciation of advertising is a contribution to the total welfare of the nation, and thus a contribution to the richness of the individual."*



Harry L. Hilyard, *treasurer of American Tobacco Co., told a group of Boston security analysts: "Our company's cigarette advertising costs only about one-third of a cent per package. Advertising, as in many if not most industries, has been one of the chief means to create and expand the demand which has made mass production possible. Without the volume of cigarette sales created by advertising the price to consumers would necessarily be much higher than it is today."*



Adrian Samish, *former Dancer-Fitzgerald-Sample radio-TV director, was tapped by NBC to join the creative production group under V.P. Charles C. (Bud) Barry. This group is expected to promote the development of new talent and ideas, and to create a fresh commercial approach to TV production. Addition of Samish is expected to strengthen the network's move to tighten programing control by assuming responsibility for creating, casting, and packaging more programs.*

Loudspeaker ads in Brazil

Brazil's newest captive audience, reports Jose Kfuri of J. Walter Thompson's Sao Paulo office, are small-town couples who stroll through city square. Loudspeakers broadcasting recorded music and 3 or 4 commercials between each song are newest low-cost air medium. Average cost is 500 cruzeiros (slightly under $15) for 300 straight commercials or jingles a month, each of 30-word or 30-second length. Brazilian towns have anywhere from 1 to 35 loudspeakers.

—IRS—

Hokkaido Bdcst. head visits U.S.

Shizuo Abe, chairman of board of directors, Kyodo News Service, Tokyo, and president of Hokkaido Broadcasting Co., Sapporo, is visiting U.S. to gather information about radio. In existence only since September 1951 in Japan, commercial radio now does $800,000 a month in time sales, Abe reports. Of 16 commercial radio stations, most powerful is Radio Tokyo, an RCA-equipped 50-kw. property. NHK, government-controlled radio system, has some 120 stations.

—IRS—

CBC airs shows to most remote area

Canada's servicemen, stationed in most remote northern Canada, receive virtually same radio fare as listeners in large population centers, since 1 April. Programs, taped in Montreal, are broadcast to soldiers in Goose Bay, Labrador, Churchill, Manitoba, Hay River, and Yellowknife in Northwest Territories, Whitehorse in Yukon, and Fort Nelson in British Columbia, through combined facilities of CBC's International Service, CBC's National Service, and Dept. of National Defense.

—IRS—

Japanese TV to start June

First private commercial TV station, headed by Matsutaro Shoriki, newspaper publisher, will go on air in June or July. Station NHK, government-owned, started experimental transmissions in February 1953 —it is first TV station in Asia. Two other stations are planned for Tokyo and surrounding area. They'll reach 12 million people. To date there are only 2,000 TV sets in Japan, with sets selling at $600.

—IRS—

Caracas TV debuts in early May

"Televiza," Venezuela's first commercial TV station, went on air in Caracas early this month. Programing consists of live talent shows as well as Mexican films. Agencies in Caracas are busy preparing TV programs for their clients, Irwin Vladimir, president of Irwin Vladimir & Co., related upon his return from Venezuela.

PROJECTING RATINGS

(*Continued from page* 115)

favor of other media.

"True you couldn't compare cost-per 1,000's worked out by the inevitably makeshift methods for radio with printed media—where they are counting copies—but it's going to be done at times anyway.

"But, forgetting other media, just to be fair to stations some intelligent method is needed of approximating a projection of ratings which eliminates the faults of the old techniques."

Cam Higgens wasn't ready to fully endorse the method he and his agency are now working with and the SRA may advocate. But both he and several other buyers contacted by SPONSOR said they were extremely interested in seeing how well it worked in practice.

And you can be sure that in the weeks ahead buyers all over the country will be giving the technique careful study as they prepare for the heavy summer season of buying for fall.

NOTE: SPONSOR learned at presstime that Henry Porter, when research director at WNEW, New York, worked out a projection method identical with the one discussed in the article above in '46. Method never got wide use.



Non bene dicta, Magister

Dr. George W. Stoddard, president of the University of Illinois, made a highly controversial statement about TV the other day.

He said commercial TV fears educational TV because the latter will raise TV standards "so high the commercial stations will have to meet them."

Up to now, he added, standards of many TV programs have been "very low indeed—murder, crime, and that sort of stuff."

We make three points in reply:

1. *Cost.* NBC and Hallmark Cards gave the nation a two-hour *Hamlet* on TV several weeks ago at a cost of $[illegible] to $150,000. Could educational TV ever be able to afford this? And how about the extraordinarily fine shows like CBS' *Omnibus* ($65,000 a week), *You Are There* ($20,300 a week), and Ed Murrow's *See It Now* ($16,000 a week), NBC's *TV Opera Theatre*, and many others that make TV the exciting medium it is today?

2. *Maturity.* Only the American people themselves can lift the maturity of their mass media—newspapers, magazines, radio, TV, movies—and they are doing it. Just compare today's output with 1930. Dr. Harry A. Overstreet, the brilliant philosopher who wrote *The Mature Mind*, told SPONSOR recently: "The American people are themselves maturing, and at a very rapid rate. We have been profoundly sobered by our apparent inability to get rid of war and have been led inevitably to worry out social causes and effects. In short, we have been led to *think*; and this means that we are far less amenable to mere sensationalism or sentimental soporifics." And Dr. Paul Lazarsfeld of Columbia has said repeatedly in his books that a medium can neither lag behind nor precede its audience too far or it will lose that audience completely.

3. *Programs.* The argument that commercial broadcasters are not interested in better programs—and thus, bigger audiences—is specious. Show broadcasters, sponsors, and agencymen a better format, a more exciting, more imaginative way of presenting a story, a cheaper method of producing *Hamlet*, *Peer Gynt*, or the *Johns Hopkins Science Review*, and they'll beat a path to your door. On the other hand, look over today's TV roster, and you'll join us in disagreeing with Dr. Stoddard regarding the quality and standards of modern television. You can sit down every night of the week and enjoy a mature, even distinguished program. In fact, perhaps this is the key to the dwindling of movie audiences recently.

Let the educators build their stations, their programs, and their audiences, and commercial TV will prove a cheerful pupil.

Dear Tom . . .

(Tom O'Neil, president, MBS)

SPONSOR last issue quoted Starch, Crossley, Nielsen, and Pulse figures to show that seven radio and TV networks outrank *Life* in total people reached weekly but Mutual lags behind (30,196,400 nighttime listeners vs. 30,900,000 readers). (See "Media Basics," SPONSOR, 4 May 1953, page 48.)

Thought you'd be interested to know that a leading agency researcher went to some length upon reading this to show us that mathematically Mutual also has a bigger audience than *Life*. Here's how he figured it:

"You're taking unduplicated homes and multiplying them by people per set to get an unduplicated audience figure. But you've forgotten or neglected to consider that you may have different audiences in the same home for different programs. For example: Take two shows with a rating of 10, or a million homes each. Now assume you have one listener per home. An unduplicated home figure may strike out 50% of one audience, giving you 1,500,000 homes listening to *both* shows. But suppose only men listened to one program and only women to the second. You'd have no duplication and you'd be penalizing yourself 500,000 listeners per home—which you did, in effect, in your article. So Mutual is mathematically certain to have a bigger weekly unduplicated audience (people, not homes) than *Life*."

Point we're trying to make is this: Every network, radio and TV, reaches more homes and more people than any single print medium.

O.K., Tom?

(See page 39 for No. 3 in SPONSOR's All-Media Evaluation Study.)

Applause

Clairvoyant general

General Sarnoff's address before the NARTB convention in Los Angeles was more than an aural blueprint of the dramatic developments yet to come in this electronic age. For the sponsor now struggling with rising costs and, in some cases, diminishing fervor, not the least important of General Sarnoff's remarks was his reassurance that the rising costs of television "must and will be stabilized eventually."

Television, he continued, "has become so indispensable to the public and so valuable to the business community that it will of necessity find sensible solutions."

The numerous stories about TV pricing itself out of business don't seem to impress this distinguished pioneer. In fact, he foresees advertisers investing more than a billion dollars in the medium only a few years from now when as many as a thousand stations will dot the land.

General Sarnoff cites a dozen wondrous things to anticipate in TV. But perhaps you, the sponsor, would more profitably want to pause and consider his urgent plea for vigilance in maintaining high program standards and avoiding the easy course of programming he calls the "road to sterility."

IT'S EASY TO PICK A WINNER



IN THE HEART OF AMERICA!

IF YOU are among the many wise advertisers who "ride" under the colors of The KMBC-KFRM Team in the great Kansas City Primary Trade Area, your chances of being "on the nose" any hour of any weekday are 52 to 19. What's more, if you're not among the 52 firsts, you can be sure of "place" money, because The KMBC-KFRM Team just isn't running to "show"!

IT'S A FACT! According to the latest Kansas City Pulse survey (January-February, 1953), from 6:00 A.M. to Midnight, Monday through Friday, KMBC programs rate *first* in 52 of the quarter hours and *second* in 19—and NOT ONE SINGLE KMBC PROGRAM RATES BELOW SECOND IN LISTENERSHIP!

JUST AS IMPORTANT is the fact that of the top ten daytime programs listed, *FOUR are locally-produced KMBC features!*

Yes, indeed, it's easy to pick the winner in the Heart of America, but you owe it to yourself to get the complete story. Write, wire or phone KMBC-KFRM, Kansas City, Missouri, or your nearest Free & Peters colonel for

THE TICKET THAT WILL GET YOU *BOTH* WIN AND PLACE MONEY FOR YOUR PRODUCT OR SERVICE!

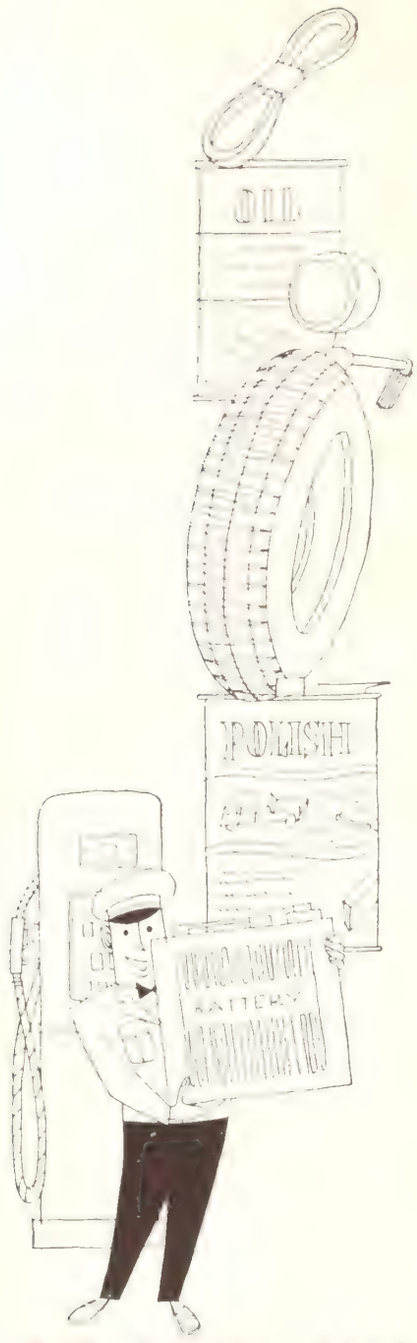




The **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY



more than 10% of the nation's filling station sales takes place in WJR's primary coverage area!

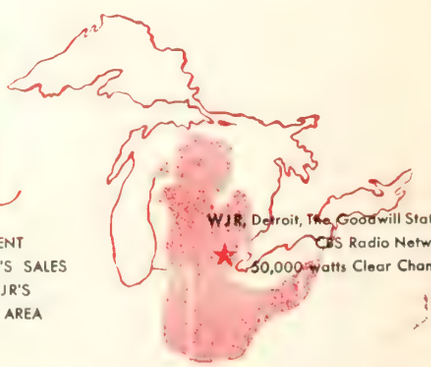
WJR MARKET DATA		% of total U.S. market
Population	12,601,300	8.3
Radio Homes	3,785,540	8.6
Farm Radio Homes	328,990	5.9
Food Sales	$ 3,266,766,000	9.4
Retail Sales	$13,613,431,000	9.3
Drug Sales	$ 464,447,000	10.3
FILLING STATION SALES	$ 739,614,000	10.1
Passenger Car Registrations	4,116,934	10.2

Here's an area that accounts for an important part of all filling station sales—an area whose summertime potential can be measured by the fact that it is the Midwest's *number one vacationland!* Sell *your* filling station items forcefully and economically in this area by using the one single sales voice that covers it effectively. Use WJR, the Great Voice of the Great Lakes. Contact WJR or your Christal representative today.

WJR

the great voice of the great lakes

ALMOST 10 PER CENT OF ALL OF THE NATION'S SALES TAKES PLACE IN WJR'S PRIMARY COVERAGE AREA





WJR, Fisher Building, Detroit 2, Michigan
WJR, Eastern Office: 665 Fifth Avenue, New York 22
Represented Nationally by the Henry I. Christal Company
Canadian Representatives: Radio Time Sales, (Ontario) Ltd.

Radio—America's Greatest Advertising Medium

use magazine for Radio and TV advertisers

SPONSOR

1 JUNE 1953

50c per copy • $8 per year

SP 10-45 12223
VICE FRANCES SPRAGUE
NATIONAL BROADCASTI
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

We knew we had something when we gave comedian Red Blanchard his own show* a couple of months ago, but even then we didn't realize what a smash hit this super-zany would be, until we had the flood. The Great Bottle Cap Flood.

It made us see Red!

Within 2 weeks after Red told his listeners to send in old soft-drink caps if they wanted to join his club, we were knee-deep in bottle caps... *17,712 of 'em!* We've had to hire 2 more ushers to handle his nightly studio audiences. And local columnists—who are as flabbergasted as we are—are calling our Blanchard phenomenon "phenomenal." Zany, phenomenon, genius, call him what you will...if you want the red-hottest participation buy in the Bay area, Red Blanchard's *it*. To see for yourself, call CBS Radio Spot Sales or 50,000-watt...

*9:30-10:00 pm weekdays

CBS Owned
KCBS
San Francisco



HOW EXPERTS CHOOSE MEDIA
page 25

Is dropping your radio show in a TV market false economy?
page 28

Why Scott Paper Co. spends $3 million for three TV programs
page 30

Kroger grocery chain counts its customers
page 32

Super Anahist reverses downward trend with 100% air budget
page 36

Is your public relations man up on uses of broadcast media?
page 38

A SPONSOR round-up: Pocket books take to the air
page 40

Serendipity reaches Eastern Iowa

When BAB told the story of the white elephant that radio put in the black—and the radio station involved turned out to be WMT—we inhaled a little.



It looked as if we were beginning to get the range when BAB's 1952 "Radio Gets Results" Honorable Mention came our way.



And when the smoke of the 1952 Purina Bowl Contest cleared away, there was a plaque for "best promotion" for the boys in the back room. Perhaps a few of us modestly polished a fingernail on our blue serge.

★ ★ ★ ★ ★ "Editorial" decided to get into the act, winning second place in the Northwest Radio News Association's annual shindig. Was this the beginning of a trend?



It was. The Alfred I. du Pont Foundation singled out WMT for "its notably comprehensive and intensive effort in political education at all levels." The Station Award for 1952 included a check for $1,000. This, we confess, was heady stuff on a nationwide basis.



Now Sigma Delta Chi, the professional journalistic fraternity, has selected a series of WMT broadcasts titled "Politics Is Your Business" as the outstanding example of public service in radio journalism during 1952.

Serendipity is the gift of finding agreeable or valuable things not sought for. Want some?

WMT Cedar Rapids
5,000 watts
600 kc
Basic CBS Network
Represented Nationally by The Katz Agency

REPORT TO SPONSORS
1 JUNE 1953

Radio listening, sets increase

Radio-getting-bigger dept.: Latest NRI comparison shows 6.5 million homes using radio 8:00-9:00 a.m., 8 million at 9:00-10:00 a.m. (against 5.8 million and 7.3 million 5 years ago). Production figures show 3.8 million radio sets manufactured first quarter, against 2.2 million TV sets. New BAB report, "The Total Cumulative Audience of Radio," estimates 94 out of every 100 families who own radios listen to them at home every week. Nine out of 10 own TV sets too.

-SR-

Do you use this medium?

SPONSOR interviewed 158 experts to get data for "How to choose media," page 25. Some of top men in field tell how they do it. One quote not used, which came from an agency executive: "I failed to find in your Media Basics section any mention of one medium we always employ in launching a new campaign: the fortune teller!"

-SR-

If you got a show to sell

Note to program salesmen: U.S. Rubber, one-time sponsor of N.Y. Philharmonic, still looking for topflight TV show with stature and dignity so it can return to bigtime network picture. It's now using spot TV.

-SR-

Whole tea budget goes into TV

Tea Council tested media, decided to spend entire $1 million ad budget on TV. Now it's concluded motivational study under guidance of Dr. Hans Zeisel so copy could fit reasons why people drink tea. Some $400,000 will be spent on summer iced tea campaign: (1) spot TV in 24 major markets 25 May to end of July; (2) 3 segments weekly for 7 weeks on Dave Garroway's "Today" (NBC) in 42 markets.

-SR-

PR budgets getting larger

Public relations on air is beginning to make strides. Recent Public Relations Society of America convention reported 3 PR media won larger budgets in 1952: TV, suggestion system, and reading rack. Frederic W. Ziv Co. reports hundreds of PR sponsors have bought 2 radio drama shows since beginning of last year: "I Was a Communist for the FBI" and "Freedom, U.S.A." For PR story, see page 38.

-SR-

Campbell Soup switches nets

ABC Radio's acquisition of Campbell Soup "Double or Nothing" program from NBC has aroused much speculation among ABC, NBC, and CBS Radio affiliates. Reports relayed to them from New York indicate this was either combination radio-TV deal or Campbell was granted substantial concessions on radio rates. CBS TV says it's holding onto television version of show, which it airs 3 times weekly.

-SR-

Radio outlets are strong in TV areas

Radio outlets in major TV markets are worth far more in average network lineup than some sponsors realize. New CBS Radio study, for instance, shows average of 37% of audience for radio's "Amos 'n' Andy," "Jack Benny," and "Charlie McCarthy" has come recently from top 10 video areas at cost of 15% of total time and talent. Point: If sponsors dropped radio outlets in video markets, about sixth of costs would be saved but one-third of audience would vamoose. (See page 28.)

SPONSOR, Volume 7, No. 11, 1 June 1953. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 510 Madison Ave., New York 22. $8 a year in U. S., $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

REPORT TO SPONSORS for 1 June 1953

Use of reruns gains impetus

Second and third runs of same films are increasing. Ford is buying reruns of Ford Theatre films through JWT, General Foods (Sanka) through Y&R for summer 13 weeks. Third run of same films will be syndicated in fall by Screen Gems. Telepulse ratings for each of 5 cities surveyed by Consolidated TV Sales recently showed third run Telepulse ratings exceeded first and second in each case.

—SR—

Kroger finds you need radio

Agencies, clients will soon see BAB's presentation based on its new study "Kroger Counts Its Customers." BAB financed ARBI test of newspapers vs. radio in 7 Kroger markets. Test showed you'll miss about half the customers you might reach if you use newspapers to exclusion of radio. (See page 32 for details.)

—SR—

$500,000 spent by NBC on plan

83 clients have utilized NBC's one-and-a-half-year-old merchandising department so far. To date Fred N. Dodge, NBC merchandising director, has spent $500,000, won cooperation of 182 radio, 65 TV affiliates, helped such major clients as Philco, Campbell Soup, Phillips toothpaste, Hazel Bishop lipstick, GM, Scott Paper, Colgate, Philip Morris.

—SR—

ABC, MBS to syndicate film

Come fall both ABC and MBS will be heavily engaged in film business. ABC working on syndicated film division to be headed by well-known N.Y. pioneer film specialist. MBS is going into TV film network-type operation. ABC also shooting first film in East: "Jet Pilot."

—SR—

Tax cut won't curb air billing

Will heavy radio-TV advertisers curtail advertising when excess profits tax is repealed—as one trade paper suggested? Here's what one ad manager spending over $15 million yearly told SPONSOR: "I don't see it. Our advertising never went up dramatically when the excess profits tax went into effect; it won't go down when it's repealed. We advertise to sell products, not to evade taxes."

—SR—

Super Anahist is 100% air

Anahist of Yonkers brought out new anti-histamine, Super Anahist, went 100% into spot radio and TV (150 radio and 50 TV stations) in 1952-'53 winter season, and reversed anti-histamine downtrend. For details on how one drug did it single-handed, see page 36.

—SR—

How many readers see your ad?

Here's how many readers see your quarter-page ad, according to ARF's new 138-Newspaper Study Summary:

NATIONAL			LOCAL		
PRODUCT	MEN	WOMEN	PRODUCT	MEN	WOMEN
Beer & ale	10%	5%	Women's shoes	4%	38%
Gas & oil	12	7	Men's clothes	15	13
Automobiles	21	11	Automotive	12	7
Foods	5	13	Food stores	11	30
Soaps, cleansers	4	13	Drug stores	8	23

In contrast, no listener or viewer can escape integrated air pitch.

—SR—

Scott spending $3 million on TV

"Why Scott plunged $3 million into TV" is answered page 30. Chester, Pa., paper products firm made TV test in '49, now backs 3 network shows. Result: Sponsor has moved up $140 million sales target from 1955 to 1953, has set $300 million goal by end of 1958.

The TIME of Your Life—

on the

New WJAS AM & FM

$ $ $

$ MONEY $

THE ~~SUNNY~~ SIDE OF THE DIAL

5000 Watts

Serving the GREATER PITTSBURGH Metropolitan Area...

NATIONAL REPRESENTATIVE: George P. Hollingbery Co.

the magazine Radio and TV advertisers use

SPONSOR

Volume 7 Numb
1 June 1953

ARTICLES

How to choose media (Part 1 of All-Media Study)

158 media experts in 7 ad centers were interviewed for this feature. Here's the thinking of top men in business on what to consider in selecting media, how to plan a campaign, how not to lose your shirt with a new product — **25**

Should you drop radio shows in TV markets?

Research shows that advertisers who drop radio in TV markets lose a share of audience disproportionate to money saved by the move; cost-per-1,000 homes is actually increased. Colgate tried it, then reinstated radio — **28**

Why Scott plunged $3 million into TV

After studying results of TV test three years ago, Scott came roaring back to medium with three network TV programs. Early returns have caused the paper manufacturer to revise his sales target sharply upward — **30**

Kroger counts its customers

Latest ARBI study, done under BAB auspices in Kroger grocery stores, confirms previous findings that radio and newspapers reach different groups of people. Moral: Using newspapers only misses out on big untapped markets — **32**

The top 10 cliches on television

CBS TV presentation rebuts many of generalizations about television which have made the rounds. Research statistics seem to refute many of these cliches — **34**

Super Anahist's 100% air budget reverses trend

After a spectacular debut a few years ago, proprietary anti-histamines had shown a steady sales slide until Super Anahist was introduced last fall. Practically 100% spot radio-TV campaign arrested trend, shot sales up — **36**

Is your P. R. man air-minded?

Probably because many public relations men are ex-newspapermen, air media have been widely neglected in the past. Recently, programs which are "naturals" as public service vehicles (such as Ziv's "I Was a Communist for the FBI") have won recognition as good p.r. tools — **38**

Pocket books on the air

A SPONSOR round-up. Test radio-TV campaign by Pocket Books, Inc. has aroused wide interest in the soft-cover book trade. Other publishers' experimentation indicates growing interest in air media — **40**

COMING

How to choose media II

Part 5 of SPONSOR's All-Media Evaluation Study. Specifics about selection of media by many of the 158 experts interviewed — **15 June**

Feature films on the air

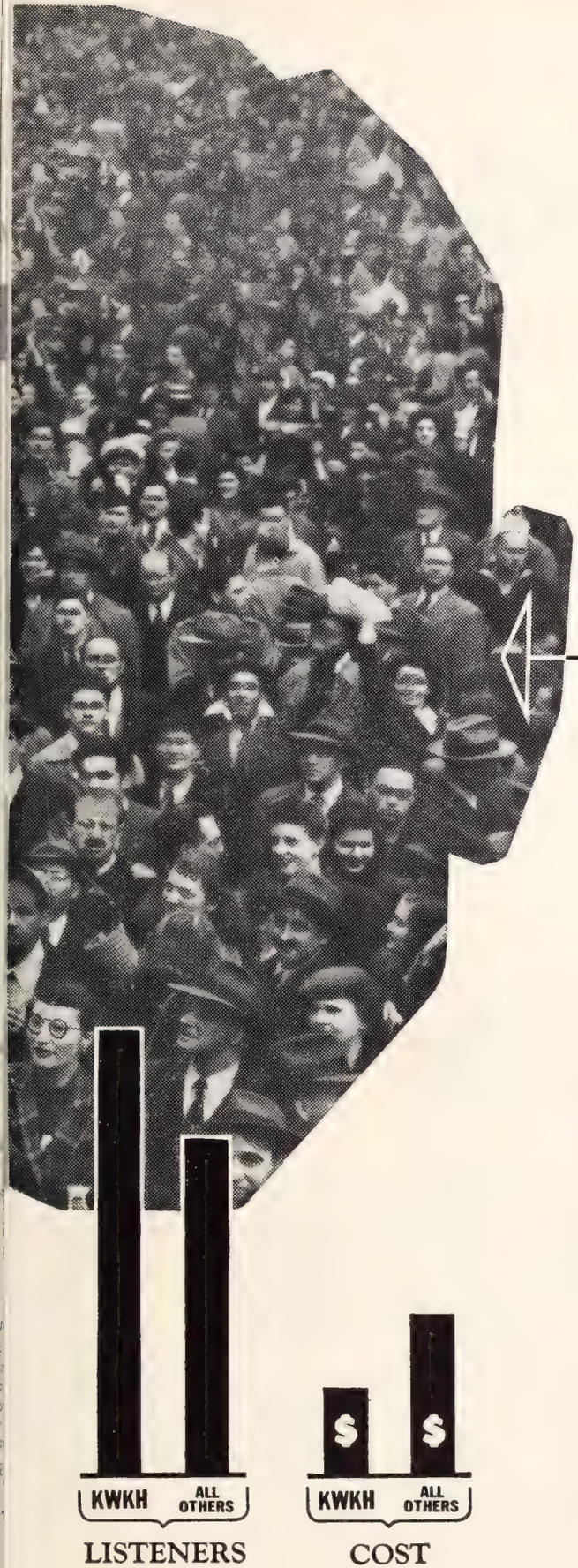
SPONSOR analyzes the role of feature-length film product on TV, indicates varied uses for this type of programming and covers color, costs and gens — **15 June**

DEPARTMENTS

TIMEBUYERS AT WORK
MEN, MONEY & MOTIVES
510 MADISON
NEW AND RENEW
MR. SPONSOR, George Schultz
P. S.
NEW TV STATIONS
NEW SYNDICATED TV FILMS
COMMERCIAL REVIEWS
SPONSOR ASKS
RADIO RESULTS
AGENCY PROFILE, Vic Seydel
ROUND-UP
RADIO COMPARAGRAPH
NEWSMAKERS IN ADVERTISING
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KWKH delivers 22.3% more listeners than all other Shreveport stations combined— for 55.8% of their cost!

Compare KWKH's total Average Daily Audience with that of Shreveport's four other stations *combined*, and you find KWKH is still out in front *by more than 22%! Yet KWKH costs 44.2% less!*

These audience figures were compiled from the new Standard Station Audience Report—the more conservative of the two audience studies made in this area in recent years.

You know the reasons for this superiority—balanced programming, nationally-famous local shows, outstanding public service, big, experienced staff, 50,000-watt, Clear-Channel reception.

Write direct or ask your Branham Company man for the whole KWKH story.

KWKH

A Shreveport Times Station

50,000 Watts • CBS Radio •

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Company, Representatives
Henry Clay, *General Manager*



HOW MUCH

Is That Doggie in the Window?

By now you probably don't care. But . . .

HOW MUCH

DOES KBIG DELIVER?

Just under 6 million Southlanders . . . from the Coast to Las Vegas and Yuma, from above Santa Barbara to deep into Mexico. Mail and local sponsors back up the map.

HOW MUCH

DOES KBIG COST?

So much less than you'd expect, either total or cost-per-thousand. Imagine a Daily Dozen spots for $120 . . . 72 a week for $504 . . . 96 a month for $691! Your KBIG sales rep or Robert Meeker man has a new Summer Package for you.

10,000 WATTS AT 740 **KBIG**

STUDIOS IN AVALON AND HOLLYWOOD

GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

John Poole Broadcasting Co.

KBIG • KBIF • KPIK

6540 Sunset Blvd., Hollywood 28, Calif.

HOllywood 3-3205

Nat. Rep. Robert Meeker Associates, Inc

Timebuyers at work



Raymond Simms, *associate media director, Erwin, Wasey & Co., N. Y., is studying radio availabilities for Seeck & Kade's cough medicine, Pertussin. A spot advertiser, Pertussin has steadily increased the proportion of its budget allotted to radio from some 30% five years ago to approximately 70% in 1953. "We're using Nielsen Coverage Data to evaluate markets for Pertussin's fall campaign," explains Ray. "And we're already knee-deep in morning radio availability lists in the many markets we surveyed."*



Bernard Rasmussen, *Fuller & Smith & Ross, N. Y., says: "I'm not interested in radio homes, I'm interested in fish when I buy radio time for Linen Thread Co." Strange? Not when you realize his account is selling nets to commercial fishermen. Linen Thread Co. averages three five-minute weather reports and fishermen's news items weekly on stations in major U.S. fishing ports. Best time: very early morning. Biggest problem: getting stations to admit to having good ocean coverage, since most accounts would consider this waste circulation.*

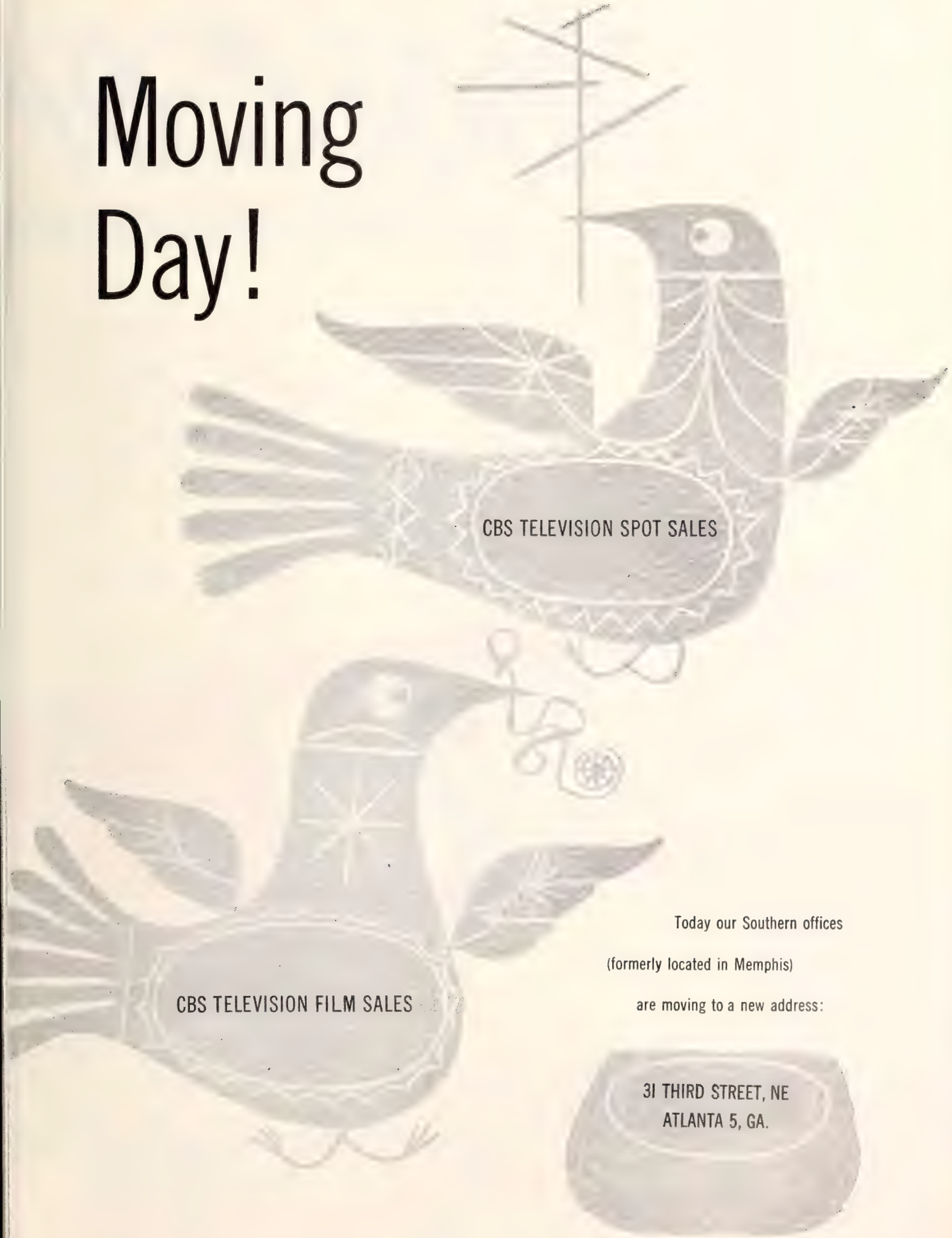


Terri Brady, *Raymond R. Morgan Co., L.A., keeps busy all year buying stations for Folgers Coffee's and White King Soap's "doorbell ringing promotion" that has shot both West Coast products ahead of many national coffee and soap advertisers in the area. For this promotion, the two sponsors send men around town daily to ask housewives who have the sponsors' product in their home a contest question. Winners are announced on daily newscasts which Terri has placed on over 300 Far Western stations.*



Florence Katz, *Emil Mogul, N. Y., uses Rayco's weekly consumer questionnaires as a guide in buying time for the auto seat cover firm's franchised stores throughout the U.S. "We've found late-night TV and early-morning radio most effective," says Florence. Campaign, on the air since mid-spring, will extend through September and October in some 50 to 60 radio and TV markets. Florence buys saturation campaigns for opening of new Rayco stores. In other markets, Rayco uses 15 to 30 radio announcements weekly.*

Moving Day!



Today our Southern offices

(formerly located in Memphis)

are moving to a new address:

31 THIRD STREET, NE
ATLANTA 5, GA.

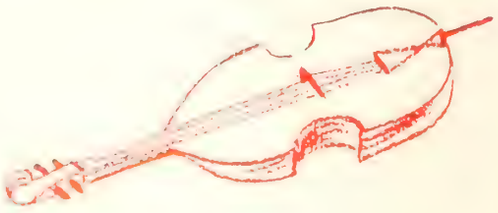
TOOLS OF



For the Carpenter



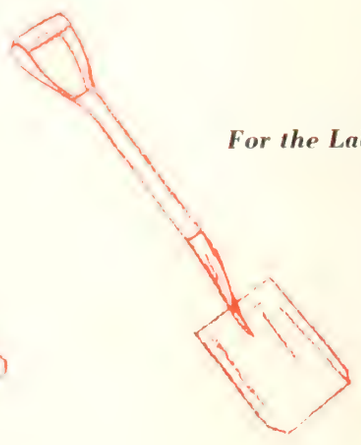
For the Ballplayer



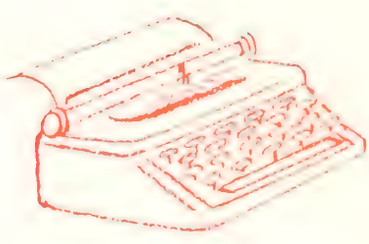
For the Violinist



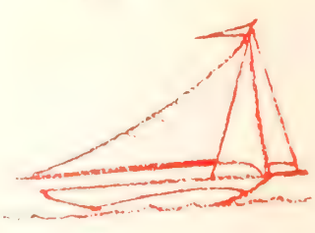
For the Photographer



For the Laborer



For the Journalist



For the Sailor

FOR THE TIMEBUYER

SPONSOR 510 MADISON AVENUE, NEW YORK 22

Please reserve following space in SPONSOR's 1953 Fall Facts Issue.

☐ double-truck	$780	(one-time rate)	frequency discounts apply!
☐ full page	$390	(one-time rate)	
☐ half-page	$220	(one-time rate)	
☐ third page	$150	(one-time rate)	

Firm

City State

Name

Advertising deadline 25 June

Extra *press run!*

Extra *merchandising!*

Extra *readership!*

Extra *practical use!*

Extra *long life!*

THE TRADE

We're not stretching it. The Fall Facts Issue (this is our seventh) is invaluable to timebuyers, account executives, ad managers, radio and TV directors, station executives. Nowhere else can they get best-buying tips, costs, trends, directories. Nowhere else can they get 1953 Radio Basics and TV Basics. Nowhere else can they learn why this fall and winter are different—and how to cash in on the difference. They get this (and much more) while they're burning midnight oil making fall and winter decisions. The 1953 Fall Facts is all meat. It's 100% geared to buyer use. Anything that doesn't fit the use requirement is out. That's why your advertising message should be in.

the magazine Radio and TV advertisers use

SPONSOR

13 JULY 1953

1953 FALL FACTS ISSUE

Seventh annual issue

THE FACTS

speak for themselves about

"HOMETOWN, AMERICA"

on WFBR in Baltimore!

IN THE FIRST 4 WEEKS

28,338
Labels Were Bid In Radio Telephone Auctions

511
Calls Were Made By Our Sales Servicemen

278
New Retail Grocery Outlets Were Opened For Sponsors

410
Store Positions Were Improved For Sponsors

469
Stores Are Now Cooperating And Displaying "Hometown, America" Display Material

401
Individual Displays Were Built For Sponsors

THIS IS ONLY THE BEGINNING!

There is still room for a few non-competitive sponsors on "Hometown, America" on WFBR — the greatest, most effective radio grocery promotion ever devised! Write, wire or phone your John Blair man or any WFBR account executive!

ABC BASIC NETWORK

WFBR

5000 WATTS IN BALTIMORE, MD

Men, Money and Motives

by ***Robert J. Landry***

Cap and gown—and one frown

And what is so rare as a day in June? Then, if ever, comes the honorary degree to the business leader. Then stands in cap and gown the man of distinction in the town. His hand, for once not holding a Lord Calvert, clasps inscribed parchment.

* * *

June may remind us that there is now a very close partnership between "business" and "scholarship." This is especially interesting to those who look back upon the fierce pugilistics between broadcasters and educators in the days when Harold MacCarty of the University of Wisconsin made the neck muscles of radio men inflate with purple rage during early meetings of the Institute for Education by Radio a few decades back.

* * *

When was it—the memory of living man runneth that far back—that Owen D. Young was considered something of a prophet when he looked into his crystal ball and said: "Not only will scholars go into factories and exchanges, but men trained in business will go back into the halls of learning."

* * *

Today corporation executives and college professors are in constant collaboration. In many instances, the professions are interchangeable. It has been estimated that not fewer than 60 degree-bearing profs are now officers of big corporations—along with an even more recent crop of admirals, generals, one former field marshal, and scores of other former military men.

* * *

How many Ph.D.'s are employed in advertising agencies? One notes that the presidents of two networks—CBS and Du Mont—are "doctors" and that Dave Sarnoff is not only a general but an Sc.D.-Litt. D-Ll. D-D.C.S.-L.H. D.

* * *

During the past year a former CBS man, Leon Levine, organized a seminar of the Two-Hundredth Anniversary Committee of the Mutual Insurance Companies. Some 13 intellectual leaders made speeches to insurance business men who sat in attentive studiousness for three days. The talks produced a highly valuable book, *Facing The Future's Risk* (Harper: $4).

* * *

And so it goes. On every hand, in all sorts of ways, the new friendliness of business and learning is apparent. However, total harmony has not been achieved. There are academicians who deplore other academicians in the employ of trade. A strong odor of the old disapproval appeared in print recently. "Freud And The Hucksters" it was called, and it concerns advertising.

(*Please turn to page 83*)

MORE POWER

NOW . . . with 100 kw. video E.R.P. and 60 kw audio E.R.P., America's FIRST completely postwar equipped television station continues to deliver 100% of the entire VHF audience in the nation's 8th largest market . . . an area with more than 500,000 VHF television homes . . . plus a clearer, stronger, better signal throughout an expanded secondary area.

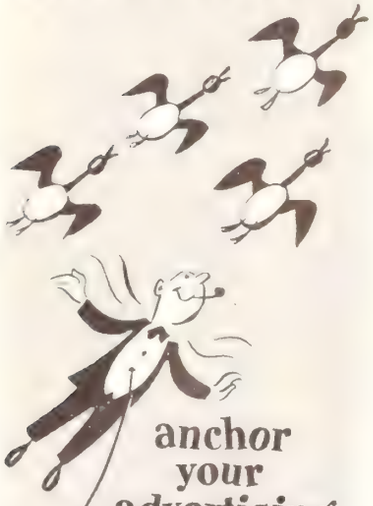
KSD-TV

THE ST. LOUIS POST-DISPATCH • CHANNEL 5

National Advertising Representative: FREE & PETERS, INC.

NBC, CBS and ABC Television Networks

Want to see your sales
SKY HIGH?



anchor your advertising to CKAC

1. Huge coverage -2 out of 3 French radio homes in Quebec.

2. Hundreds of thousands of faithful listeners day and night as reported by B.B.M.

3. Selling power second to none— 7,500,000 box tops last year.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial - 10 kilowatts

Representatives
Adam J. Young Jr. New York, Chicago
Omer Renaud & Co. Toronto

510 Madison

TV UNIONS

. . . I do not know how large a percentage of agency radio and television production people . . . read the union articles in SPONSOR, but on the basis of personal conversations I've had I would say that it was a fairly high percentage.

I think the article giving an overall view of how unions fit into the radio and television advertising picture . . . is definitely of value to agency and television production people ("TV unions: what they contribute to the cost spiral," 4 May 1953, page 27).

While in Toronto last week, I was asked by one of the Canadian film producers about the best method of keeping up to date on union activities regarding television films. I suggested to him that one of the best ways I could think of was for him to become a regular reader of SPONSOR.

HAL MERS
Staff Executive
4A's, New York

ALL-MEDIA STUDY

Your All-Media Evaluation Study looks from Part 1 (20 April 1953, page 41) like the greatest thing you or any publication for that matter has ever attempted. I have already devoted two class periods in both my advertising courses to your first report. The students were tremendously impressed, as I am sure every advertiser is. Keep up the good work.

HERB TRUE
Assistant Professor
University of Notre Dame
Notre Dame, Ind.

I was reading your very enlightening story on Media Basics in your May 4, 1953 issue. Coming to page 48, however, I noticed that no mention was made of the circulation of ABC Radio in Table 1.

Table 2, on the other hand, showed ABC Radio to rank seventh in terms of People Reached. Working backward from this table and using the 1.8 people-per-home figure contained in the footnote, I calculated ABC Radio's circulation to be 17,862,000 homes. This should put ABC Radio in seventh place in Table 1.

PAUL KELLER
Supervisor, Program Aud. Res.
ABC, New York

● Mr. Keller is right. Omission of ABC Radio's circulation in Table 1 was an oversight.

BASICS SECTIONS

Some time ago you very kindly sent us your three sections—"Radio Basics," "Television Basics," and "International Basics" (1952).

We find ourselves badly in need of another set and should be most grateful if you will send us one copy of each section. . . .

GERTRUDE CANNELL
McCann-Erickson, Inc.
Cleveland

● Radio and TV will be expanded and brought up to date in SPONSOR's Fall Facts issue, out 13 July. International broadcast scene will be covered in the 29 June issue.

NARTB ARTICLE



Harold Fellows at Baltimore television seminar

Congratulations on a very good issue (20 April 1953) well timed for the NARTB convention.

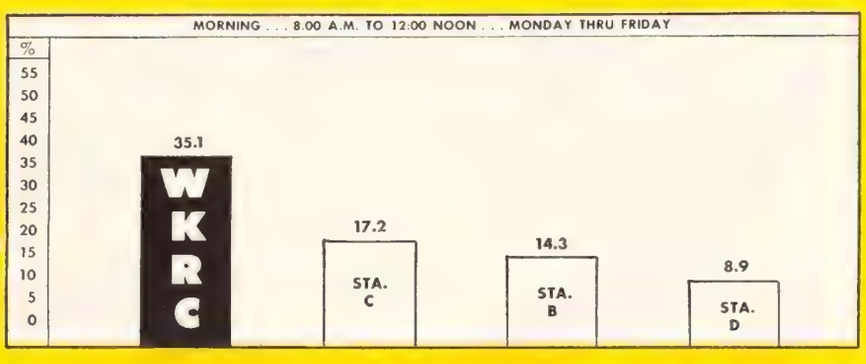
I was especially glad to see Hal Fellows in such good company as Dr. Detlev W. Bronk, president of the Johns Hopkins University, and Ben Cohen, president of WAAM, Inc. ("What the 3 radio and TV trade groups do for advertisers," page 30). As the original print showed, Hal was talking at a meeting of the Third Annual Regional Television Seminar at Baltimore, which is sponsored by WAAM and four leading universities and the U. S. Office of Education. This was such a practical and friendly meeting of the commercial and the educational that I was disappointed

Here's MORE Proof

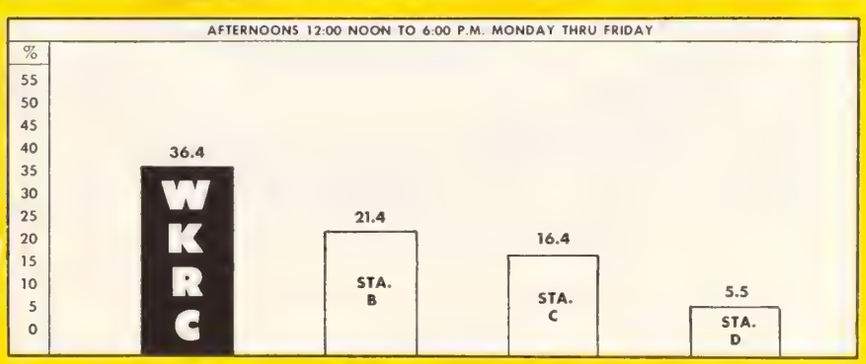
WKRC DOMINATES *Cincinnati*

COMPARISON OF CINCINNATI NETWORK STATIONS HOOPER SHARE OF AUDIENCE - FEBRUARY - MARCH 1953

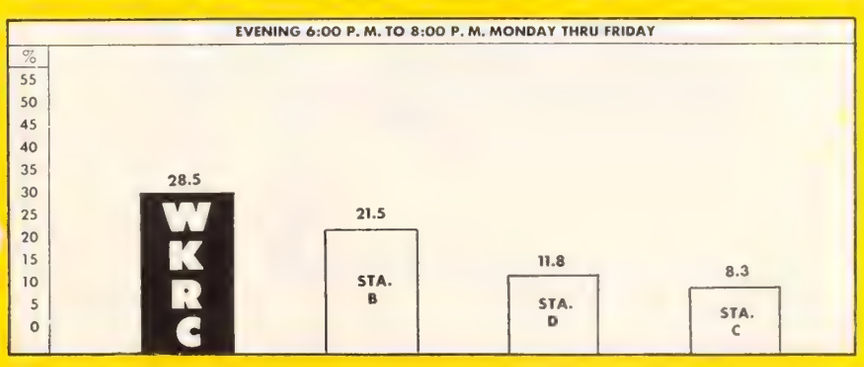
MORNING →



AFTERNOON →



EVENING →



And according to the January-February 1953 Local Pulse, WKRC also dominates morning, afternoon and evening.

CINCINNATI'S BEST BUY!

David G. Taft, *Vice President*
Radio Cincinnati, Inc.

Kenneth W. Church
Vice President & National Sales Manager
Radio Cincinnati, Inc.

THE CBS NETWORK . . . REPRESENTED BY THE KATZ AGENCY

WAVE-TV, LOUISVILLE, CHANNEL 3 NOW SERVES FAR GREATER TV MARKET!



New **914-FT. ANTENNA!**
(above average terrain)

New **LOW CHANNEL!**
(from Channel 5 to Channel 3)

New **100,000 WATT POWER!**
(up from 24,000 Watts)

New, **ALL-NEW EQUIPMENT!**
(the most modern available)

WAVE-TV

NOW CHANNEL 3

NBC, ABC, DUMONT AFFILIATE



Free & Peters, Inc.,
Exclusive National Representatives

WAVE-TV's television market — always the largest in the Kentucky-Indiana area — is now at least 50% bigger than it used to be.

According to FCC coverage curves, the new WAVE-TV television market has 52.1% additional families . . . living in an 85.5% larger area . . . spending 54.0% more on Retail Sales . . . and representing 51.5% more Effective Buying Income!

Don't neglect the new and vitally important WAVE-TV television market. Ask Free & Peters for all the facts about it — *and about WAVE-TV, the only station that can deliver it intact, and with impact!*

that SPONSOR should have seen fit to ink out the sign which was on the front of the podium. I imagine your many readers might have been interested to know that commercial radio and television were so well represented at a meeting of this sort, which is aimed specifically at more than a hundred college students who expect to make careers in television.

I must admit that, even without the WAAM credit, it was an effective issue, well timed. Congratulations on such consistently interesting work.

JOEL CHASEMAN
Director of Public Service, Publicity
WAAM, Baltimore

● **The original picture of Mr. Fellows at the television seminar is reprinted above.**

TV FOR RETAILERS

I'd like to add a few comments on television advertising for smaller firms to opinions given in the May 4 issue of SPONSOR ("SPONSOR Asks," p. 60).

Millions of dollars of potential income for TV lie dormant because TV stations have so far failed to look realistically at the problems of the local retail advertiser. Much more important than the dollars involved is that this unrealistic attitude has made it a practical impossibility for even the largest retailer to include TV in his advertising budget.

TV must recognize that it is a medium—no different than other of the existing media—with a dual responsibility. It must put interest into its programs—and it must deliver to its viewer public the type of commercials the consumer wants.

Network TV is like national magazines—local TV should be like local newspapers. The job of local TV—and its only way to fight the network for its share of the viewer audience—is to make its cameras reflect the local, rather than the national picture. Possibly local stations accomplish this, to a certain extent, with programing—although a study of this over-all programing shows that nine chances out of 10 local stations offer the network type of show, and miss the local boat. This is a basic error.

The second basic error made by local TV stations is that the absence of local retail advertising detracts from his viewer appeal. It would be asinine for any New York City newspaper to drop all local retail advertising and have any hopes of maintaining his circulation figures. It has been proven time and time again that consumers want advertising—especially local advertising. They want to know what's on sale, where, and why. The same public who cries loudest at the "commercialism" on TV, and complains of the brashness and raucousness of TV commercials—this same public will welcome retail commercials. . . .

Costs of TV are not adjusted to the amount of return that a local retail sponsor can hope to obtain. A retail advertiser has but one, two, five, 10 or even at most 20 outlets in the coverage area. He cannot obtain sales in these limited outlets equal to the national sponsor (on a local station) who has hundreds or even thousands of point of purchase outlets in the same area. It therefore becomes necessary for the TV station, and for union scale regulations, to recognize this difference in potential results, and adjust rates.

It is the duty of the local TV station operator to find a way to make it economically feasible for retailers to take advantage of the medium. It is a duty he should not shirk, because in procrastination he is aiding and abetting both economic and viewer starvation.

HOWARD A. SCHWARTZ
Beacon Advertising Associates
N. Y. C.

TV DICTIONARY/HANDBOOK

Please send us your "TV Dictionary/Handbook for Sponsors," for which we enclose $2.00.

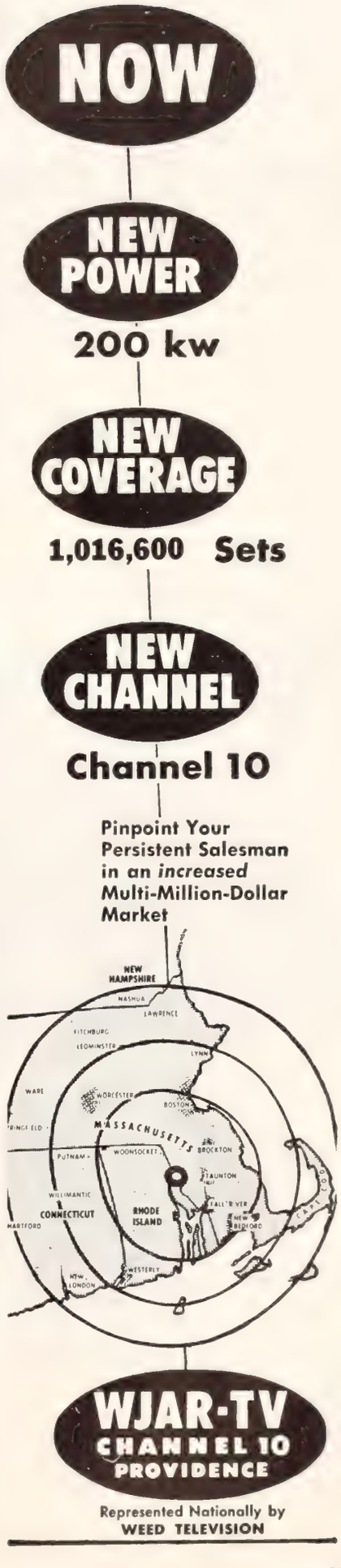
L. G. TREMBLAY
General Advertising Mgr.
The Cudahy Packing Co.

● **A limited quantity of these guides are still available at $2.00.**

RFD EDITORIAL

I want to express my appreciation of your sending along your editorial on the work of the RFDs ("Watch the RFDs," 9 March 1953, page 96). Wes Seyler, my farm service director, and I both have read this with much interest and think you did a swell job. You, of course, can appreciate how very important we feel farm service is here in this agricultural Midwest.

BEN LUDY
General Manager
WIBW, Topeka





PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
[illegible] Building
MUtual 3377

SAN FRANCISCO 5, CALIF
116 New Montgomery St.
EXbrook 2-4933

HOLLYWOOD 28, CALIF
6381 Hollywood Blvd.
Hollywood 9-5408

THE WALKER COMPANY

MINNEAPOLIS 2, MINN
1687 N.W. Nat. Bank Bldg.
GEneva 9631

NEW YORK 17, N. Y.
347 Madison Avenue
Murrayhill 3-5830

CHICAGO 1, ILLINOIS
360 North Michigan
Andover 3-5771

New and renew

SPONSOR
1 JUNE 1953

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amana Refrigerating, Amana, Iowa	Maury, Lee and Marshall, NY	CBS 202	People Are Funny; T 8-8:30 pm; 19 May; 13 wks
American Medical Assoc, Chi	J. Walter Thompson, Chi	ABC 350	Medicine's Report to the Nation; W 9-9:30 pm; 3 June only
Campbell Soup, Camden, NJ	Ward Wheelock, NY	ABC 350	Double or Nothing; M-F 11:30-11:55 am; 22 June; 52 wks
Coca-Cola Co, NY	D'Arcy Adv, NY	MBS 390	Coke Time; M, Th 10:30-10:45 pm; 11 May; 26 wks
Firestone Rubber Co, Akron	Sweeney & James, Cleveland	NBC 160	Voice of Firestone; M 8:30-9 pm; 14 Sep; 52 wks
General Mills, Minneapolis	Dancer-Fitzgerald-Sample, SF	ABC 42	Sam Hayes; M-F 12:30-12:40 pm; 1 June; 52 wks
Holland Furnace Co, Chi	Direct	MBS	Wonderful City; M-F 10:35-11 am; 15 June; 13 wks
Jacques Kreisler Mfg Co, North Bergen, NJ	Foote, Cone & Belding, NY	MBS 480	(Multi-Message) W, Th, F 8-8:30; 1 Jul; 13 wks
Mennen Co (Quinsana Foot Powder), Newark, NJ	Grey Advertising, NY	MBS	Gabriel Heatter; F 7:30-7:45 pm; 26 June; 6 wks
Murine Co, Chi	BBDO, Chi	MBS	(Pinpoint Plan): Fred Vandevanter, Twenty Questions; Titus Moody, Queen for a Day; selec sched; 25 May; 13 wks
Pepperell Mills, Boston	Benton & Bowles, NY	ABC 350	Coronation Highlights; T 8:30-9 pm; 2 June only
ReaLemon-Puritan Co, Chi	Schwimmer & Scott, Chi	MBS	Queen for a Day; M, W, F 11:30-11:45 pm; 18 May; 13 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Prods, NY	John F. Murray, NY	CBS 189	Our Gal Sunday; M-F 12:45-1 pm; 1 June; 52 wks
American Home Prods, NY	John F. Murray, NY	CBS 189	Romance of Helen Trent; M-F 12:30-12:45 pm; 1 June; 52 wks
American Tobacco, NY	BBDO, NY	CBS 210	The Jack Benny Show; Sun 7-7:30 pm; 14 June; 52 wks
General Motors, Detroit	Foote, Cone & Belding, NY	CBS 197	Arthur Godfrey; T, Th with alt F 10:30-10:45 am; 9 June; 52 wks
Gillette Co, Boston	Maxon, NY	ABC 350	Gillette Fights; F 10 pm to concl; 5 June; 4 wks
Gospel Broadcasting Assoc, LA	R. H. Alber, LA	ABC 271	Old-Fashioned Revival Hour; Sun 4-5 pm; 14 June; 52 wks
George A. Hormel & Co, Austin, Minn	BBDO, NY	CBS 124	Music with the Hormel Girls; Sat 2-2:30 pm; 16 May; 52 wks
Lever Bros, NY	BBDO, NY	CBS 182	House Party; M, W, F 3:15-3:30 pm; 1 June; 52 wks
Liggett & Myers Tobacco, NY	Cunningham & Walsh, NY	CBS 205	Arthur Godfrey; M-F 11:15-11:30 am; 1 June; 52 wks
Toni Co, Chi	Leo Burnett, Chi	CBS 202	It Happens Every Day; M, W, F 3:55-4 pm; 4 May; 52 wks
Toni Co, Chi	Weiss & Geller, Chi	CBS 202	This is Nora Drake; M, W, F 2:30-2:45 pm; 4 May; 52 wks
Union Pharmaceutical, Montclair, NJ	Grey Advertising, NY	MBS 473	Gabriel Heatter; F 7:30-7:45 pm; 14 Aug; 13 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN start, duration
General Mills, Minneapolis	Swans Down Cake Mix	Y&R, NY	80 mkts throughout U.S.	60-sec anncts; 8 Apr; 10-12 wks
Good Humor Corp, NY	Ice cream prods	David J. Mahoney, NY	Major East and Midwest mkts	400 transcr anncts; 18 May; 7 wks
Life Magazine, NY	Life Magazine	Y&R, NY	50 to 60 mkts, 100 stns, throughout U.S.	60-sec anncts; May; 26 wks
Paper-Mate Co, Culver City, Cal	Paper-Mate Pens	Erwin, Wasey, NY	Expanding in New England, East Coast, Southern mkts	60-sec anncts; May; 52 wks
White Rock Corp, NY	White Rock soda	Ellington & Co, NY	NY; Hartford, Conn	60-sec anncts (partic in Chain Lightning); 23 Apr; 13 wks



Numbers after names refer to New and Renew category

Gene Reichert (4)
Eugene King (1)
Dr. C. Christensen (1)
Bud Averill (1)
Herb Morrison (1)

In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

New and renew

4. [illegible] (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Walter H. Averill	KWK, St. Louis, acct exec	WTVI, St. Louis, natl sls mgr
[illegible]	WJAS, Pittsburgh, anncr	Same, stn prog mgr
[illegible]	WING Dayton acct exec	WIZE, Springfield, stn mgr
[illegible]	Vance Sanders and Co, Boston	Transfilm, NY, acct exec
Stan Lee Broza	WCAU, Philadelphia, vp in chg of prog	WPTZ, Philadelphia, prog mgr
John Buzby	Zimmer-Keller, Detroit, sls	KMA, Shenandoah, Iowa, regional sls rep
John Carter	Adam J. Young Jr., NY, acct exec	Adam J. Young Jr., NY, asst to pres
Dr. Carl J. Christensen	KSL Radio, KSL-TV, Salt Lake City res eng	Same, vp in chg of eng and developments
Guy Cunningham	CBS Radio, NY, spot sls prom mgr	WNBF-AM-TV, Binghamton, gen mgr
John T. Curry Jr.	KMOX, St. Louis, sls prom mgr	WBBM-TV, Chi, sls prom mgr
George E. Curtis Jr.	Admin asst to Governor Cross, Maine	WPMT, Portland, Maine, stn mgr
Robert Drucker	Pathescope, NY, prod superv	Transfilm, NY, project superv
Bill Greenberg	MCA Beverly Hills staff	Same, Western sls mgr
Eugene M. Halliday	KSL Radio Salt Lake City mgr	Same, vp in chg of radio
C. J. Harrison	RTMA, Transmitter Tube Section, chmn	Allen B. Du Mont Labs, mkt mgr
Garrett Hollihan	Arthur Meyerhoff & Co, Beverly Hills, acct exec	KGO, SF, acct exec
Dick Hopkins	CBS TV, NY, design and construction dept, mgr	ABC TV, NY, exec prod
Douglas Hough	KIUL Garden City, Kansas, reg sls	KTVH, Wichita, reg sls
Elmer F. Jaspan	WPTZ, Philadelphia, prod-dir	WCAN-TV, Milwaukee, asst gen mgr
Robert B. Jones Jr.	KRMG, Tulsa, vp, gen mgr	WFBR, Baltimore, vp, gen mgr
Raoul Kent	MCA, Chi, staff	Same, Midwestern sls hd
Eugene H. King	Office of U S Special Reps in Europe, hd	WEEI, Boston, prog dir
Don Kneass	Art Moore & Son, Portland, Ore, stn rep	KWJJ, Portland, Ore, sls, publ rel
William Kreitner	Y&R, NY, asst radio-TV res mgr	NBC spot sls, NY, radio res superv
William Kusack	WBKB (Channel 7), Chi, chief eng	WBKB (Channel 4), Chi, chief eng
G. Bennett Larson	WPIX, NY, gen mgr	KDYL-AM, FM, TV, Salt Lake City, pres
Richard Lewine	CBS TV, NY, prod	Same, superv of net daytime progs
George Lindman	George P. Hollingbery Co, radio-TV reps, in chg of SF office	Same, vp
Robert L. Livingston	WMAL-TV, Wash, sls rep	WNBW, Wash, sls rep
Don McClure	N. W. Ayer, NY, TV dept, hd	Owen Murphy Prods, NY, assoc prod of TV comm ind films, TV shows
F. Carleton McVarish	MBS, NY, mgr of audience prom	Same, dir of audience prom and merch
Robert B. Marye	WBAL-TV, Baltimore, eng	KTVH, Wichita, chief eng
Harold Means	KMTV, Omaha, prom	KTVH, Wichita, traffic, prom
Gordon H. Mills	NBC Radio, Chi, mgr	Du Mont, Chi, sls div, mgr
Herbert O. Morrison	Radio newscaster	WJAS, Pittsburgh, news dir
D. Lennox Murdoch	KSL-TV, Salt Lake City, mgr	Same, vp in chg of TV
W. R. Murray	Charleston bdcst exec	WSAZ-TV, Charleston, reg mgr
Howard O. Peterson	May Bdcst Co, Omaha, vp, sls mgr	KTVH, Wichita, gen mgr
Gene Reichert	G. M. Basford Co, NY, acct exec	The Princeton Film Center, NY, dir of radio, T films
Warren W. Schmidt	WPAT, Paterson, acct exec	WINS, NY, acct exec
Edward A. W. Smith	Edward Lamb Enterprises, Columbus, sls	WIP, Philadelphia, sls
John S. Stewart	George W. Clark Co, NY, Eastern sls mgr	Avery-Knodel, NY, acct exec
John E. Surrick	WFBR, Baltimore, gen mgr, vp	WORZ, Orlando, Fla, gen mgr
Michael Sweeney	O. L. Taylor Co, NY, sls	WPAT, Paterson, dir of sls
Sherril W. Taylor	KNX-CPRN, Hywd, sls prom, adv dir	CBS Radio, NY, spot sls prom mgr
Fred M. Thrower	CBS TV, vp in chg of sls	WPIX, NY, gen mgr
Kirk Torney	MCA, SF, exec	Same, NY, Eastern sls mgr
Robert C. Wiegand	WJMO, Cleveland, sls	WTVN, Columbus, sls mgr
Gunnar O. Wiig	Gannett Radio, Rochester, mgr dir	Allegheny Bdcst Corp, Pittsburgh, exec vp



Numbers after names refer to New and Renew category

[illegible]



5. [illegible]

SPONSOR	PRODUCT (or service)	AGENCY
Berghoff Brewing Corp, Ft. Wayne, Ind	Berghoff Beer	Rollman & Peck, Cinci
Bush's Kredit Jewelers, NY	Jewelry	S. Duane Lyon, NY
Commonwealth Home Prods, NY	"Copper-Glo" cooking ware cleaner	Paris & Peart, NY
General Mills, Minneapolis	Sperry Div	Dancer-Fitzgerald and McDougall, SF
Heilig-Levine Furniture Co, Raleigh, N. C.	Furniture	Walter J. Klein Co, Charlotte, N. C.
Hill Packing Co, Topeka, Kan	Hill's Gold Label Dog Food	Comer and Reames, Kansas City, Mo
House Beautiful Curtains, NY	Curtains	Weiss & Geller, NY
House of Carpets, Cal	Retail rug sls	J. E. Coyle Advertising, LA
Jones Sausage Co, Raleigh, N. C., Greensboro, N. C., Danville, Va.	Meat products	Walter J. Klein Co, Charlotte, N. C.
Karl's Shoe Stores, Cal, Ore, Wash, Ariz, Tex	Shoes	Walter McCreery, LA
Lo Heet, Cal	Stainless steel cooking utensils	J. E. Coyle Advertising, LA
Miles Laboratories, Elkhart, Ind	Tabcin-Cold Tablets	Robert Otto & Co, NY
Mitchell Brewing Co, El Paso	Beer	Ringer & Assoc, LA
C. Mondavi & Sons, Napa Valley, Cal	Napa Valley Wines	Jewell Advertising, Oakland, Cal
Parke Edwards, NY	Imported and domestic silver	Gibraltar Advertising, NY
Sirco Prods, NY	Mail order specialists	Fradkin Advertising, NY
South Carolina National Bank, 18 cities in S. C.	Banking service	Walter J. Klein Co, Charlotte, N. C.
Tire Distributors, Raleigh, N. C.	Tires	Walter J. Klein Co, Charlotte, N. C.
Wesson Oil & Snowdrift Sales Co, New Orleans	Wesson Oil, Snowdrift	Fitzgerald Advertising, New Orleans

at home in new haven

New Haven's bustling industrial *life makes it a "must buy" market on any advertising schedule. And the "must buy" medium is WNHC. Its high-caliber entertainment and its strong community service make it an integral part of daily living for young and old in New Haven.*

Yes, you'll keep your products in the homes *of New Haven when you sell the people* at home *over WNHC.*



Until Isaac Strouse began the manufacture of corsets in New Haven, all foundation garments worn in the U.S. were imported from France and England.

Since 1861 the Strouse, Adler Company has aided women in achieving a fashionable silhouette. Its C/B trademark continues to be a symbol for the finest in foundation apparel.

Almost a century old in experience but young in creative ideas, the company is a symbol of the integrity and stability of New Haven's more than 550 industrial firms.

WNHC AM FM TV

new haven **New England's first complete broadcasting service**

Represented nationally by the Katz Agency

EVER
Psychoanalyze
A CITY?



WEMP DID!
and found
Milwaukeeans
prefer

MUSIC

Another reason for the year 'round popularity WEMP enjoys in homes, stores, offices, clubs and cars—day and night.

NEWS

Thirty times daily, prepared by Milwaukee's largest independent radio news department.

SPORTS

More sports broadcasts than any other Milwaukee station. Earl Gillespie, Wisconsin's favorite, does three sportscasts daily and all play-by-play reports.

They add up to consistently high ratings all year long. Remember, for $100 to $300 per week, or more, a WEMP spot campaign delivers 2 to 2½ times more audience per dollar than any network station in town.* Call Headley-Reed!

*Based on latest available Hooper Co-operating and PR & Pulse figures

WEMP WEMP-FM
MILWAUKEE
24 HOURS OF MUSIC, NEWS, SPORTS
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Nat'l Rep.



Mr. Sponsor

George Schultz

President
Shulton, Inc.

What's the best time to sell shaving materials to a man? Says George Schultz, president, Shulton, Inc.: "We think a fellow is more susceptible to a sales message for Old Spice toiletries for men while he's shaving, or at least while his face is still smarting from an imperfect shave. That's why we schedule our national spot radio campaign for early morning."

To back up this, and other theories he has about air advertising, Schultz has earmarked a sufficient portion of the Shulton ad budget to hit 70 markets via radio on a year-'round basis and 20 TV markets in the fall for the men's line, plus a pre-Christmas TV campaign in the same 20 markets for gift boxes of both men's and women's toiletries. Christmas buying gives Shulton a sharp sales peak.

The firm gets about half its income from three lines of women's toiletries which, because of their beautiful packaging, are promoted visually year-'round in magazines and seasonally on TV.

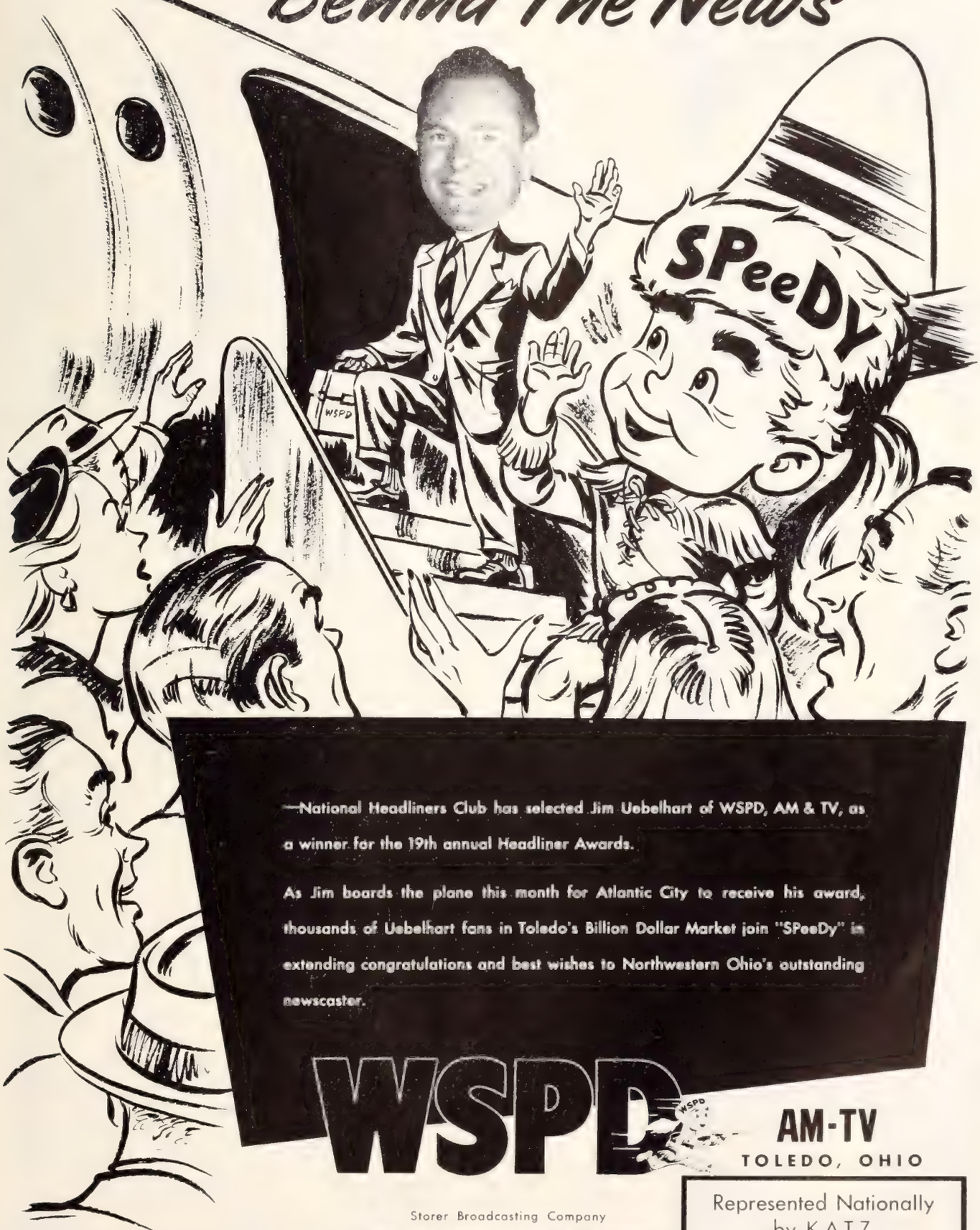
Shulton got along without radio and TV during the first 12 years that the toiletry lines were offered. Then, according to Schultz, "As we broadened our lines and our markets we felt the need for truly mass media. We tried network radio, then decided that a spot operation gave us a flexibility of time and audience that fitted our sales problem better. Shulton is growing, and to maintain that growth we must continue to broaden our markets. We are currently using radio in Mexico, Cuba, and Colombia and will be using TV in the first two of those countries very soon." (See "What spot did for Old Spice," SPONSOR, 6 Oct. '52.)

The addition of international markets should be added spice to Schultz. He combines business with pleasure by piloting the company airplane on sales trips, the most recent a 10-stop trip to Mexico City and back in one week. He's logged about 30,000 miles since the first of the year.

A graduate chemical engineer, Schultz started selling for Shulton (founded by his father) while still at Princeton. From sales he moved into production, plant management, and assumed the presidency when his father passed away in 1950.

The small amount of time that he doesn't devote to business or his wife and four daughters is divided between flying, golfing, and the operation of a ham radio station. ★ ★ ★

"To Honor Those Behind The News"



—National Headliners Club has selected Jim Uebelhart of WSPD, AM & TV, as a winner for the 19th annual Headliner Awards.

As Jim boards the plane this month for Atlantic City to receive his award, thousands of Uebelhart fans in Toledo's Billion Dollar Market join "SPeeDy" in extending congratulations and best wishes to Northwestern Ohio's outstanding newscaster.

WSPD AM-TV
TOLEDO, OHIO

Storer Broadcasting Company

Represented Nationally by KATZ



New developments on SPONSOR stories

See: "3-D TV is still blue sky"

Issue: 28 March 1953, p. 32

Subject: Dr. Du Mont registers latest entry in 3-D TV race

A "[illegible]-compatible" 3-D color TV system developed by Allen B. Du Mont Laboratories was recently announced by Dr. Du Mont, company president. "We're planning to demonstrate this system by the end of the year," he told sponsor. "But a definite date has not been set."

He explains that the Du Mont 3-D color TV system can be received in four ways: (1) in black and white; (2) in color; (3) in stereoscopic color; (4) in stereoscopic black and white. Furthermore, while estimating the retail price of a 21" color receiver at $600 to $700, Dr. Du Mont predicted that a 3-D black and white receiver would be considerably cheaper. Although the system the Du Mont Laboratories are currently working on requires that the viewer use polarized glasses, Dr. Du Mont mentioned experiments to eliminate the need for them.

Madison Avenue reaction to 3-dimensional TV [illegible] [illegible] [illegible] at the moment. Almost radio-TV directors queried by sponsor consider 3-D TV commercially impractical to-day for three main reasons: (1) 3-D quality of screen indicates that 3-D systems in use today are still far from technically perfect; (2) the need for wearing polaroid glasses at home while watching 3-D TV will prove a nuisance once the fad has worn off; (3) color is about on practicability line.

Here are some comments from Agency radio-TV directors:

Radio-TV director of [illegible] agency with over $20 million in radio-TV billings: "Commercial 3-D television is still premature by five to 10 years. The recent fad of 3-D movies has been proof that we aren't ready to market this technological innovation. Even if our 3-D software for broadcasting were more advanced, the need for wearing glasses would still be an annoyance to viewers. A compatible color system, on the other hand, will be in operation within 12 months. With color TV in mind, we're already preparing a color film series."

Radio-TV director of an agency with $8.5 million in radio-TV billings from soap and food accounts: "The big attraction today is color not 3-D. Color will be with us within the next year, but 3-D is the moment is more a fad than anything else. Glasses will be a handicap to making 3-D popular to viewers after the novelty has worn off. Eventually, of course, and probably within the next decade, 3-D TV will be perfected, but until many technical problems are solved, we're interested only in color."

Radio-TV director of an agency with $15 million in radio-TV billings: "After a West Coast experiment proved that 3-D TV is a wonderful idea, by long as it makes the picture more attractive, more interesting, we're all for it. The glasses, of course, are somewhat of a nuisance for the viewer.

"The important thing in producing 3-D TV shows will be to remember that 3-D must not look like anyone will have to master a new production technique. It would be black, of course, if compatible 3-D and monochrome could be simultaneous, but 3-D is probably still several years away from the commercial market."

Eastern radio-TV director of an agency with over $4.5 million in radio-TV billings: "Color is the important development for the next 10 to 15 years much to the chagrin [illegible] [illegible] viewed. Eventually, 3-D be a good thing, as long as it doesn't add to much to both the operator and the viewer's cost." ★ ★ ★

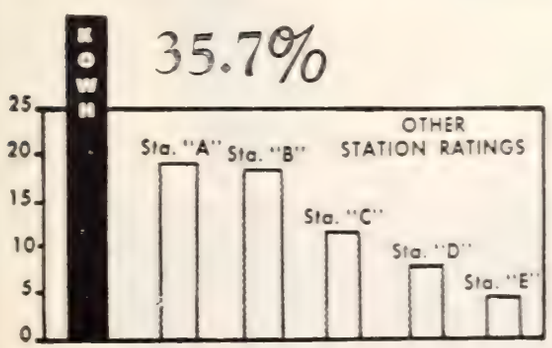
All It Took was a Sure Thing...



. . . To act as security for a bank loan. Turned down by the cashier, a poker player received a loan on his hand from the bank president—who later admonished the cashier. "In the future, Suh, consider four kings and an ace as ample security for the entire assets of this bank!"

If you want to take the "audience and sales pot" in the Omaha, Council Bluffs area—put your dough on a sure thing—KOWH! With the big Hooper *averaged below for the 18-month period from Oct., 1951 to April, 1953*, KOWH is a winner hands down . . . and you can bank on that!

- *Largest total audience* of any Omaha station, 8 A.M. to 6 P.M. Monday thru Saturday! (Hooper, Oct. 1951, thru April, 1953.)
- *Largest share of audience*, in any individual time period, of any independent station in all America! (April, 1953.)



Kowh

OMAHA

"America's Most Listened-to Independent Station"

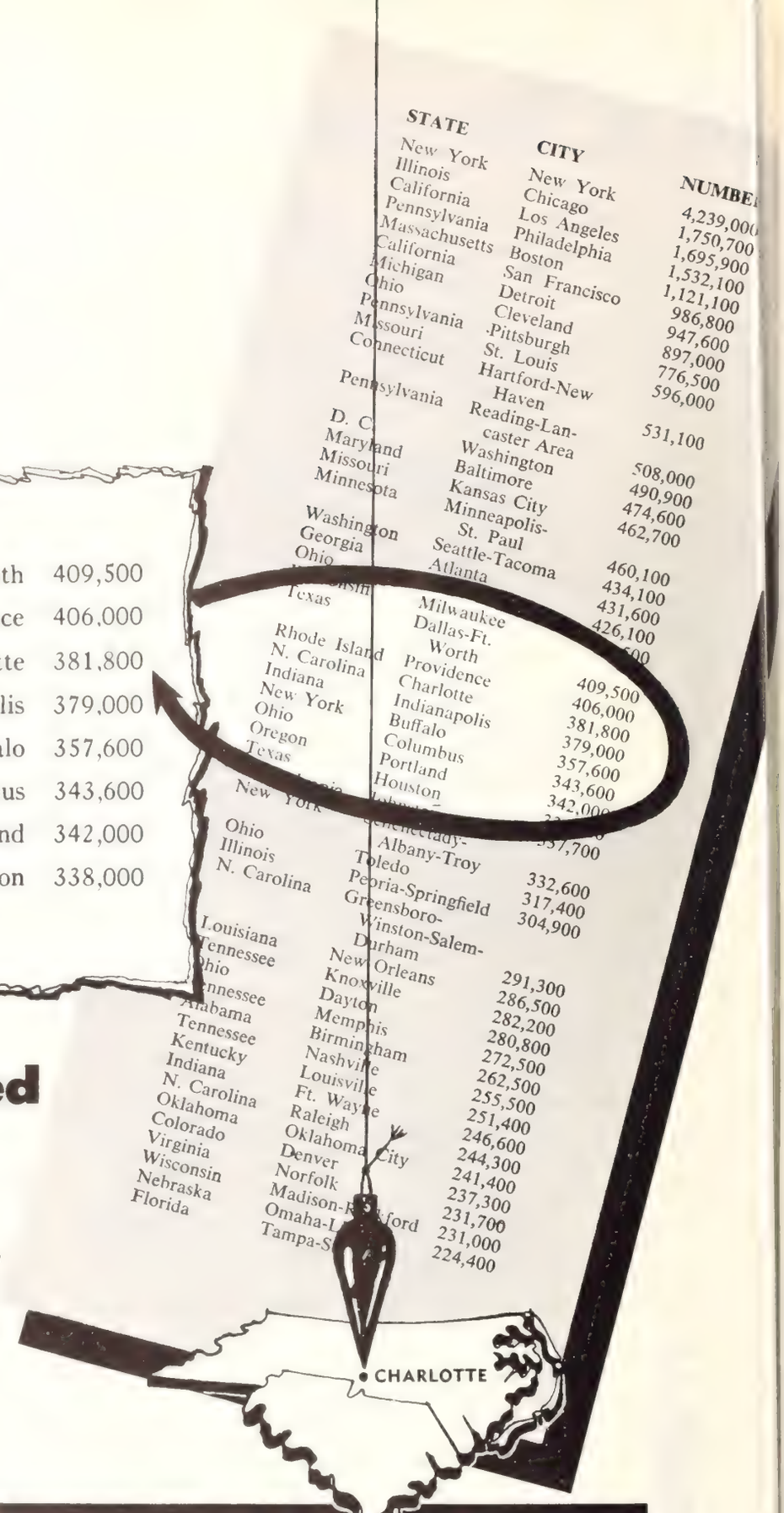
General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

confirmed

CHARLOTTE'S POSITION IN THE NATION'S FIRST 25 MARKETS

Now Charlotte is ranked as 23rd among 112 television markets projected by John B. Crandall, media director of Sherman and Marquette, as reported by Broadcasting magazine.

21	Texas	Dallas-Ft. Worth	409,500
22	Rhode Island	Providence	406,000
23	North Carolina	Charlotte	381,800
24	Indiana	Indianapolis	379,000
25	New York	Buffalo	357,600
26	Ohio	Columbus	343,600
27	Oregon	Portland	342,000
28	Texas	Houston	338,000



and re-confirmed

23rd radio market in the nation. The Charlotte Market's rank is determined by comparing total SAMS audience on the basis of one station per market.

20th in the nation in TV sets. Among all U. S. TV markets, Charlotte ranks 20th in total sets — 7th in total sets among single station markets.

22nd in population. According to Hearst Advertising Research summary of 200 American markets, the Charlotte market is 22nd in population.

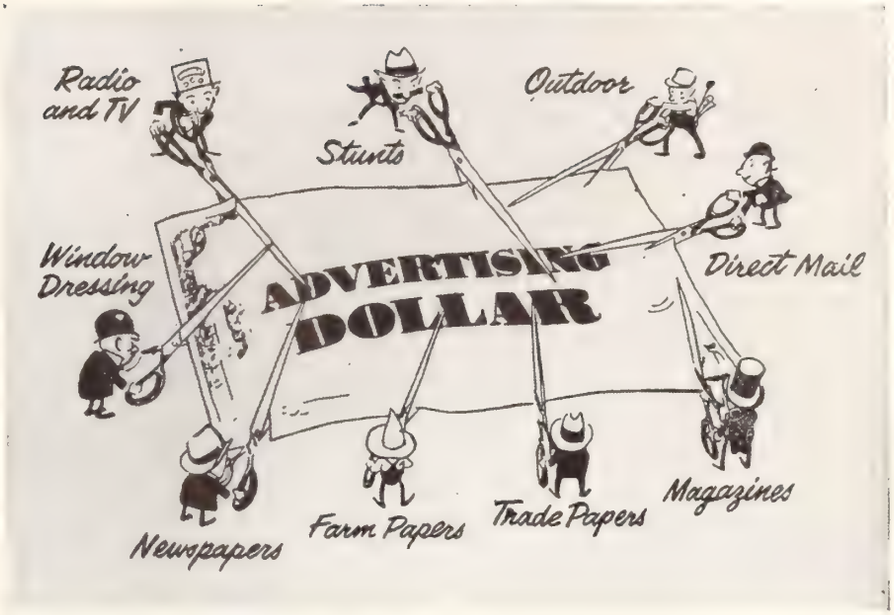
CHARLOTTE'S BIG **2**

WBT · WBTV

plumb in the middle of a fabulous market

JEFFERSON STANDARD BROADCASTING COMPANY, *Represented Nationally by CBS Spot Sales*

Part 4 of SPONSOR's All-Media Evaluation Study is based on interviews with 158 experts, cites some controversial views



Cartoon in Duffy's "Profitable Advertising in Today's Media and Markets" poses problem

How to choose media

by Ray Lapica

In this fourth article of SPONSOR's *16-article All-Media Evaluation Study some of the top men in the advertising field explain how they pick media. A total of 158 advertisers, agency executives, researchers, broadcasters, and print media experts were interviewed over a period of eight months in seven U.S. and Canadian ad centers for this information. The article will run in two parts. Part I in this issue tells you what to consider in picking media generally. It covers basic strategy, the mood of the medium, three basic media plans, and how not to lose your shirt in launching a new product. Next issue the five groups of experts interviewed will give specifics on each medium.*

To date SPONSOR *has devoted three articles with 28 layout pages to "Why evaluate media?" (20 April 1953) and the two-part "Media Basics" (4 and 18 May 1953) covering newspapers, direct mail, radio, magazines, TV, business papers, outdoor, and transit—in that order. In subsequent issues the All-Media Study will contain the results of a 3,000-questionnaire Media Survey and cover specific tests by major advertisers and agencies, the psychological advantages of one medium over another, how to set up a scientific media test, how 100 leading advertisers and agencies evaluate media, why some big corporations don't use air media, and other topics (16 articles in all).*

* * *

Wives have more to do with media selection than you think.

There's the case of a corporation which was forced to use certain women's magazines in a major campaign because of the personal preference of the president's wife.

And of the sponsor who chose a symphony instead of a soap opera because Mr. Big's little woman preferred Moussorgsky to *Big Sister*. And lost a couple of million.

And of the advertiser who took a TV show because his wife wanted to act. (This one turned out all right.)

But the best one SPONSOR heard in its eight-month investigation of the evaluation and selection of media was this story (apocryphal of course):

An agency, long on air billings, lost a multi-million dollar account because one of its more dashing account executives ran off with the client's wife.

With the switch in agencies the account also switched media.

When SPONSOR's editorial director related this story to the president of a Chicago agency, the adman said:

"That's nothing. I got an account who'll double his billings if I can get an account executive to run away with *his* wife!"

How Ayer picks media: N. W. Ayer & Son, Philadelphia, is an $85 million agency with $20 million in air billings. Ayer aired the first sponsored radio network program. And in TV it had a sponsored show as far back as 1940.

To Warner S. Shelly, president of N. W. Ayer, media evaluation begins

SPONSOR's *All-Media Advisory Board*

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Raymond R. Morgan.....pres., Raymond R. Morgan Co., Hollywood
Henry Schachte.....ad director, Borden Co., New York

How I buy printed media: Jeanette LeBrecht, spacebuyer, Harry B. Cohen

Magazines:

1. *The primary need is to see that we get adequate distribution.*
2. *The choice of the magazine is made on the basis of the following:*
   a. Sex. If the product is for women, woman's magazine should be used.
   b. Age. If the product is for young people, it should be advertised in magazines that are designed to reach young people.
3. *Choose the magazine which is most acceptable to the wholesalers and jobbers merchandising-wise. For example, the high usage of* Life *by advertisers has been caused in the past that wholesalers and jobbers love the size that this is a very strong advertising medium.*

Magazine advertising should be used for a "holding" campaign. It cannot be used for introducing new products, since coverage is thin throughout the country. But it does act as a reminder for product identification.

Newspapers:

In considering the newspapers to be used, one must keep in mind:

1. *The product should be distributed in accordance with the newspaper's circulation. Many newspapers have very large circulations which run far out in the territory and it would be unwise to advertise a product which had distribution only within the city limits, none outside.*
2. *One usually picks the paper with the largest circulation.*
3. *Papers can also be picked on basis of their milline rate. (A milline is the cost per line to reach one million people.)*

I consider a newspaper with a milline rate of over $7 worthless. A paper which is so high-cost too much for each potential customer.

4. *In some highly competitive situations where the circulation and milline rate between two papers might be very close, we would consider which paper would give the best service in the way of merchandising, ad position*

How I buy spot radio and television: Herb Gruber, timebuyer, Cecil & Presbrey

Assuming that the product has mass appeal, and I seek maximum listener impressions, I make sure to check the following:

1. *Ratings of shows before and after, and average them if buying station break. Sometimes we select raters to get news adjacencies.*
2. *Station's rate readers compared with its coverage, to establish whether it delivers audience economically in comparison with other stations I am considering in the market (cost-per-1,000).*
3. *Sales record of personality involved if buying into local show.*

If the product has special appeal to one sex or age group:

1. *I seek audience composition figures on the program; if they are not available, I make my judgment on the basis of the obvious fact that certain formats attract certain types of listeners.*
2. *I seek a time appropriate for the group. A product intended to be chosen by youngsters goes into the after-school hours time block. One for men should be sold before or after working hours.*

If the product is extremely specialized, such as gardening tools, hobby equipment, I seek a program that forms a natural tieup:

1. *There are local shows devoted exclusively to specialized topics.*
2. *You can build specialized show, disk it, air it on spot basis.*

Because we were a late starter with some of our products in spot TV, we found ourselves blocked out of choice Class A spots in major markets.

Rather than stay out of spot TV completely, we bought late evening spots (after 11:00 p.m.) when we were able to get longer commercials at lower rates. This has proven successful in over 90% of markets so far.

with a thorough study of the client's business and of outside factors affecting his business.

Purpose: to determine the main outlines of the job to be done; to keep basic agency strategy up to date.

Next step is to identify the audience the agency wants to reach. After that comes consideration of which type of media or combination will best reach this audience.

Ayer, as does every other agency and advertiser among the 2,000 SPONSOR contacted, believes that each type of media has its place in advertising—newspapers, magazines, business papers, outdoor, radio, and TV.

Here are six of the factors which Shelly told SPONSOR are considered by his agency in the selection of media:

1. Basic appeal of media to people they want to reach.
2. Characteristics of audience reached by media as to income, occupation, population strata, geographic location, age, and sex.
3. Size of audience the media can reach.
4. Effectiveness of advertising in media (visibility, cost, frequency with which audience can be reached, responsiveness of readers, listeners, or viewers).
5. Amount and type of competing advertising in media.
6. Technical advantages of media in terms of speed, flexibility, use of color, ability to demonstrate a product or service.

Shelly cautions: "These factors are not necessarily in order of importance. The weight each is given in media selection depends on the requirements of the advertising campaign which is planned."

Kleppner's technique. Some of the most penetrating observations SPONSOR uncovered on the subject of how to choose media are those of Otto Kleppner, partner of The Kleppner Company, New York.

In interviews with SPONSOR and in his stimulating book, *Advertising Procedure*, he boiled down the principles of selecting media to two basic ones:

1. Know the habits and customs of your prospects in order to know where and when to place your advertising so they'll see and hear it.
2. Have a definite plan for the use of media to reach the prospective buyer economically and effectively.

"In other words," he told SPONSOR, "your basic media plan is based upon your basic market plan." You decide which of three main campaigns you're going to need or want and then pick the media which enable you to carry out the campaign most economically. There are three principal media plans which can be tied to your three marketing plans:

1. *The zone plan.* This is the rolling campaign. You pick a geographical area, try to sell everybody in it. You want the media that reach only those people in the given zone. Anything outside is a waste. Thus newspapers, spot radio and TV, and outdoor will fit your needs best. You wouldn't use national magazines, networks, or business papers.

2. *The cream plan.* You go after your best customers first no matter where they are. Problem here is to reach potential prospects at the lowest cost per prospect. Product examples are motorboats, swimming pools, hobby subjects, tree surgery. You therefore use programs and publications aimed at these specialty groups, plus direct mail, and general magazines and newspapers which carry features or sections of interest to your customers.

3. *The national plan.* This requires national circulation of media used plus national distribution of your product. It's a combination of both the preceding plans. You want to reach as many people as you can at the lowest possible cost-per-1,000. Soaps, drugs, foods, and cigarettes are examples. Frequency of use also helps determine whether you'll pick this plan or not. For example, you wouldn't use it to sell yachts. Media best suited for the national plan are newspapers, magazines, network and spot radio and TV, outdoor. You're not apt to use hobby books, business papers, or direct mail.

NEXT ISSUE: *"How to pick media II" —tips from advertisers, agencies, researchers, broadcasters, and print media experts.*

In addition, Kleppner points out, selection of media may be affected by the stage your product is in:

1. If it's in the *pioneering* stage (example—electric clothes drier), you will probably need long copy and maybe a medium in which you can demonstrate your product. TV would be fine here, or magazines or newspapers. You'd be less disposed to use outdoor or transportation, although it has been done, in some cases.

2. If your product is in the *competitive* stage (example: cigarettes), you'll seek to use everything that's available to you to get the most impressions per dollar.

3. If your product is in the *retentive* stage (example: Wrigley chewing gum), where the copy will usually be much shorter, you will spread the media list still wider.

These are guideposts rather than limitations to the use of media, Kleppner cautions.

Two other factors to consider which

(*Please turn to page* 80)

Life magazine annually boasts that it leads media parade in billings

(But SPONSOR tabulation shows most air media attract bigger audiences)

Caution: *Experts agree this type of comparison is full of holes and must be considered as a rule-of-thumb measurement only. These four levels of comparison show why inter-media evaluation is difficult and confusing, yet obvious relationships emerge, namely: Air media generally outrank print by far from a standpoint of audiences no matter what level of comparison you use.*

MEDIUM	1952 BILLINGS[a]		CIRCULATION[b]		GROSS AUDIENCE[c]		AUDIENCE, TOP FEATURE[d]		
	Rank	Revenue (millions)	Rank	ABC or homes (millions)	Rank	Persons (millions)	Rank	Program or article	Persons (millions)
LIFE	***1***	***$96.9***	10	5.3	8	30.9	4	LEAD ARTICLE	18.5
NBC TV	2	83.2	3-4	21.4	***1-2***	***53.6***	2	COMEDY HOUR	31.3
SATEVEPOST	3	75.3	11	4.2	11	19.6	7	LEAD ARTICLE	11.7
CBS TV	4	69.1	3-4	21.4	***1-2***	***53.6***	***1***	***I Love Lucy***	***38.9***
CBS RADIO	5	59.5	2	24.2	6	43.5	5	JACK BENNY	17.8
NBC RADIO	6	47.9	***1***	***25.5***	5	45.8	10	GROUCHO MARX	8.2
ABC RADIO	7	35.0	7	17.9	7	32.2	12	OZZIE & HARRIET	8.0
TIME	8	32.7	13	1.7	13	3.5	13	LEAD ARTICLE	2.1
THIS WEEK	9	22.7	9	10.4	10	21.8	6	LEAD ARTICLE	13.1
BETTER HOMES & GARDENS	10	22.0	12	3.6	12	17.6	8	LEAD ARTICLE	10.5
MUTUAL RADIO	11	21.0	8	16.8	9	30.2	11	TRUE DETECTIVE	8.1
ABC TV	15	18.4	5-6	20.3	3-4	50.7	3	LONE RANGER	19.0
DU MONT	[e]	10.5	5-6	20.3	3-4	50.7	9	BISHOP SHEEN	10.5

SOURCES: [a]PIB; radio and TV figs. are for net only. [b]ABC (print) circulation is for six months ended 31 December 1952; radio circulation is for unduplicated homes reached once or more weekly, nighttime only, as of May 1952, based on Nielsen Coverage Service study. TV figures for total unduplicated homes reached once or more weekly, nighttime only, as of 1 March 1953. NBC and CBS figures calculated by updating May 1952 NCS study. This showed each net got about 95% of U.S. TV homes. SPONSOR projected figures to 1 March 1953 when NBC TV reported there were 22,551,500 TV homes. Du Mont and ABC do not subscribe to NCS; researchers estimated these two nets reached 90% of U.S. TV homes weekly. [c]Pulse estimate of 1.8 people per home or set at night was applied to get gross audience; average night time TV audience is 2.5 people per set, according to Pulse. Crossley figures were used for "Life," "Saturday Post," and "Better Homes & Gardens"; Starch for "Time" and "This Week." [d]SPONSOR took 60% of gross audience to get readership of leading article or story (Starch organization says this is high, therefore fair to magazines). Air audience figures are based on Nielsen homes multiplied by Videodex, ARB or Pulse persons-per-set figures for one specific week earlier in 1952. To get readership of full-page black-and-white ad and listeners or viewers of program commercials, take about 50% of column D figures, experts say. (For additional audience and circulation data, see "Media Basics," SPONSOR, 4 May 1953, p. 44.) [e]Not among first 20.



"Mr. and Mrs. North" on CBS Radio

- *Colgate dropped 8 TV markets, Jan. 1952*
- *They saved 8.7% of costs, lost 18.2% of audience*
- *Show's cost-per-1,000 homes increased 11.6%*

RESULT: Colgate reinstated the 8 in Jan. 1953



"Fibber McGee" on NBC Radio

- *Reynolds asked facts on dropping top 14 TV areas*
- *NBC replied 27% of time costs could be saved*
- *But audience loss would be 44% of U. S. total*

RESULT: Reynolds Metals airs show on full NBC web

Is dropping your radio show in a TV market false economy?

"Yes," say researchers who point out that a radio network lineup routed around TV areas can lose from a third to half of total audience

by Charles Sinclair

Early in 1952, CBS Radio got a sizable jolt when Colgate, one of broadcasting's biggest spenders, announced a decision concerning its long-time radio property *Mr. & Mrs. North*.

The decision: Because of "loss of audience due to TV competition," Colgate was going to drop eight radio outlets in as many big TV areas.

Gloomily, CBS executives looked over the list of stations. It included: WCBS, New York; WEEI, Boston; WCAO, Baltimore; WGAR, Cleveland; WCAU, Philadelphia; WFBL, Syracuse; WISN, Milwaukee; and KNX, Los Angeles. All were key outlets, and three were O-and-O outlets in the 50,000-watter class. All eight were faced with heavy video competition.

Behind Colgate's move were two important influencing factors:

1. CBS was in no position to tell Colgate to go peddle its drug products elsewhere, and Colgate knew it. Under fire from TV-dazzled radio sponsors, CBS had previously told advertisers that they could drop out radio outlets in TV markets—if they wanted to. Sole requirement: that the resulting net-

work "be acceptable" to CBS, and that CBS be permitted to sell the show on a co-op basis in dropped markets.

2. Colgate Radio and TV Director Les Harris—who supervises C-P-P's multi-million spending in air media—also knew that some 8.7% of the radio show's time-and-talent costs were spent in covering the eight radio-TV markets slated to be dropped. Harris, and other C-P-P executives, figured most of this would be a tangible cash saving, resulting in a trimmer ship and greater advertising efficiency for *Mr. & Mrs. North.*

As of 15 January 1952, the eight stations were dropped. But this was not to be the end of the incident.

Partly to determine just how badly

costs

the eight stations had been nicked by TV and partly to lure Colgate back, CBS Radio's research department, under the watchful eye of Director Harper Carraine, made a study of the case. From A. C. Nielsen, CBS ordered a special breakdown of audience data for the last rating period before Colgate bowed out of the eight stations.

This was what CBS radio researchers eventually learned:

- With the eight stations in the national lineup, *Mr. & Mrs. North* produced an NRI rating of 11.0—equaling about 4,708,000 homes.
- With the audiences of the eight radio stations removed, the show had an NRI rating of 9.0—or about 3,852,000 homes in what remained.
- The difference: around 856,000 homes. This represented a sizable 18.2% of the national audience the program had been gathering.

Then CBS applied some dollars-and-cents costs against these figures. The result was soon obvious: What Colgate was saving in lowered time costs was largely canceled by an actual decrease in advertising efficiency.

Since 8.7% of the show's time-and-talent costs had been spent in covering the eight dropped-out markets, the savings hardly matched an audience loss of 18.2%. In fact, Colgate's cost-per-1,000 homes in reaching the *rest* of the country (minus the eight outlets) had gone up exactly 11.6%.

CBS lost no time in presenting the results of its study to Colgate advertising executives. Soon afterward Colgate reinstated the canceled outlets to its lineup for the radio crime thriller. In doing so, Colgate Radio-TV Director Les Harris stated:

"We discovered that dropping out of these cities deprived us of a considerable audience, and it began to show up in the ratings. We figure that there is a 30%-or-better potential for nighttime radio in these markets."

Since *l'affaire Colgate,* CBS Radio has made similar examinations of the real or proposed "let's-duck-around-TV" economies of other leading CBS advertisers, including: Lever Bros., Cannon Mills, Armstrong Rugs, Pabst, Carter Products, American Tobacco, and Electric Auto-Lite. In virtually every case, these network radio spon-

(*Please turn to page* 60)

Evening cost-per-1,000 is lowest for NBC stations in big TV markets

Rank by lowest cost	Cost-per-1,000 eve. circ.	TV or non-TV market	Top 25 metro markets
1*	$.06	TV	
2	.12		
3	.12		
4*	.15	TV	3
5*	.15	TV	2
6*	.16	TV	7
7	.16		
8*	.17	TV	
9	.17		
10*	.19	TV	8
11	.19		
12*	.19	TV	24
13	.20		
14	.22		
15	.22		
16*	.22	TV	1
17*	.22		
18*	.23	TV	
19	.23	TV	
20	.24	TV	17
21*	.24	TV	6
22	.24	TV	18
23	.25		
24	.26		
25*	.26	TV	
26*	.26	TV	15
27*	.26	TV	
28	.26		
29	.27		
30	.27		
31	.28	TV	9
32	.28		
33*	.28	TV	23
34*	.28	TV	11
35	.30		
36	.30		
37	.30		
38	.30		
39	.30	TV	
40	.31	TV	
41	.31		
42	.31		
43	.32		
44	.32	TV	21
45	.32	TV	
46	.32		
47	.32	TV	
48	.32	TV	
49	.32	TV	5
50	.33	TV	16
51	.34		
52	.36		
53	.36		20
54	.36		
55	.36		
56	.37	TV	
57*	.37	TV	19
58	.37	TV	
59	.37		
60	.37		
61	.37	TV	10
62*	.39	TV	4
63	.39		
64	.39		
65	.39	TV	22
66	.39		
67	.39		
68	.40		
69	.40		
70	.40		
71	.40		
72*	.42	TV	13
73	.42		
74	.43	TV	25
75	.43		
76*	.43	TV	
77	.43	TV	
78	.43		
79	.44	TV	
80	.44		
81	.45	TV	
82	.45		
83	.45	TV	

*INDICATES station is 50 kw. Note: Most NBC net stations in this class are in TV areas, yet are among cheapest on cost-per-1,000 basis

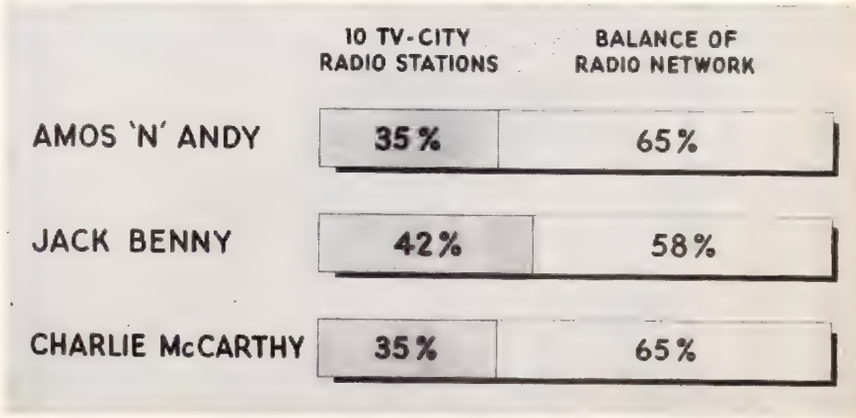
SOURCE: NBC Radio Research Department. Study is based on evening weekly radio station audiences of NCS and evening half hour net time cost

*% TV areas contribute to audience**

NETWORK	TV AREAS	NON-TV AREAS
ABC (6 programs)	51.7%	48.3%
CBS (15 programs)	50.5%	49.5%
Mutual (2 programs)	36.1%	63.9%
NBC (9 programs)	52.3%	47.7%
Average for all	51.0%	49.0%

*Chart above is from ABC Radio Research Department, and is based on A. C. Nielsen radio rating data for month of December 1952. Programs used in calculations are all half-hour evening commercial shows, aired on full nets in U. S.

These shows get third of audience in top 10 TV areas



In special study, based on A. C. Nielsen radio data for period of 7-13 December 1952 CBS Radio charted the audience-producing value of 10 largest TV markets for three of top CBS radio shows. Of total U. S. audience for these shows (15,215,000 homes) an average of 37% came from top 10 TV areas. Yet costs were less than 15% of over-all total


EXTRA! Advertising News EXTRA!

SCOTT GOES TV

STAR-STUDDED REVUE BOWS OCT. 8

Patti Page 'The Singing Rage' To Femcee Sparkling New Show

Why Scott plunged $3 million into TV

Company has boosted its sales target to $300 million by 1958 now that it has three network TV programs to back it up

by Dick Jackson

In 1951, the Scott Paper Co.'s TV expenditure totaled a neat zero. In 1952, the television outlay was a modest $360,000. This year, the Chester, Pa., firm is earmarking more than 50% of a $5.5 million budget for TV.

Reason? With TV Scott has been able to lift is sights from a sales goal of $140 million in 1955 to a new target of $300 million in sales by 1958. And the firm is using TV as its primary ammunition to hit that target. First step on the ladder was reached when the company announced first quarter '53 sales of $40 million, 12% over the comparable period last year.

If that $300 million sales target is to be reached, Scott will have to do a lot of fancy stepping. As Assistant V.P. & Director of Advertising Harry C. Pardee told SPONSOR: "When you're selling a line in which the most expensive unit retails for 2¢ the problem calls for moving terrific tonnage. From the size of our expenditure in the medium it's easy to figure out that we think TV will help us move the necessary tonnage."

Advertising Director Harry C. Pardee likes to link quality programing with product line



But Scott isn't counting on one TV program to do this massive job of paper hauling. Through its agency, J. Walter Thompson, Scott has fashioned a three-program lineup which has a number of novel aspects. This lineup is unusual because: (1) Scott, after only one TV test period in 1949, has suddenly emerged with three different programs; (2) two of the programs are well off the beaten track—*Omnibus* on CBS TV and *Ding Dong School* on NBC TV; (3) two of the shows (*Ding Dong School* and *Scott Music Hall*) are bucking *Arthur Godfrey* segments.

To carry these three programs, Scott is spending as much money in TV this year at it did in all other media in 1952. Last year the firm spent $2,168,404 for magazines, $750,127 in newspapers, $360,000 in TV, and $33,348 in radio. Unfortunately for Scott, the firm cannot use TV to promote the sale of some of the items which won the company its reputation for quality (ScotTissue, Soft-Weve, and Waldorf toilet tissues).

The products plugged on TV are ScotTowels, Scotties facial tissues, and Cut-Rite wax paper. Said a Scott executive, "The television people today are about as touchy on the subject of toilet tissue advertising as were the magazine publishers back in 1910."

It was in 1908 that the firm decided to concentrate on selling a line of toilet tissues under its own name (rather than manufacturing for "private labels"). It appropriated the modest sum of $3,960 for leaflets, display cards, and similar material. By 1919 the company was able to budget $100,000 for advertising—a sum which impressed such staid publications as *Good Housekeeping* and *Ladies' Home Journal* which heretofore had flatly refused toilet tissue ads although accepting ScotTissue Towel copy.

Since then Scott products have been continuously advertised in printed media with appropriations keeping pace with sales. Even during World War II when the product was under strict allocation, Scott kept reminding the public of its quality products. For the most part, Scott has always used national magazines and Sunday supplements to carry the bulk of its advertising. Some daily newspapers and radio were also used. Says Harry Pardee, "We like *all* media, but until recently we only had enough budget to use a maximum of two media at a time if any were to be used effectively. We've leaned heavily on women's magazines and supplements because women have always been our sales target."

It follows, then, that when Scott decided to take a flyer in TV in 1949 its first selection was one day a week of Dione Lucas *Cooking School of the Air*. This program was aired over five CBS TV outlets for 39 weeks at a total time and talent cost of $59,500. During this period Scott experimented

case history

with various commercials on Cut-Rite wax paper and ScotTowels. It was discovered that demonstrations of the products in use had definite entertainment value. But, it was also felt that the person doing the demonstrating should not be allowed to take any of the audience's attention away from the product. That's why there is little likelihood of Scott employing a Betty Furness, and certainly not some buxom lass who would distract the viewer's attention from the French fried potatoes drying on a ScotTowel.

As a result of lessons learned in 1949, current Scott TV programs make extensive use of camera closeups. The wet strength of Scotties facial tissue is demonstrated by focusing on a stream of water coming out of the tap and striking the tissues. First, a competitive brand is used and the paper easily disintegrates under the water; then a Scottie is pulled from the box and subjected to the test with completely different results. The viewers are *shown* that the tissue withstands the water and retains its strength.

ScotTowels are shown on TV performing a variety of tasks. The notion that the towels are handy only in the kitchen is destroyed by showing how useful the product can be in the bathroom, garage, and all around the home for household chores.

When the Dione Lucas program was dropped in November 1949 the company and its agency sat back and tried to figure out just what had been learned. It wasn't until three years later that Scott felt ready to put a sizable piece of cash into TV. This decision was reached by a group which included: Scott's President Thomas B. McCabe; Executive V.P. Raymond C. Mateer; V.P. and General Sales Manager Francis W. Plowman; Assistant V.P. and Director of Advertising Harry C. Pardee; J. Walter Thompson's S. Kelsey Denton, account supervisor, and Robert Shirey, account executive on Scott.



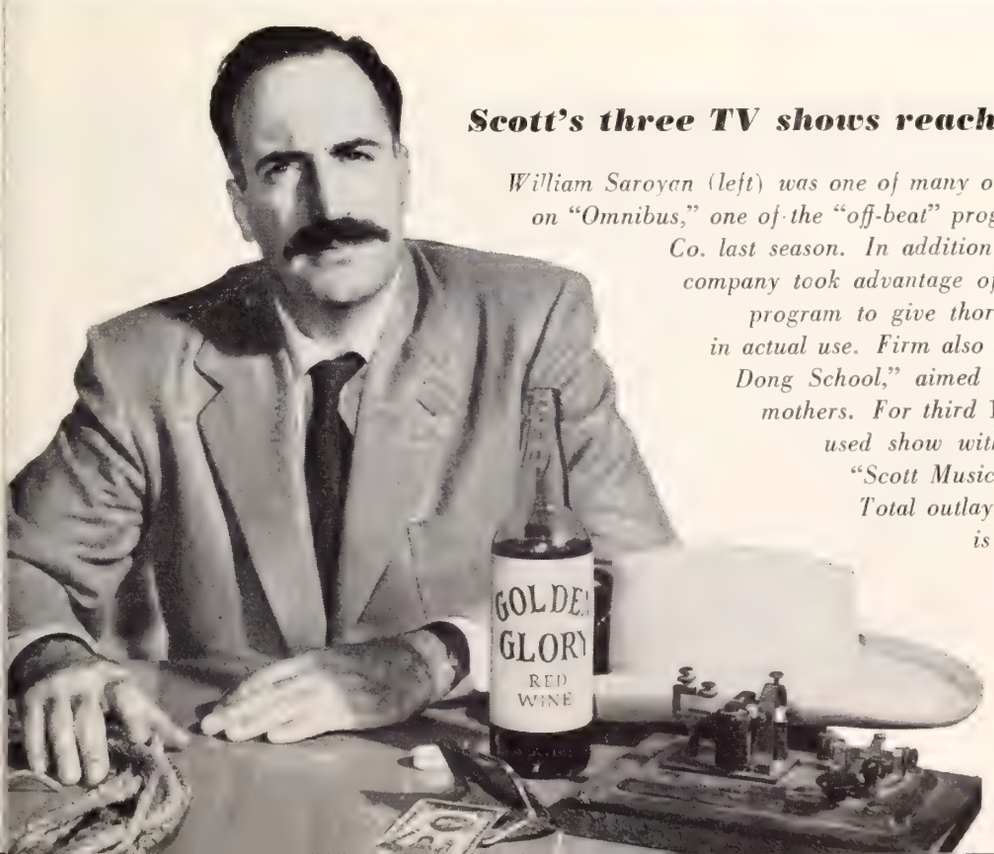
Scott's local quiz program on WPWA uses high school students. The show generates county-wide interest, engenders good community relations, and assures firm of steady flow of employment applicants. (See "Is your PR man air-minded?", p. 38 for other air PR campaigns)

When *Cavalcade of America's* alternate-week slot on NBC TV was offered, Scott snapped it up. Into it went the *Scott Music Hall* featuring singer Patti Page, comedian Frank Fontaine, and dancer Mary Ellen Terry.

After the program had been on the air five months Scott polled 500 of its employees. (Because of unusually good employee relations, the company can count on getting some mighty frank answers when it asks questions.) The employees ranked the program sixteenth in a listing of favorite shows and many questioned the suitability of Frank Fontaine's type of humor. Scott employees are thoroughly indoctrinated in the association of the Scott name with the word quality. This poll was one contributing factor in the firm's decision to drop Fontaine and substitute a guest star policy which gives the program a greater flexibility and more variety.

One month later 500 more employees

(*Please turn to page* 58)



Scott's three TV shows reach varied audience

William Saroyan (left) was one of many outstanding figures to appear on "Omnibus," one of the "off-beat" programs used by Scott Paper Co. last season. In addition to the show's quality connotation, company took advantage of long-single-commercial format of program to give thorough demonstrations of products in actual use. Firm also sponsored NBC TV's "Ding Dong School," aimed at preschool age kids and their mothers. For third 1952-'53 *season program, Scott used show with more general audience appeal, "Scott Music Hall," starring Patti Page. Total outlay for '53 TV advertising is almost* $3 *million, or more than the paper maker spent in all other media in* 1952. *Outlay for TV in* 1949 *was* $59,000, *nothing until* 1952.

Kroger counts its customers



BAB-sponsored ARBI study shows firms who use newspapers-only lose sales among customers only radio can reach

Study is first for national firm

Although ARBI technique at local level in seven Kroger markets studied was similar to past ARBI tests, this was first for a national firm

For many years there have been advertising managers in companies with a print-only tradition who argued for a balanced media approach. Reasoning from seat-of-the-pants knowledge of what sells, they've advocated use of radio as well as newspapers rather than reliance on a strictly black-and-white approach.

Last week, Broadcast Advertising Bureau published and sent to its members a report which confirms the instincts of these admen, and expresses them in research terms.

The BAB report is called "Kroger Counts Its Customers" and is based on Advertising Research Bureau, Inc. (ARBI) point-of-sale research in seven cities; 27 of the 1,891 Kroger Co. stores were covered. BAB's key conclusion from the research is that when a grocery or a grocery product advertiser uses either radio or newspapers *exclusively*, he misses about half the customers he might have reached by using both.

This reasoning is based on the fact that two separate and distinct groups of customers—one reached by radio, the other by newspapers—were found to have bought Kroger test merchandise. It is further confirmed by the fact that the group which reported it had been influenced to buy by *both* media was minuscule.

BAB, whose policy is to funnel facts to its members first, had not released exact figures at SPONSOR's presstime. But, in round numbers, this was the result of the seven-market Kroger study:

research

- Advertising as such accounted for nearly two-thirds of all purchases of items tested.
- An approximately equal number of these customers named either radio or newspapers as the exclusive source of their knowledge about the item they were buying.
- The overlap between radio and newspapers—the customers who both heard the Kroger radio advertising and read the Kroger newspaper advertising on the test merchandise—was negligible, the study showed.

The Kroger study confirms previous ARBI results obtained over the independent research firm's past three years of point-of-sale media testing. These have shown, in market after market in every section of the country, that radio and newspapers bring in two distinct groups of customers. (BAB has published two reports on groups of these local ARBI tests previously: "Count Your Customers," and "Sears Counts Its Customers." Also see "You need both," SPONSOR, 23 February 1953, page 40.)

But the Kroger study is unique.

It is the first ARBI study to have been completed for a company of national rank (though technique used within each of the seven test markets was similar to that in previous ARBI studies for local companies).

It is the first ARBI study which BAB paid for.

BAB underwrote the study, made at

the specific request of the Kroger Co. Kroger, which had been using newspapers, plus some radio, in most of its markets, sought evidence on what each medium contributed to sales.

BAB, itself, had no control over the method in which the study was conducted. All arrangements for the study were worked out between Joseph B. Ward, ARBI president, and executives of the Kroger Co. and its agency, the Ralph H. Jones Co. of Cincinnati. For the test, Kroger selected seven markets which represented a good cross-section of its 19-state network of stores. The markets were: St. Louis, Mo.; Columbus, Ohio; Nashville, Tenn.; Evansville, Ind.; Huntington, W. Va.; Madison, Wis.; Peoria, Ill.

The markets were chosen so as to cover a range of population sizes, states, population types, and retail sales characteristics. They also differ in television penetration.

The test technique, as in all ARBI research, was simply to have the client invest equal numbers of dollars in newspaper and radio advertising for the same items during the same time. Trained interviewers were then stationed at the point-of-sale to question all customers who bought the item and find out what influenced them to come and seek it out.

The merchandise was selected by Kroger, and in nearly every case was a Kroger brand. This tended to eliminate the variable of advertising conducted prior to the test because Kroger was working with merchandise which had received both air and print advertising previously. It excluded completely the possibility that the merchandise would be advertised simultaneously in media other than those involved in the test. (This would not have been the case had Kroger selected an outside brand which gets continuous advertising not subject to Kroger's control.)

Test merchandise ranged from angel food cake to frankfurters. Most of the items used were "specials," to insure high enough product traffic to make the results statistically significant.

The tests were conducted late last summer, with trained ARBI teams on hand to conduct the interviews. In each test, the interview days were Thursday, Friday, and Saturday, traditionally heavy grocery buying days. Product traffic, not store traffic, was measured, with the researchers stationed at the shelf position rather than at the checkout counter. Sales figures were determined in terms of unit sales.

Results of the study for "traffic" and "unit sales" were parallel. Radio and newspapers together brought in nearly two-thirds of the customers, and sold them almost two-thirds of the test merchandise as well. The two media were on a virtual par in the number of customers each attracted, and in the amount of merchandise each sold. In past ARBI studies radio has tended to lead considerably in dollar volume, attracting customers who bought more merchandise. In the case of grocery customers, however, buying is on a necessity level and logically customers would be expected to buy in the same

(*Please turn to page* 86)

1 you can reach part of your customers with newspaper advertising

2 to reach all your customers, however, you must use radio advertising, too

3 radio and newspaper advertising, even when used dominantly, reach almost mutually exclusive audiences – with relatively little overlap

4 dollar for dollar, radio advertising produces as many or more customers as does newspaper advertising

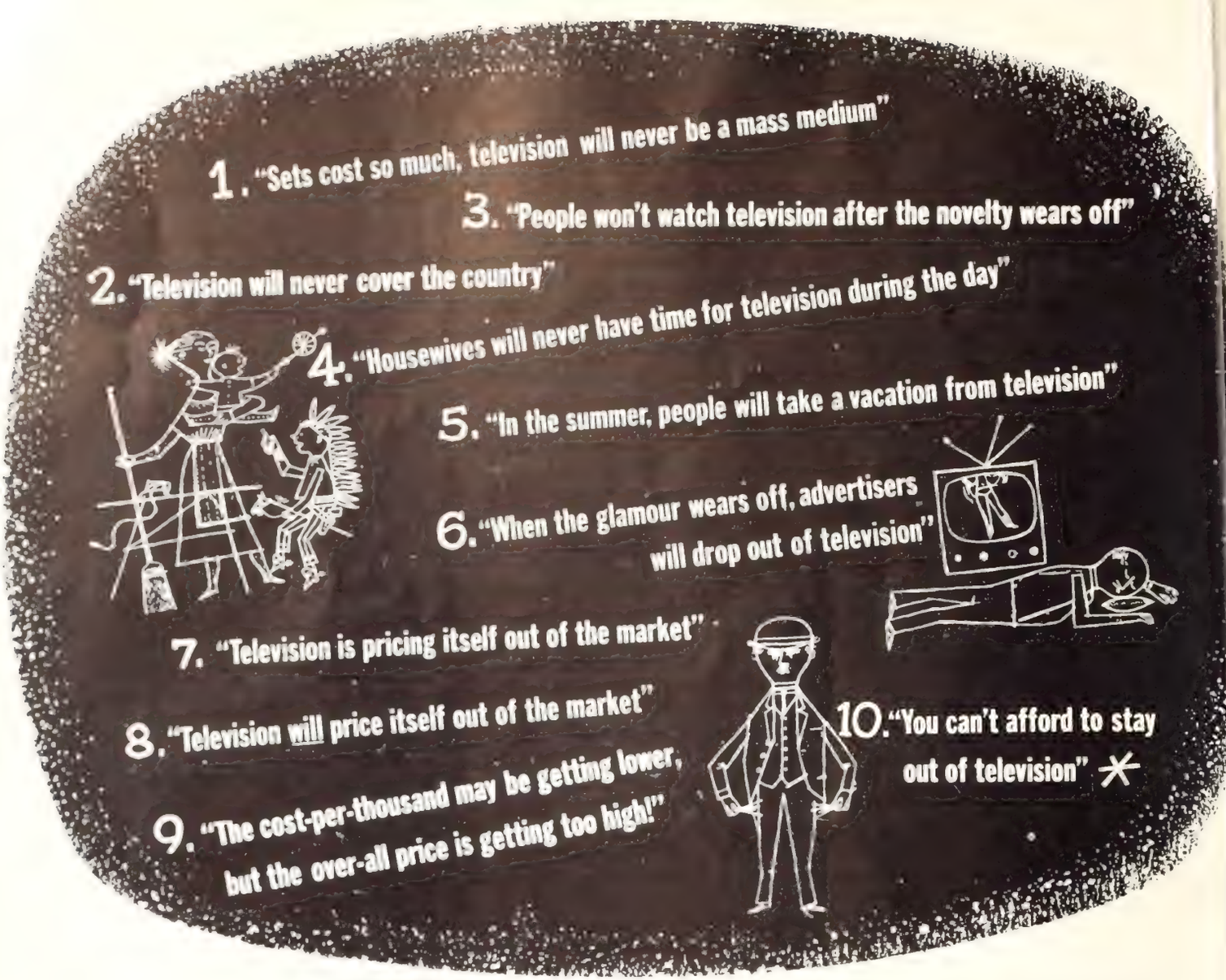
Agencies now getting this pitch

BAB is aiming its new Kroger study at both local-level and national clients. Round of calls on agencies with presentation has started. Above, moral of study is summarized



Kroger may increase radio budget as result of study

Kroger Co. uses some spot radio in many of its markets (TV in a few) along with newspapers as its major media. It has long been sold on radio (see picture left of 1950 transcribed spot radio program). But results of study were such Kroger may increase use of radio



*Only correct statement of the lot, says CBS TV

The top 10 clichés on television

TV-minded admen will discover that many of their favorite video "truisms" have been taken for a bumpy ride by a new CBS Television presentation

The bland generalizations appearing in the TV screen above will ring familiarly in the ears of anyone who has ever bought, sold, or thought of buying TV time. From the moment commercial television became a reality, pundits have been rearing back and profundicating in stock slogans like those printed above.

But the cliché makers have been wrong more often than right.

Remember the one about sets never becoming cheap enough for the general public? Or the myth that television would never cover the country? Now the conversations about TV among admen center mostly on dollars. Mention TV today and the instantaneous reaction is: "Ouch, those tremendous costs!"

It's the contention of CBS TV, however, that the High Cost of Television, like earlier generalizations about the medium, won't stand up under statistical scrutiny. The network has accordingly met the problem of selling its viewpoint by building a presentation called "The Top 10 Clichés on Television," Gordon Hellman directing.

Planning and executing this frontal attack on the strongholds of TV opinion involved months of fact sifting. At least 400 pages of documented research statistics—from program rat-

costs

ings and prices to newspaper and magazine circulation figures—had to be studied over a period of six months, by Oscar Katz, CBS TV's research chief, and research staffers Rosemarie O'Reilly, and Leonard de Nooyer.

Original art and charts (among them, costs chart at right) had to be drawn by artists Kurt Weihs and Bill Golden, under the supervision of Jack Cowden, operations director of CBS TV advertising and sales promotion. Finally, several drafts of a "snake talk" had to be turned out by Copy Chief Bob Elliott and Messrs. Ed Shurick, Jack Cowden, and Gordon Hellman, CBS director of presentations.

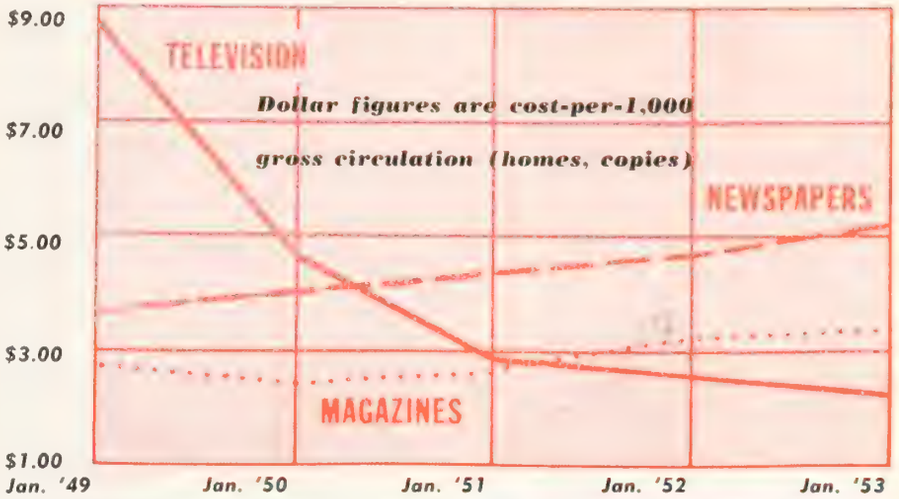
In recent weeks, Ed Shurick, manager of CBS TV network sales development and a prime mover in the planning of the report, has made the Grand Tour of most of New York's leading ad agencies to present the new study. So far, he has called on some two dozen agencies and clients, from Benton & Bowles (see picture below) and Biow to Lever Bros. and P&G.

In almost every case, the study's industry facts and figures are greeted with great interest.

SPONSOR herewith presents a condensed version of the "Ten Top Clichés on Television" for the benefit of TV-minded clients and agencies who may not as yet have seen it, or who may want a handy review of its main facts:

Cliché 1. *"Sets cost so much, television will never be a mass medium."*

TV delivers more and more gross circulation for less and less money than print media, CBS TV claims



SOURCE: CBS TV Research Dept. TV cost is based on time and talent for full network evening half hour show. Magazines: b & w page cost (less production) in 8 leading mags. Newspapers: full page (less production) in each major TV market. Since 1949, TV figure has dropped from $8.17 to $2.39; newspapers and magazines have risen

By CBS TV's calculations, TV is "already in 50%—soon in 65%—of all American homes."

Added the presentation:

"TV has gone into as many homes in six years—21,000,000—as automobiles in 29 years, as electric refrigerators in 30 years, as radio in its first 12 years. And there are four times as many TV sets as the paid circulation of the biggest magazine (*Life*) after 16½ years."

Cliché 2. *"Television will never cover the country."*

Back in 1948 and 1949, most admen will recall, this was one of the most popular of the here's-the-latest-on-TV statements. But last June, TV already covered areas with more than two-thirds of the country's population.

As TV man Ed Shurick states in the presentation, while he points out the differences in population density between TV and non-TV areas:

"It is one thing to think of televi-

(*Please turn to page* 74)

Agency hears new pitch: Typical presentation of new CBS TV "Top 10 Cliches on Television" study is seen below before media experts of Benton & Bowles office in New York. Group includes (l. to r.): Lee Rich, associate media director; Tom Carson, broadcast supervisor; Jim Theiss, Ann Janowicz, Muriel Mack, timebuyers; Charles A. Pooler, v.p. in charge of marketing; Charles Sinclair, SPONSOR senior editor; Ken Torgerson, associate media director; A. H. Flaten, CBS TV; F. Apt, B&B research; Ed Shurick, CBS TV





Anti-histamine cold pills had been losing ground steadily after first frenzy tapered off. New industry was sick . . .

©Underwood & Underwood

Super Anahist reverses trend with

The Anahist Co., which made the biggest splash when anti-histamines were introduced over the counter in 1949, has made another big splash with an anti-histamine.

It's called Super Anahist and it rates mention for two reasons besides the fact that it struck a sales bull's-eye during the 1952-'53 sniffles season following its debut last October.

First, the Super Anahist story is practically a 100% spot radio and TV story with the AM medium carrying the biggest ad load. Second, Super Anahist has single-handedly reversed the over-all sales slide of proprietary anti-histamines, a decline that began the very next year after they hit drug store counters with such a big bang. Super Anahist's sales during the past winter were large enough to put a plus sign beside the recent total of anti-histamine proprietary sales in the face of a notable lack of sensational sales performances by other brands, including Anahist's other anti-histamine cold-fighting products.

SPONSOR estimates that the Anahist Co. spent in the neighborhood of $1.5 million for its spot air advertising during the past winter season. The proportion going to radio, Anahist's basic medium, was probably about 75%. The success of Super Anahist (its sales have already topped the other Anahist Co. brands) has given the company a firmer grip than ever on the anti-histamine field, in which it has been a leader from the beginning. The firm's market share is now comfortably over half of all anti-histamine sales.

Super Anahist is one of five anti-





Radio, TV copy made these points

Super Anahist TV story board shows copy stressed product newness, how "wonder drugs" shorten cold miseries, fight infection. Bulk of Anahist's ad money went into spot radio

100% air budget

histamine products put out by the Anahist Co. The others are the original Anahist, a straight anti-histamine, technically known as thonzylamine hydrochloride; Hist-O-Plus, which is Anahist plus the pain-killing drug combination commonly known as APC; an Anahist nose spray in atomizer form, and an Anahist cough syrup.

Super Anahist has APC, too, but it differs from all other anti-histamine brands—and, so far as is known, from all other cold preparations—in that it contains Vitamin C, touted as an anti-infection ingredient. While the combination of Vitamin C with the other ingredients is considered an important technical accomplishment, the idea of multiple ingredients in drug brands is certainly not new. The current success of Super Anahist is, however, further evidence that the consumer is impressed with the multiple-ingredient sales pitch. It also confirms what Anahist's agency, Ted Bates, has always strongly believed: that spot radio and TV are great media.

Ad strategy developed between Bates and John S. Hewitt, executive vice president of Anahist, led to the purchase of about 150 radio stations in 100 markets for Super Anahist during the 1952-'53 season. Markets included radio-TV as well as radio-only areas. Most of the purchases were one-minute announcements, that length being con-

(*Please turn to page 84*)

case history

Is your PR man air-minded?

Many neglect radio and TV, but there is growing awareness of their value

by Alfred J. Jaffe

The time has passed when a public relations man can call it a day after filching free plugs for his client from Arthur Godfrey or crowning a bosomy bathing beauty Queen of Bismarck Herring Week.

The PR man has come a long way in recent years. Now clothed with stature and responsibility, he sniffs a little at the mention of "publicity" or "press agent." He walks around in a homburg, talks about "human engineering," sits beside the chairman of the board and whispers in his ear. In place of the hit-or-miss free plug, he often *buys* media as well.

The PR man, however, often overlooks radio and TV. This is not usually deliberate. When it comes to air media, the average PR man is confused about where to start and all too conscious of the fact that he lacks programing knowhow. He feels much more at home with newspapers. In the old days, if you scratched a PR man, likely as not you'd find a newspaperman underneath and while this is less true today, the PR field is still heavily staffed with ex-reporters.

PR firms readily admit this radio and TV blind spot. Some of them, such as Hill & Knowlton, Inc., which has some of the choicest clients in the business, have begun hiring radio and TV specialists to work with account men as well as experiment with PR techniques on the air. There is a growing appreciation of TV's impact, and some PR agencies, though moving cautiously, are giving a lot of time

status report

and thought to how to use TV properly and economically.

The PR agencies are also well aware that if they don't accumulate radio and TV knowhow they will lose substantial billings to advertising agency PR departments. In opening its new plant last month, for example, The Mennen Co. called upon Kenyon & Eckhardt's PR staff for a community relations job via time bought on the local radio station.

Despite the PR man's lack of familiarity with radio and TV, the use of air media for PR has been growing. Business has become more PR conscious, one reason being the Taft-Hartley Act, which removed some of the limitations on what an employer could say to his employees.

SPONSOR, therefore, examines PR in radio and TV in this article, shows some examples of who has been using it and why, presents some tips on programing, points up where PR can be used best, lists some recent PR trends. Since SPONSOR has covered regular network PR shows, the emphasis will be on the local approach. (For network examples, see "*The Railroad Hour*: non-stop all summer long," 7 April 1952; "Public utilities on the air," Part I, 19 November 1951; Part II, 3 December 1951; "Steel melts the public," 13 March 1950.)

Here are some trends which indicate which way the PR wind is blowing:

1. Businesses are becoming conscious that a regular air program means a ready-built and sympathetic audience when industrial strife or some other issue requires a concern to present its point of view to its workers or the public. A PR message on a



Hundreds of PR sponsors have bought Ziv's "I Was a Communist for FBI." It is often sold by radio stations to groups of clients

What you should know about PR on the air

Why buy PR? *Businesses are growing aware that year-'round air programs provide ready-built audience when firm has to present point of view on special issues. They also realize that bought time means larger audiences than can be gotten with free material handed out to plug holes in station program lineups.*

Who can use PR? *Almost anybody but some firms need it more than others. A large firm in a small town is particularly concerned with public opinion. Public utilities have to cultivate public sympathy since rates are set by elected officials. Banks must live up to "public service" status in the community.*

PR program types: *News, sports, drama, public service shows are used most often. Community news and home town sports are considered especially potent in attracting audiences. However, there are no copybook rules. A steel firm in Texas uses employee talent show, ties in safety quiz, with success.*

regular program seems more natural and less "forced" than announcements bought suddenly, say, during a strike.

2. While many firms and trade associations are active in putting out free recordings and films (which stations welcome to plug holes in their program lineup), they now realize that by buying time they get choice time—that is, larger audiences.

3. In 1948, 10 steel companies put on regular radio shows while five (including some of the 10 with regular shows) put on special broadcasts. For 1952, the figures rose to 19 and 22. This was all paid time, and except for U. S. Steel's *Theatre Guild on the Air*, was all local or regional network time. Aside from the network show, the total time bought by steel companies last year came to more than 1,000 hours.

4. The Frederick W. Ziv Co. has been selling two radio shows especially for PR use. They are *I Was a Communist for the F.B.I.* and *Freedom U.S.A.*

5. The Broadcast Advertising Bureau has recently started working with the Advertising Council to push the idea that advertisers should buy public service programs and material for PR purposes.

6. The recent convention of the Public Relations Society of America announced that three PR "media" won larger budget appropriations last year: TV, the suggestion system, and the reading rack. TV was described as "the most compelling medium for reaching the mass mind."

Why the increased use of air media for PR? Listen to Harold Kathman, a business consultant whose specialty is "communications." Here he is talking specifically about industrial relations, which to PR men means PR directed at employees:

"Look into the face of an industrial worker, and you may be looking into an acre of diamonds of ideas for long-term radio contracts.

"Radio has been understandably busy bending sales curves. Industry, meanwhile, has been dying to say something else to its employees, communities, and customers, and has been somewhat inarticulate. Radio can help translate the need and dollars into sponsored time.

"During the past 10 years, while most sales executives were concerned with framing 'Sorry we're booked solid' letters, top management—pres-

(*Please turn to page* 62)



Mennen's plant opening campaign provides PR tips

Before opening new plant in Morristown, N. J., last month, Mennen Co. sought to create "good neighbor" status with community, attract new employees. Firm bought five-minute spots three times a week on WMTR—broadcast club and community news. Top, William Mennen Jr., executive vice president, left, launches program as Leonard Colson, ad manager, stands by. Bottom, "Miss Skin Bracer," flanked by George Mennen, manufacturing v.p., right, and Bob Stolpke of the station, records production line debut. Round of activities and dinners during "Mennen Week" was tied in with actual plant opening. Mennen's community news bulletin show on WMTR will be continued indefinitely, company says.

A SPONSOR round-up

Pocket books on the air

Against usual sales expectancy of 200,000, Pocket Books, Inc. sold over 650,000 copies of books advertised on radio, TV. This test may spur trend

A successful test radio campaign by Pocket Books, Inc. may touch off a trend toward radio and TV advertising in the prospering soft-cover book industry. The Pocket Books campaign was probably the first in the 14-year history of the business in which a publisher singled out individual titles from his line for a radio push.

The names of the books: *The Cardinal* and *A Stone for Danny Fisher*.

Some of the results: Compared with an average first printing of 200,000, Pocket Books was able to print and sell 650,000 copies of *A Stone for Danny Fisher*. It is presently running off a second printing which also exceeds the normal first run. This success is in no small measure due to the company's experiments on the air.

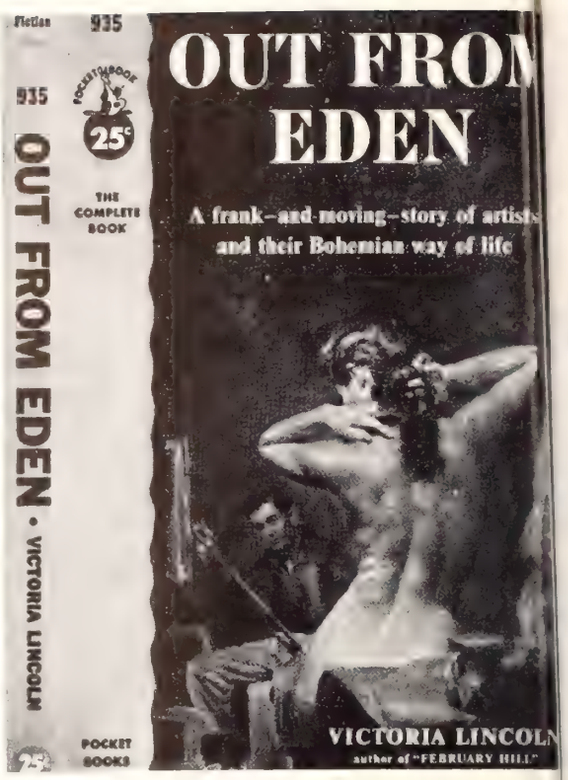
The Pocket Books campaign centers in the New York market where the company has had three one-minute announcements weekly on WNBC since January. It was extended this spring to other markets, via the firm's policy of encouraging distributors to follow suit in buying time; Pocket Books supplies the commercials. As a result of this policy, several books are regularly advertised now in 35 markets.

Other publishers are known to be watching the Pocket Books campaign closely and at least two now have limited air campaigns of their own underway: Dell is experimenting with a four-shot TV campaign over WPIX, New York; Popular Library has 10 or 12 distributors who make it a practice to promote individual titles on local radio stations. Two other publishers, while not now trying air advertising, told SPONSOR they felt the time was ripe for some form of advertising aimed at consumers.

The soft-cover book industry, while it has enjoyed rapid growth in the past seven years, has not tended to use advertising aimed directly at consumers. Trade paper ads supplemented with a few annual institutional newspaper insertions have been the pattern among those who advertise at all.

But the emergence of several new soft-cover publishers in the past two or three years and the resultant upswing in competition suggests that the industry may be ready for its first important round of consumer advertising.

round-up

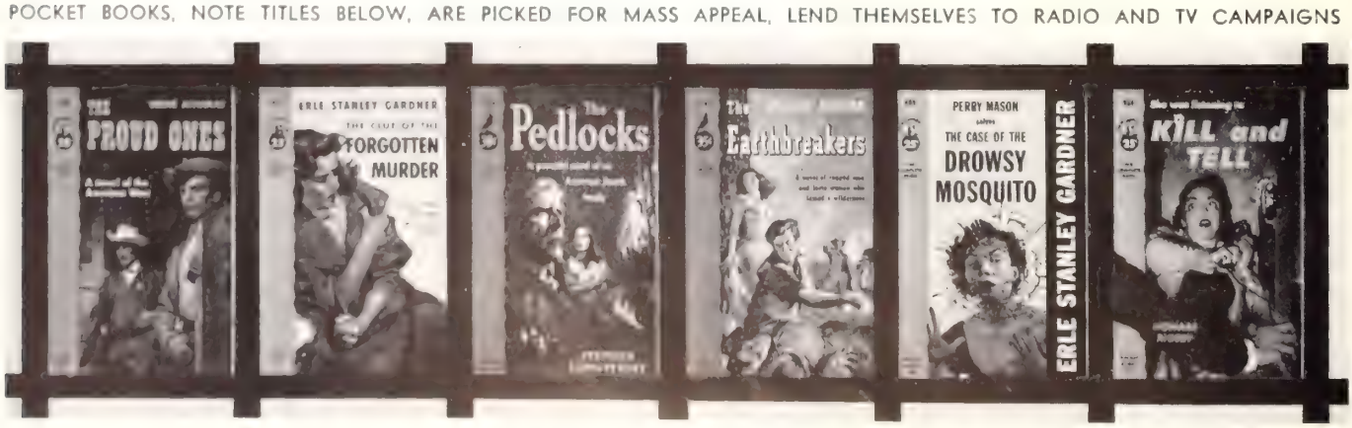


SEX: Controversial books that might offend audiences anywhere in U.S. are not air advertised. Pocket Books teaser announcements are keyed to mass taste

Said an agencyman with many years of background in the publishing field: "The soft-cover people have always felt their margin of profit was too slim to allow much for advertising. But the same argument might have been given in the primeval days of advertising for bar soap or cigarettes. The function of advertising is to make more sales and more profit, not to eat profits. It seems to me there's an opportunity for the soft-cover publishers to use mass media like radio and TV. It's up to some alert radio and TV salesmen to show how they can do it at low cost."

(*Please turn to page* 76)

POCKET BOOKS, NOTE TITLES BELOW, ARE PICKED FOR MASS APPEAL, LEND THEMSELVES TO RADIO AND TV CAMPAIGNS



FROM HERE TO ISTANBUL



"Our correspondent in Nairobi . . ."

In May of 1945, television was hardly more than what Fred Allen called "the face on the barroom wall" but that's when NBC first set up its television news film operation with two editors and one pair of scissors. Now in its eighth year the NBC-TV news film operation is larger than any other news film company including the newsreels and other networks.

In the average week NBC news cameramen shoot a hundred different stories. In a year's time NBC films over 2,500,000 feet of raw stock. If that were all shown as one feature, it would last 300 hours, which is even longer than some features seem.

40 newsmen and 31 cameramen cover the continental United States from 6 vantage points for NBC, and of course news film is sent in from NBC affiliates in 60 other cities and towns. NBC staff correspondents can be found in all the world's major news centers.

And NBC correspondents can also be found in such exotic areas as Jakarta, Karachi and Istanbul. Our correspondent in Nairobi gave NBC a notable beat on the Mau Mau disorders.

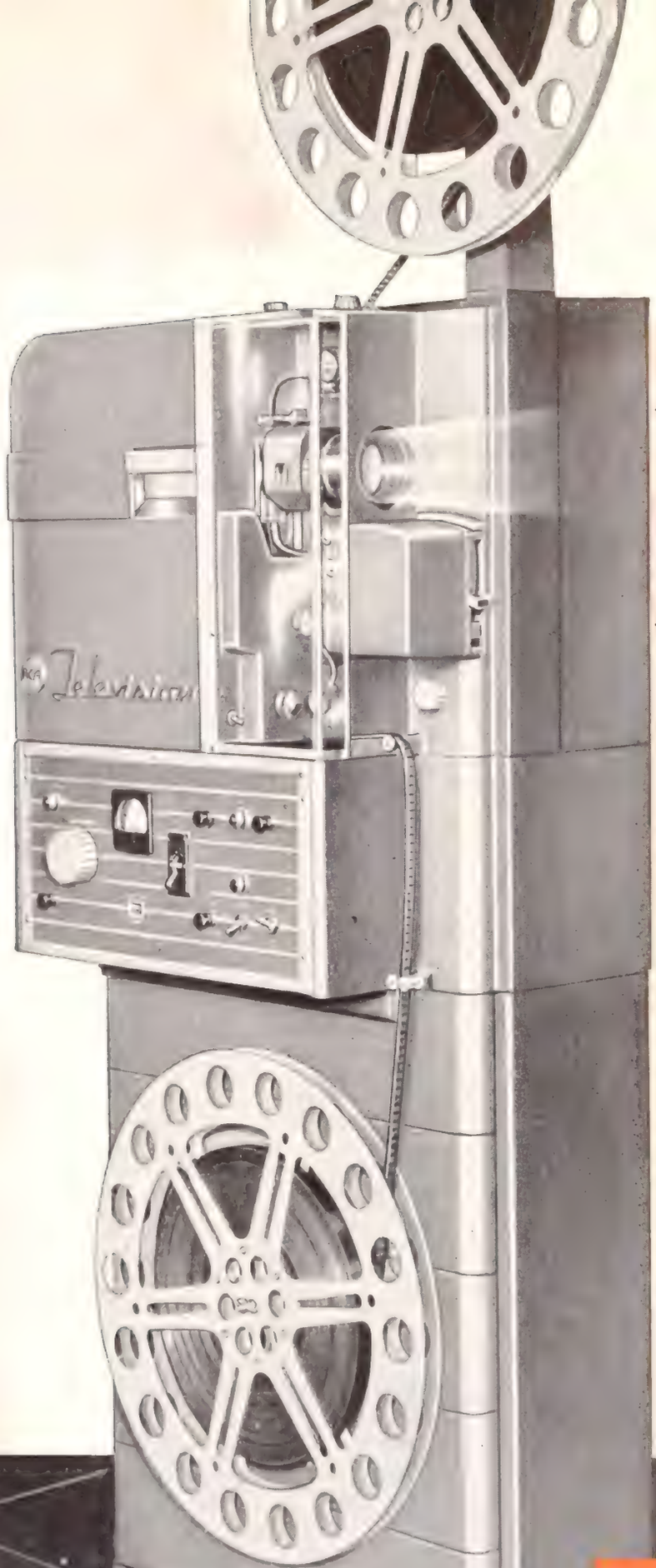
Just to be sure that we don't miss *anything*, NBC also has first call on the films of seven major foreign newsreel companies in Europe.

It's a huge job and it's a lot of trouble, but we believe that having the largest and most active news film operation accounts in a major way for NBC's leadership in TV news. Viewers evidently like it because we consistently find the biggest audiences tuned to our daily news shows. Our sponsors like it too. Such as the sponsors on Today (7 to 9 a.m.) easily the hottest news show around. *You* can be a sponsor on Today for less than the cost of two round-trip tickets to Istanbul.

NBC

a service of Radio Corporation of America

The only

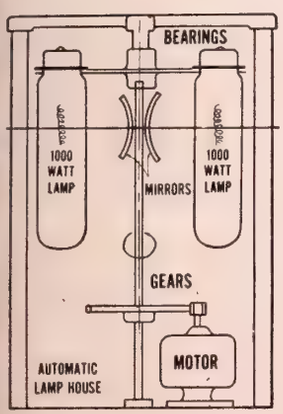


- 2-3 claw with jeweled tip assures long life
- Changes projection lamp *automatically*
- Dual focus controls
- New precision optical system—f 1.5 projection lens with "built-in" infra-red filter
- Handles 4000-ft. reels—compensated "take-up" provides constant tension
- "Still frame" projection with 2-second stabilization of picture and sound
- Framing without image displacement
- Framing and motor hand-turnover controls accessible from either side
- Instantaneous exciter lamp change . . . lever operated!
- Everything unit-built for easy maintenance

RCA
Type TP-6A
Professional 16mm
TV Film Projector

professional 16 mm film projector

...specifically designed for television!



Automatic projection lamp change—takes less than a second!

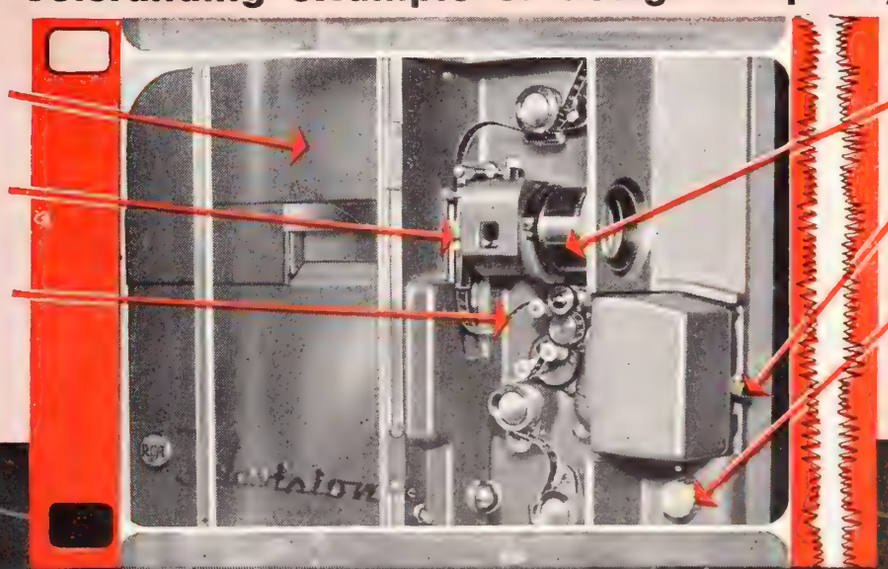
HERE IS A professional equipment that fits television film standards exactly . . . the new RCA 16mm Film Projector Type TP-6A. It is designed to meet every requirement of the TV station looking for the best picture quality possible from 16mm film.

Unlike standard 16mm projectors now available, the TP-6A is newly engineered from "base-to-reels." New *f*/1.5 lens, new framing system, new dual focus arrangement, are among the features that contribute to its outstanding picture quality. New broadcast-quality amplifier assures high-quality sound. New 4000-foot reels (with compensated take-up), new 2-3 claw intermittent in oil, and new automatic lamp change-over, combine to provide unsurpassed operating convenience and film-show reliability.

For a vast improvement in 16mm picture quality—nothing approaches the TP-6A. Check the 10 important features at the left.

For more details and delivery information call your RCA Broadcast Sales Representative.

An outstanding example of design simplicity



RCA

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT CAMDEN, N.J.

New and upcoming television stations

Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 22 May '53)	174	No. of post-freeze CP's granted (excluding 17 educational grants; as of 22 May '53)	345	Per cent of all U.S. homes with TV sets (as of 1 Apr. '53)	51.0% §
		No. of grantees on air	66	Per cent of all homes in TV coverage areas (as of 1 Apr. '53)	75.9%§
No. of markets covered	116	No. of TV homes in U.S.	23,256,000§		

I. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	RE T
Casper, Wyo.	KSPR-TV	2	13 May		1.2	.6	0	NFA	Donald Lewis Hathaway (KSPR)	Box 930	
Cincinnati, O.		54	13 May		89	50	3	379,000§	Rounsaville & Clark TV Co.	3165 Mathieson Dr., N.E., Atlanta, Ga.	
Eugene, Ore.		13	13 May		56	33.6	0	NFA	Eugene TV, Inc.	Box 112	
Harlingen, Tex.	KGBS-TV	4	20 May		12.75	6.89	0	NFA	Magic Triangle Televisors (KGBS)	Box 711 Troy McDaniel	P
Honolulu, Hawaii		4	13 May		58	29	2	16,000§	American Bdcstg. Stations, Inc.	Barr Bldg., Wash., D. C.	
Meridian, Idaho	KDSH-TV	2	13 May		16.5	8.3	0	NFA	Boise Valley Bdcstrs. (KDSH)	311 N. 10th St., Boise, Idaho	F
Rockford, Ill.		13	13 May		195	98	1	NFA	Greater Rockford TV, Inc.	c/o Guyer & Smith, 815 Rockford Trust Bldg.	

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	RE T
Battle Creek-Kalamazoo, Mich.	WBKZ-TV	64	22 May	24	12	ABC basic; DuM	2	30,000 UHF	Booth Radio & TV Stations	Harry E. Travis	W
Bellingham, Wash.	KVOS-TV	12	15 May	33.4	17	None yet	1	23,000	KVOS, Inc.	Rogan Jones	Fa
Lubbock, Tex.	KCBD-TV	11	10 May	24	12	NBC basic; ABC	2	25,000	Bryant Radio & TV, Inc. (KCBD)	George L. Tarter	Ph
San Luis Obispo, Cal.	KVEC-TV	6	18 May	16	8.9	DuM	1	8,000	Valley Electric Co. (KVEC)	Les Hacker	W

III. Addenda to previous C.P. listings

These changes and additions may be filled in on original chart of post-C.P.'s appearing in SPONSOR's *9 February issue, and in issues there*

Alexandria, La., ch. 62, new call KSPJ

Battle Creek-Kalamazoo, Mich., WBKZ-TV, ch. 64, nat'l rep, Weed TV

Boise, Idaho, KIDO-TV, ch. 7, to be CBS supplementary affil.; gen. mgr., Walter E. Waagstaff

Charleston, S. C., WCSC-TV, ch. 5, to affil. with NBC in addit. to CBS; target 15 June '53; est. sets, 3,000 (as of 1 April)

Columbus, Ga., ch. 28, new call WDAT

Fort Lauderdale, Fla., WITV, ch. 17, new target 30 Sep. '53; gen. mgr., Bob Standart

Fresno, Cal., ch. 47, new call KJEO

Harrisburg, Pa., WTPA, ch. 71, nat'l rep, Headley Reed

Hartford-New Britain, Conn., WKNB-TV, ch. 30 (on air), reports 61,789 UHF sets as of 27 April '53

Houston, Tex., KNUZ-TV, ch. 39, new target 4 July '53

Kansas City, Mo., KCTY, ch. 25, nat'l rep, Petry

Lansing, Mich., WILS-TV, ch. 54, nat'l rep, O. L. Taylor; est. sets in coverage area, 74,000 VHF (Board of Water & Light survey)

Macon, Ga., WETV, ch. 47, target 1 Aug., '53; nat'l rep, Headley-Reed; to be NBC affil.

Madison, Wis., WKOW-TV, ch. 27, to be CBS primary and supplementary affil.; gen. mgr., Michael Henry

Monroe, La., KNOE-TV, ch. 8, target still 1 Aug. '53; est. sets in area, 9,000

Monterey, Cal., KMBY-TV, ch. 8, nat'l rep, W. S. Grant

New Orleans, La., WJMR-TV, ch. 61, target Sep. Oct. '53

Princeton, Ind., WRAY-TV, ch. 52, target Sep. gen. mgr., Robert L. Epstein

Pueblo, Colo., KCSJ-TV, ch. 5, new target July to be NBC affil.; nat'l rep, Avery-Knodel

Texarkana, Tex., KCMC-TV, ch. 6, to be CBS p affil.

Waterloo, Ind., ch. 15, new call WTRI-TV; est. 8,000

Wheeling, W. Va., WTRF-TV, ch. 7, new target '53; gen. mgr., R. W. Ferguson

Yuma, Ariz., KIVA, ch. 11, new target 4 July nat'l rep, W. S. Grant; gen. mgr., Walter S

*Both new C.P.'s and stations going on the air listed here are those which occurred between 8 May and 22 May or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts.

**Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees.

†Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approxi

‡Data from NBC Research and Planning. Set figures as of 1 April 1953. Where UH not specified set figures are VHF. In box score, total TV homes figure is as of 1 A Percentages on homes with sets and homes in TV coverage areas are considered approxi

NFA: No figures available at press time on the number of sets in the market.

Cut to film clip of plane:

A technically simple, low-cost insert procedure of limitless possibilities. Gives variety—complete change of pace—to "live" shows. Most effective and economical . . . when you

USE EASTMAN FILM





For technical assistance on selecting and handling film, write to:

Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California



Agents for the distribution and sale of Eastman Professional Motion Picture Films

W. J. German, Inc.,

Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

TV film shows recently made available for syndication

Programs issued since March 1953. Next chart will appear 15 June.

Show name	Syndicator	Producer	Length	Price Range*	No. in series
ADVENTURE					
Adventures of Noel Boeck Jr.	Courteau Prod.	Jerry Courteau	22 min.	$20-300	13
Jack Slaughter Big Game Hunt	Explorer Pictures	J. B. Weill	26½ min.	$50-750	26
Ricky Jones Space Ranger	UTP	Roland Reed Prod.	30 min.		26
CHILDREN'S					
Funny Bunnies	MPTV	Dynamic Films	15 min.	on request	26
Jerry Bartell's PlayTime	Apollo	Bartell	11½ min.	to $350	13
Junior Science	Ollo Video TV Prod.	Ollo Video TV Prod.	12½ min.	on request	13
Punch & Trudy	Riviera Prod.	Riviera Prod.	12 min.	$30-250	7
Streamlined Fairy Tales	Goodman	Goodman	15 min.		13
COMEDY					
Amos 'n' Andy	CBS TV Film Sales	Jim Fonda	30 min.	$100-4,000	52
DOCUMENTARY					
Canine Comments	Louis Weiss & Co.	Adrian Weiss	15 min.		52
Crusade in the Pacific	March of Time	March of Time	26 min.		26**
Victory at Sea	NBC TV Film Sales	Henry Solamon	30 min.	on request	26
DRAMA, MYSTERY					
Craig Kennedy, Criminologist	Louis Weiss & Co.	Adrian Weiss	30 min.		26
I Am the Law	MCA TV, Ltd.	Cosman	26 min.	on request	26
The Continental	Dynamic Films	Dynamic Films	15 min.	on request	13
The Doctor	NBC TV Film Sales	Morton Parsonnet	26 min.		44§
Your All Star Theatre	Screen Gems	Screen Gems	30 min.		39
HISTORY					
Famous People	Regent TV	EDIC	15 min.	$75-1,000	4
Ghost Town of the West	Sammel Meservey TV Prod.	Sammel Meservey TV Prod.	30 min.		13
Yesterday's World	Sammel Meservey TV Prod.	Sammel Meservey TV Prod.	15 min.	on request	13
MUSICAL					
Enchanted Music	UTP	George Richfield	26 min.		
NEWS					
Washington Spotlight	Goodman	Milton Hamme	15 min.	on request	
SPORTS					
Speed Classics	Dynamic Films	Dynamic Films	15 min. 30 min.	on request	
Sports Spotlight	Tel Ra Prod.	Tel Ra Prod.	12½ min.	$40-400	
Telesports Digest	United Artists	Tel Ra Prod.	26½ min.	$45-850	
The Big Playback	Screen Gems	Screen Gems-Telenews	15 min.	on request	
The Thrill of Your Life	Louis Weiss & Co.	Adrian Weiss	30 min.		
TV's Baseball Hall of Fame	Lew Fonseca	MPTV	15 min.		
Wrestling from Int'l Ampitheatre	IWF	IWF	15 min. 30 min. 1 hour	open	
VARIETY					
Art Linkletter & the Kids	CBS TV Film Sales	John Guedel	15 min.	on request	
Camera's Eye	Teevee Co.	Teevee Co.	12½ min.	open	
Cameras & Models in Action	Paul Parry Prod.	Paul Parry Prod.	12½ min.		
Look Magazine Photoquiz	UTP	Telenews	15 min.		F
This is the Story	Morton Prod.	Morton Prod.	15 min.		
What's Wrong with This Picture?	Morton Prod.	Morton Prod.	15 min.		
WESTERN					
Buster Crabbe Show	Film Vision Corp.	J. B. Weill	26½ min.	$50-750	
WOMAN'S NEWS					
Your Beauty Clinic	MPTV	Dynamic	15 min.	on request	

*Where price range is not given it has not yet been fixed, or syndicator prefers to give price only on request. **Run originally in 1951, now being re-released. §Now running on NBC network as The Doctor; to be syndicated under new name. SPONSOR invites all TV film syndicators to send information on new films.



We've got news for you– daily news

(and weekly summaries, too)

You can have NBC's world-wide news coverage in your local markets at a local price . . . the *big* news filmed as it happens . . . rushed to your TV audiences as soon as it happens.

Gathered by on-the-scene NBC cameramen throughout the world, this 15-minute NBC Daily News Report is flown from New York to local stations several times a day. This gives you an exclusive up-dated news program daily. A weekly 15-minute news summary is also available.

Sponsorship may still be open in your local markets. For further information write, call or wire:

NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES

Radio

...and now a message from our sponsor

TV

by Bob Foreman

Television has been accused of many things. Its competitiveness has been condemned by Baseball Clubs and P.T.A.'s. Its influence on architecture and education is already leaving a mark. Its effect on the home is being felt more and more deeply.

The very fact that this rather amazing device is available to so many people providing them with drama, news, comedy, sports is bound to cause changes in our ways of living. Because of TV, for one thing, people are spending more time at home. This is, I'm sure, one reason that certain types of reading are on the upswing. Paper-bound books are an example. So are the "service" magazines and the "shelter" publications. Interest in the home stems from people staying at home.

So I think it is fair to say that while TV may (but I doubt it) compete with fiction in magazines it certainly stimulates interest in reading by making people available more hours. Likewise it arouses a deepening interest in their dwellings.

If this premise is justifiable, then I think it's safe to say that television is going to help sell many things-for-the-home. This will be done even without TV commercials being expended on them.

I think more people home means that more cakes will be baked. I think more people at home means more candy and peanuts and beer consumed. I think more people at home means that more cigarettes will be sold *by the carton*—more food freezers with more food in them—in other words, a greater desire for nice surroundings and the extra comforts of home is sure to be manifest.

This will, of course, be a slow and almost imperceptible change. But, like early crocus, signs of it are already popping up. For instance, look at the circulation figures of certain magazines like the *Ladies' Home Journal* and *Better Homes and Gardens*. On the other hand, look at those magazines which seem to be having trouble and it's safe to say they are the ones being given the most competition by television (whereas TV dovetails appeals with these other publications).

I don't know of any studies being conducted on time-in-the-home these days and what new habit patterns are the result. But I should think queries like this would be vital to many advertisers. It would be fascinating, I'm certain, to put some intensive research against a community that swings over from one TV channel to two or more. I imagine some really profound things occur here. Information on the how and what would probably prove valuable in economic terms as well as academic ones.

All of which brings me to one further conclusion. I happened to pick up the Sunday paper the day I wrote the foregoing sterling prose and there staring me full in the face was an ad featuring a device that permits the TV family to tune out commercials. This page was replete with copy, live drawings, quotes from educators, etc., all time-tested devices for whipping up excitement about the "amazing new device that had to come!" Every technique employed was as blatant and as cornball as the most hard-bitten copy ever televised via the medium they are protecting us against. So I invested $2.98 in the gimmick in order to devote a column to it (thereby putting me in the red for a whole month). Will let you know what it feels like to keep "those uninvited guests out of my living room" (announcers). Little do the manufacturers know I have a great many friends among that dastardly tribe of commercial spielers and they visit us in person, as well as on the air, by invitation.

commercial reviews

TELEVISION

SPONSOR: *Texaco*
AGENCY: *Kudner Agency, N.Y.C.*
PROGRAM: *"Texaco Star Theatre"*

There is no doubt that Jimmy Nelson is one of the slickest ventriloquists in the business. His solo quartets, his lack of lip action, and his amusing characters earn him this title pretty easily. On the other hand, use of the man's talents as a commercial vehicle is open to grave doubt.

The absence of relevant video except for an insert or two of a Texaco pump gives further grist to the mills of those who preach you can't let audio alone carry your copy ideas.

SPONSOR: *Mum (Bristol-Myers)*
AGENCY: *Doherty, Clifford, Steers & Shenfield, N.Y.C.*
PRODUCER: *Television Graphics, Inc.*
PROGRAM: *"Alan Young Show"*

I guess if anyone should know the means and methods of advertising special deals, it would be the proprietary medicine people. But so often they get lost in the deal, especially when they tackle it in TV. Not so Mum, however, for the Bristol-Myers ad-crafters have taken all the savvy built up from years of space-copy and added the impact of TV to it.

The special free container of Mum that comes along with the regular is popped into place. Optically the deal is spelled out and made attention-getting. A fine bit of very limited animation symbolizes how Mum operates on bacteria and then we reprise the deal again. I daresay this spot was as inexpensive as it is effective, proving dollars aren't the only secret to TV success. ★ ★ ★

Advertisement

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



From a dazzling dance of Tek Toothbrushes in stop motion this TV spot by Sarra moves smoothly into live action. Sales points are made subtly, delicately . . . the inner arch of a hand, between thumb and forefinger, demonstrates how Tek fits the arch of the mouth. No china smile! A closing shot of Tek's counter display assures point-of-sale identification. Produced by SARRA for Tek-Hughes, Inc., division of Johnson & Johnson, through Batten, Barton, Durstine & Osborn, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A new series of 1-minute TV commercials by Sarra sells Northern Tissue with masterly finesse. Quick shots of "little things that count"—finishing touches on a flower arrangement or guest towels—establish the theme. Northern's sales story of new softness at no extra cost is put over with woman to woman conviction by expertly cast "housewives." Their home settings give strong display to Northern products with unforced naturalness. Created by SARRA for Northern Paper Mills, through Young & Rubicam, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Sarra balances live action with animation in TV commercials for Martin-Senour's Nu-Hue Enamel in Custom Colors. Home scenes pose the decorating problems; store scenes at the Nu-Hue Color Bar solve them and rapidly convince the viewer that perfect color matches are hers to order. The color wheel motif in the store display is deftly repeated by dots dancing on a paint brush in the animated finale. And a can revolves to show sales-clinching slogans. Just released in 1-minute and 20-second versions to tie in with a special sales-training film also made by SARRA. Created for The Martin-Senour Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

SPONSOR Asks...

One network president told SPONSOR that nighttime radio should abdicate to TV, daytime TV to radio. What do you think?

THE PICKED PANEL ANSWERS



Mr. McClinton

In one word . . . preposterous!

If permitted a few more words . . . I remember that about 20 years ago some newspaper men were saying that in five to 10 years there would be no newspapers, because radio would take over all news-dispensing. About the same time, the recording business was plunging, and it was said that there would be no more phonograph records because all music would be delivered by radio. Movie theatres were piping in *Amos 'n' Andy* because people wouldn't leave home if they had to miss that indispensable program.

Today the total circulations of newspapers are greater than ever before; more phonograph records are sold than ever before; and the movies have outlived *Amos 'n' Andy*.

But now we have it suggested that radio be *half*-buried while television be permitted to *half* live.

Prepost . . . pardon, I said that before. Well, nonsense, then.

Of course radio is going to have to adjust itself to this new and almost frighteningly powerful medium, television. But the adjustment must come naturally, not be artificially imposed.

Last year some 9,000,000 radio sets were sold. Were they purchased only for daylight use? I doubt it. There were 6,000,000 television sets purchased. By people who don't want daytime baseball, or a "matinee" show? I'm sure not.

Of course you don't listen to the radio and look at television at the same time. But in how many homes is the TV on in the living room while a radio is on in the kitchen or bedroom?

Radio and television are supported by the advertiser. But the advertiser is governed by his customers. So long as there are customers listening to radio at night and customers viewing television in the daytime, no one can say that one should be eliminated in favor of the other.

My crystal ball is not working well today, perhaps due to so many atomic explosions in New Mexico and Nevada. But my common sense tells me that the law of economics will work far more slowly, and more intelligently than my anonymous friend, who would take the law into his own hands and say that radio shall live only in the sunlight, and television roam only by night.

HAROLD L. MCCLINTON
President
Calkins & Holden, Carlock, McClinton & Smith, Inc.



Mr. Geyer

TV at night and radio when the sun shines! How easy is the solution to that worrisome problem of media buyers. Then we could give thought to the solution of other problems like having all our cold weather in the winter and heat in the summer.

I'm going to have to register my vote against the single-item diet. I like mixtures. And I don't intend to have my nighttime radio taken away from me or my daytime television—even though it would make the agency business less complicated.

I wonder whether we fully recognize that the forces of radio and television have grown to a place where they really belong to the public? We who "own" them and use them must look carefully at the fine print in our custodianship contracts. In spite of all the lost radio listening at night, and the possibilities of building great daytime programs, it seems to me that advertising plans will still have to be built to fit public behavior, rather than attempt to modify that behavior simply because it would simplify an advertising problem.

B. B. GEYER
Chr. Bd. & President
Geyer Advertising, Inc.



Mr. Leigh

Will you please give me that question again, SPONSOR . . . Uh, I guess I heard you correctly the first time.

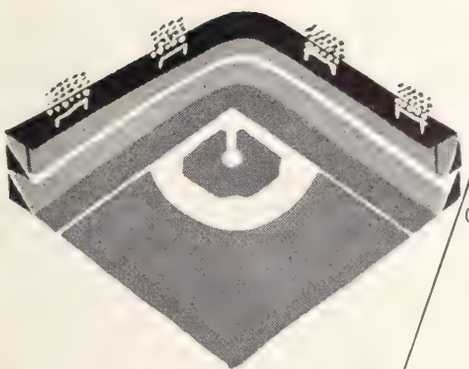
Well, let's see. If we had only TV at night, and only radio during the daytime, and if we followed this general policy throughout all media, where would this policy inevitably lead us all?

Next, it might be decreed that newspapers should come out only on Sunday mornings, and that magazines could appear only the first week of each month. Then trade publications could be limited to only one issue a year—every August! We wouldn't have to buy so many publications just to keep up with things.

(*Please turn to page* 86)

big-league salesmanship goes to bat for you in milwaukee!





It's like hitting a homer with the bases full. In this thriving metropolis that now has big-league status in baseball as well as in purchasing power, WCAN is the hardest-hitting, most merchandising-minded voice. It commands great audience, pulls mail powerfully and sells merchandise at a terrific clip. Get big-league salesmanship for every dollar you spend. Let WCAN go to bat for you in Milwaukee!

WCAN

the can-do station in milwaukee | abc affiliate | 5,000 watts

represented nationally by O. L. Taylor and Co.

POWER LAWN MOWERS

SPONSOR: [illegible] Hardware AGENCY: Direct

CAPSULE CASE HISTORY: *To promote its power lawn mowers, Allen Hardware, using radio on a saturation basis for the first time, bought 20 announcements over KGAE, all to run on a Friday. The "special" allowed a substantial trade-in on old handmowers. During the sunny day, four power mowers were sold; that evening saw six more sold. On Saturday, the store racked up 17 additional sales. This made a total of 27 sales at a gross of $2,790 from the one-day campaign. Cost: $40.*

KGAE, Salinas, Cal. PROGRAM: Announcements



LOANS

SPONSOR: Signature Loan Co. AGENCY: World Syndicate

CAPSULE CASE HISTORY: *This sponsor bought an announcement schedule on KLX to tell people about the loan services of its new Oakland office. During the second week of the campaign, the company received 70 applications for loans, the largest number received since the opening of the office and all directly traceable to the air advertising. Since the sponsor was paying $150 a week for the announcement schedule, his cost-per-application was approximately $2.15. The sponsor was so pleased he extended his contract for another 26 weeks.*

KLX, Oakland, Cal. PROGRAM: Announcements

COOKBOOK OFFER

SPONSOR: Cleveland Electric Illuminating Co. AGENCY: Meldrum & Fewsmith

CAPSULE CASE HISTORY: *This public utility company sponsors a light-pop music program,* Ten O'Clock Tunes, *on WGAR daily 10:00-10:30 a.m. The show's announcer and host, Charlie Roberts, offered free to listeners a cook booklet stressing recipes particularly suited for cooking on electric ranges. He made the offer on 10 programs during a period of two weeks. Postcards and letters from more than 270 cities in Ohio, seven other states and Canada inundated the WGAR mail room. Total requests numbered 8,920.*

WGAR, Cleveland PROGRAM: Ten O'Clock Tunes

USED CARS

SPONSOR: Weaver Motors AGENCY: Direct

CAPSULE CASE HISTORY: *Weaver Motors, a San Luis Obispo car dealer, sponsors the 10:00-10:30 a.m. segment of KATY's* Ranch House Jamboree *program heard on Sunday mornings. The sponsor regularly sells from three to five of the cars he advertises on every program. One Sunday, the Weaver air copy described the merits of 10 used cars he had for sale. Within a few days, eight of the 10 autos had been sold. The sales gross totaled $11,000; the advertising investment: $19.80.*

KATY, San Luis Obispo, Cal. PROGRAM: Ranch House Jamboree

PAINT

SPONSOR: Glidden Co. AGENCY: Direct

CAPSULE CASE HISTORY: *When Blumberg's, Portsmouth, Va.'s largest department store, decided to add a Glidden Paint department, William Johnson, Glidden division head for the area, scheduled a three-day promotion on WLOW, Norfolk. A total of 10 announcements and three 15-minute programs were used, with the shows originating from the store. During the three days, Blumberg's new paint department (located on the third floor) sold $3,500 worth of paint, despite the fact that the store had never sold paint before. Advertising cost: $185.*

WLOW, Norfolk, Va. PROGRAM: Announcements; point-of-sale programs

MOVIES

SPONSOR: Bailey Theatres AGENCY: Direct

CAPSULE CASE HISTORY: *Bailey Theatres is a national chain of some 300 movie houses. Six of these are in Atlanta, Ga. Audiences were filling the Atlanta houses to only about 40% or 50% of capacity. Dissatisfied, Bailey's decided to try to hypo attendance by use of radio. It purchased 12 one-minute announcements on WERD for each new showing at each of the six theatres (at a cost of $60 for each series of 12 announcements). After four months, Bailey's reported that each theatre was consistently enjoying an 80% house or over.*

WERD, Atlanta, Ga. PROGRAM: Announcements

HOME FURNISHINGS

SPONSOR: N. Horowitz & Sons AGENCY: Samuel A. Foster

CAPSULE CASE HISTORY: *Aiming to increase store traffic, develop and expand its trading area and attract a better quality of customer, this home furnishing store bought six daytime musical programs (Eddie Fisher) weekly, Monday through Saturday, on WIP. A few months after the start of this schedule, the sponsor ran a "Mystery Voice" contest on the program, giving away $25 discount certificates to winners. The contest pulled over 400 phoned replies weekly, and the sponsor realized a 50% return on all discount certificates issued. In less than eight months, business increased 110%.*

WIP, Philadelphia PROGRAM: Eddie Fisher Show

Picture story of WKY-TV

OKLAHOMA CITY





PICTURE the warmth and friendliness of a station that greets its visitors with an attractive reception room like this one at WKY-TV, above.



PICTURE the effectiveness of telecasts like the "Cook's Book" with Sibyl Johnson, produced in a roomy, modern, well-equipped studio like this.



PICTURE the tremendous audience loyalty earned by WKY-TV thru the use of the big mobile unit, shown above, as it makes possible a farm telecast direct from stockyards.

PICTURE YOUR TELEVISION ADVERTISING REAPING THE SALES BENEFITS THAT COME FROM AUDIENCE LOYALTY TO OKLAHOMA'S FIRST, FINEST AND MOST WATCHED TELEVISION STATION! *NOW SERVING OVER 207,000 TV HOMES.*

WKY-TV

CHANNEL 4 • OKLAHOMA CITY

Affiliated With
THE OKLAHOMA PUBLISHING CO.
WKY Radio • The Daily Oklahoman
Oklahoma City Times
The Farmer-Stockman

EVEN MEXICANS WATCH

W·H·E·N



Day-in and day-out, the people of Mexico watch WHEN and then shop the greater Syracuse Market.



Mexico is only one of more than 250 communities covered exclusively by WHEN. Your advertising dollar, over WHEN, is exposed to over 2¼ million people. This is a market with a high stable buying income . . . a market whose buying habits are constantly influenced by watching WHEN. This is your opportunity to cover the important Central New York Market with JUST ONE medium . . WHEN.

SEE YOUR NEAREST KATZ AGENCY

Everybody WATCHES

WHEN TELEVISION SYRACUSE

CBS ABC DUMONT

A MEREDITH STATION



agency profile

Victor Seydel

Radio-TV Director
Anderson & Cairns, Inc.

The reason given for many of the recent agency mergers is the high cost of maintaining a TV department. We suggest that cost-conscious admen look into the operation of Vic Seydel's radio-TV department at Anderson & Cairns, Inc. A staff of four people (out of the agency's total of 92) handles about 20% of the agency's $6,000,000 billings. Vic's explanation: "Less glamor, more work."

Since Vic came to the agency in 1949, its radio-TV billings have increased 1,000%, mostly from comparatively small accounts. Take the Brooklyn Paint & Varnish Co., for instance. This firm wanted to use TV in order to compete with the national paint companies. With a limited budget, an extended effort was out of the question, so Vic bought 77 participations for them over an eight-week period for under $16,000. Daytime women's shows were used to show how simple it is to apply modern interior paints. Nighttime gardening shows were added because anyone who is interested in gardening is probably also interested in the upkeep of his home. As a result, the company had the best year in its history.

For the Rootes Motor Co. Vic recommended radio as the best way to spread the good word about the English cars, reaching the greatest number of people at the lowest cost. Says Vic, "We had the problem of overcoming the hesitation of many people to buy a foreign car. By using established disk jockeys, we got valuable personal endorsements which broke down possible objections."

Hard-working Vic and his crew also guide the radio and TV destinies of Thom McAn shoes, Masland Carpets, Martinson's coffee, Associated Bulb Growers of Holland, Baldwin pianos, Rolls Razor, Alderney Dairy, and the National Home Furnishings Show.

Vic brought to Anderson & Cairns an ideal admixture: show business, broadcasting, and advertising background. He started as a hoofer, then produced acts for vaudeville and nightclubs, put a few movie shorts together, then went into radio. He was a producer-director for the Blue (later ABC) Network, and freelanced for agencies. Then, after a stint as Eastern radio-TV director of Walker and Downing of Pittsburg, Vic joined Anderson & Cairns to build the agency's radio-TV department.

Domestically speaking, Vic keeps busy with a wife, two children, a beagle, a boxer, a Siamese kitten, and an alley cat. ★ ★ ★

There is a REASON

Advertisers stay
year after year
with KTLA

of all advertisers . . . .

62% *were on KTLA* 1 *year ago*
54% *were on KTLA* 2 *years ago*
39% *were on KTLA* 3 *years ago*

RESULTS all the way
That's Why They Stay

on

KTLA

Channel 5

KTLA
Paramount Television Productions, Inc.

KTLA Studios · 5451 Marathon St., Los Angeles 38 · HOllywood 9-6363
Eastern Offices · 1501 Broadway, New York 18 · BRyant 9-8700
PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

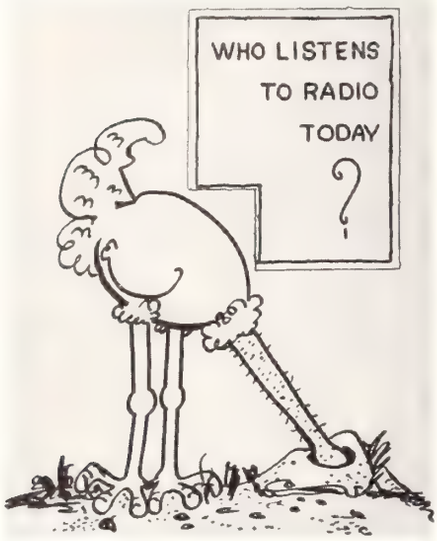
KTLA–THE BEST ADVERTISING BUY IN LOS ANGELES

round-up

Do advertisers have heads in sand about facts on radio?

A 40-page study released by KHJ-Radio, Los Angeles, based on Pulse figures, indicates that there are approximately 1,516,078 radio families and 1,080,000 TV families in the metropolitan area of that city.

KHJ-Radio says some sponsors, agencies have heads in sand on radio listening statistics



Among other conclusions in the study are: (1) Radio reaches into the home to about the same extent day and night. (2) Radio is by no means confined to non-TV homes, for even at night, TV homes account for most of the radio listening. (3) Only during the peak night hours does TV have any marked superiority in coverage.

A comparison of costs of KHJ-Radio vs. TV rates for 30-second station breaks showed TV rates are from 3.5 to 8.7 times as expensive as KHJ-Radio. Nearest competitor is KHJ-TV whose rates are 3.5 times as high as its radio brother.

Station admits that two quarter hours of Groucho Marx on TV are toppers, but claims that the radio station delivers more homes per dollar than any Los Angeles TV station at any other time of day or night. ★ ★ ★

Researcher says kids render air advertisers rich service

According to Lester Rand, president of the Youth Research Institute, "Youngsters eagerly repeat television and radio commercials which strike their fancy. Even five year olds sing beer commercials over and over again with gusto."

Rand maintains that the kids ought to be on advertisers' payrolls because of the way they pick up and repeat commercials. "A catchy soap jingle usually sweeps through the knee pants set." He adds, "Popular songs frequently are shoved aside in favor of ditties praising the merits of detergents and toothpastes."

Accordingly, a commercial played once at night on the family television set will, if the kiddies like it, get lots of repeats during the day from young, ardent voices. And there's no charge for this saturation coverage.

"It is safe to say that in homes throughout the nation, millions of youngsters under 16 and some adults are singing the merits of cigarettes, cereals, beers, scouring powders and others with the same vigor displayed by the most enthusiastic announcers. They are also much more difficult to shut off," Rand says.

Findings are based on six months study of the effects of commercials on young people under 16 conducted by Youth Research Institute. ★ ★ ★

Arizona TV station makes early bid for goodwill

Operating on the theory that the best way to enjoy public approval of a new television station is to cultivate goodwill in advance, KIVA-TV in Yuma, Arizona, set up conferences with Chambers of Commerce in its coverage area three months before on-the-air date for the new station.

The station's team consisted of Park Dunford, principal owner; Walter Stiles, station manager; and a rep of Harwood Advertising, the station's public relations counsel. The three men warned appliance dealers against using various types of unfair or high pressure schemes that have sprung up in the advertising and selling of TV sets in other TV markets. KIVA-TV personnel cautioned dealers against over-stocking; urged them to organize trade associations for their own protection. The importance of keeping high standards of set sales, and particularly of good installation and servicing, was stressed as a mutually advantageous way of heading off complaint calls to both dealer and station.

Station will use bilingual programming to reach the residents of Imperial Valley in California, the Yuma and Gila Valleys in Arizona, and the Mexicale District in Mexico. ★ ★ ★

Lever media men get pitch from spot radio clinicians

Biltmore Hotel in New York was scene of meeting between reps of Lever Bros. and Station Representatives Association. The five Lever reps showed much interest in nighttime radio, will probably increase its use in the future. Most recent Lever buy was Mutual's Multi-Message Plan, which gives firm two messages per night, Monday through Friday, in the 8:00-8:30 p.m. period. Scheduled for the time slot are four crime-mystery shows and a quiz program.



Lever executives get data on nighttime radio

Shown in the picture (standing) are: David O'Mara, Lever; Taylor Eldon, The Branham Co.; William Wilson, John E. Pearson Co.; Joseph Daly, Lever; Fred Neuberth, Avery-Knodel, Inc.; Joseph Doyle, Lever; Alton Copeland, Lever; and Reginald Rollinson, Director of Advertising Relations, SRA. Seated are Stanley Pulver, Director of Broadcast Media, Lever, and T. F. Flanagan, Managing Director of SRA. ★ ★ ★

180,000 TV viewers veto KNXT switch in programs

A KNXT, Los Angeles, program switch proved TV viewers don't merely sit and listen. They can act—and rapidly, too, if a station's changed programing doesn't meet with approval.

When the Los Angeles station moved its popular *Juke Box Jury* program from Saturday night to a Sunday evening time slot, viewers sent in a pile of mail approving and protesting the switch.

James T. Aubrey Jr., general manager of KNXT and CTPN thought he'd better let the audience decide the issue, asked viewers to vote between the record program and the *International Wrestling* show which had moved into the Saturday night slot.

Over 180,000 responded in the 10-day period following the announcements. *Juke Box Jury* was judged winner, was returned to its old Saturday night time. All this despite the fact that the record program, when aired on Sunday, had garnered one of the top late-evening ratings in the history of Los Angeles television.

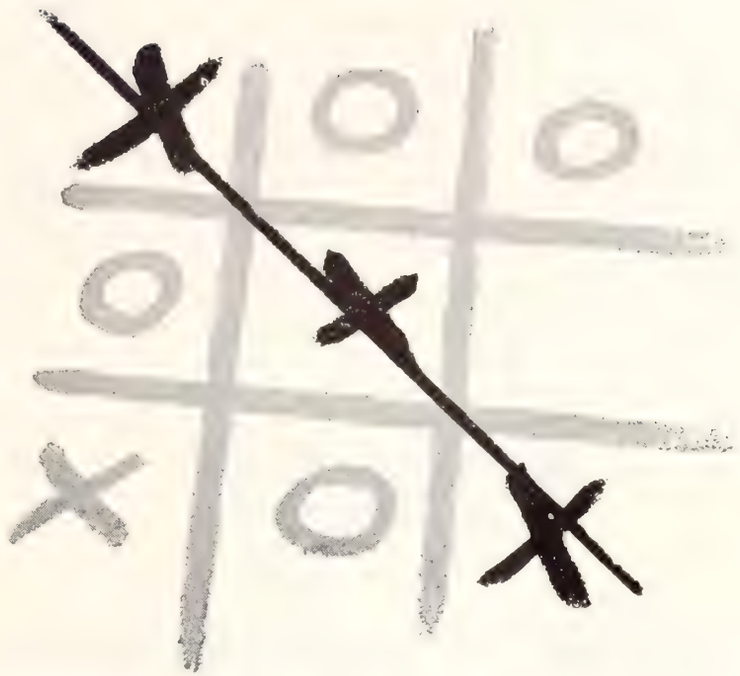


KNXT officers count mail ballots, petitions

In the picture above, Don Hine, program director; James T. Aubrey Jr., general manager, and Edmund C. Bunker, sales manager (l. to r.), count ballots. The numerals on letters in the background refer to the number of signatures on petitions the station received. ★ ★ ★

Briefly . . .

Farmers in the WTAG, Worcester, area now hear twice-daily insect control messages which are telephoned in to the station from all over Worcester County. George W. Mingin, associate county agricultural agent, phones in to the station, his material is recorded, then aired on the 1:00 p.m. and 4:00 p.m. newscasts. Mingin can substitute new recordings via his car radio.



tic, tac, toe
3 in a row

Billboard Award 1952

Alfred I. du Pont Television Award 1952

Sigma Delta Chi Award 1952

Tic-Tac-Toe-3 in a row but it's not a game with us—it's a serious business, and we're going to keep right on with our 'round the clock, 'round the calendar top notch programming making every year a winning year for our sponsors.

the nation's no. 1 test market station.

wbns-tv COLUMBUS, OHIO CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street
REPRESENTED BY BLAIR TV

SCOTT ON TV

(Continued from page 31)

were polled and the *Scott Music Hall* had risen from sixteenth to third place in popularity, and comments as a whole were much more favorable. And despite the fact that the program bucks the second half of *Godfrey and His Friends* it is estimated to have won an audience of about one-third the size of King Arthur's. By running the program through the summer with no hiatus this year (and no Godfrey), it is hoped that the show will build up a much larger audience for next season.

Admittedly, it takes courage these days to buy time opposite Godfrey, but Harry Pardee told SPONSOR: "We went into the slot with our eyes wide open. We gave some thought to using a dramatic program but found that there are plenty of good dramatic programs already on the air and there is more room for a good musical show. Godfrey or no Godfrey, we wanted prime time and we got it. Our products are all in the quick consumption category and belong in every home; we want to hit as many homes as possible with television programs.

"On this, as on our other programs, we can demonstrate Cut-Rite wax paper, Scotties facial tissues, and Scot-Towels. These products are made to order for demonstrations in the home (as you can just about do with TV) and our copy is loaded with convincing reason-why and educational material, as well."

With the musical show launched, Scott signed up as the fifth participant in *Omnibus*. Explaining this particular selection Pardee told SPONSOR: "Scott has always put a high value on the company we keep. We've always used media that had some prestige value and we feel that the public has come to associate our humble products with quality as a result of this policy. We also feel that on this particular program our products would derive more value than the other participants because we're not in on the show for institutional purposes; we're there to sell Scott products. Probably we could make a better buy on the cold cost-per-1,000 basis, but we feel that we get a definite plus by being associated with *Omnibus*."

There is every indication that Scott will be back on *Omnibus* next fall if there is a vacancy available.

Scott's third TV venture came about in February of this year. NBC TV's *Ding Dong School* was attracting both favorable reviews and a growing audience. Originating in Chicago as a local program, Dr. Frances Horwich's program had appeal for parents and preschool age kids. The network picked it up and threw it in opposite the morning *Arthur Godfrey* show from 10:00-10:30 a.m.

Strange as the association of Scott and *Ding Dong* may seem on the surface there's a historical basis for the selection. From its earliest days of print advertising Scott has always found it easier to associate its line with babies and children than with adults. Harry Pardee says, "It's a matter of good taste. Nobody will object when you try to protect a baby's health and make him more comfortable. So we've always used the approach of children's welfare and let the parents decide that what's good for the baby is good for the rest of the family. Thus, it was easy for us to see how *Ding Dong's* audience of mothers might be put to good use for our sales purposes."

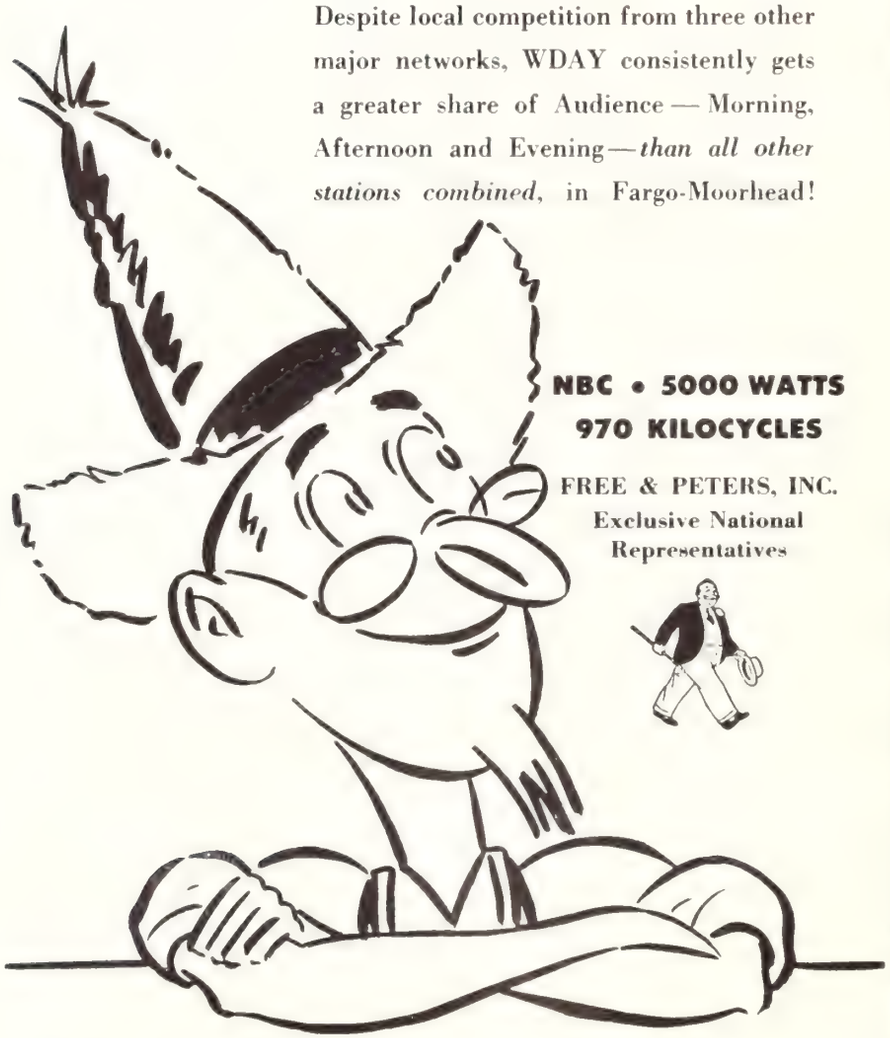
One of the reasons for *Ding Dong's*

WDAY

(FARGO, N. D.)

IS ONE OF THE NATION'S MOST POPULAR STATIONS!

Despite local competition from three other major networks, WDAY consistently gets a greater share of Audience — Morning, Afternoon and Evening—*than all other stations combined*, in Fargo-Moorhead!



NBC • 5000 WATTS
970 KILOCYCLES

FREE & PETERS, INC.
Exclusive National Representatives

popularity with mothers is the fact that "Miss Frances" encourages mothers to leave the child alone in front of the TV set during most of the program, then has the youngster call the parent during the last five minutes of the show in order to hand out instructions for the next day's session. It is during this last five minutes that the sponsor usually gets his two cents in.

Again, Scott's philosophy of educational commercials comes to the fore. Dr. Horwich is given practically a free hand in her use of the material furnished by client and agency. Just about the only way the sponsor can find out exactly how Dr. Horwich is plugging the line is to tune in Thursday morning and watch the show. On Valentine's day, for instance, "Miss Frances" turned up with a pair of scissors and a handful of ScotTowels which she cut up into greeting cards. Scott officials hope the same thing was going on in a lot of the approximately 2,000,000 homes tuned to the program. That's a lot of paper towels. And a lot of homes, too; just about as many as Arthur Godfrey is reaching at the same time of day.

To get an idea as to just how many parents actually watch the show Scott offered 30¢ worth of flower seeds for a dime and a panel from a roll of ScotTowels. So far they have received 15,000 dimes and are trying to figure out just what this indicates. Miss Frances estimates (from an analysis of her fan mail) that 60% of the time the kids view the show without adult supervision, the rest of the time the parents are part of the audience.

Although *Ding Dong School* will continue on the air all summer it is highly doubtful if Scott will go along with it. Says Harry Pardee, "We just don't know how *Ding Dong* will pull during the summer months, but we'll probably be back on the show in the fall if it's available."

Of course, TV cannot be called a truly national medium yet. Scott recognizes that and takes steps to correct it. In New England, for instance, where the company is introducing a new paper napkin, Scott is using newspapers, local TV homemaker programs, split-runs of *Women's Day* and *Family Circle* and is considering using radio.

Scott's radio usage is of two types: announcements or participations in established homemaking programs, preferably the latter. Scott uses radio much as it does newspapers: to fit a specific problem, such as introduction of a new product, and to get local impact. On some occasions, radio, newspapers are used as a platform for a new campaign. Last fall, for instance, Scott used radio to put across the fact that ScotTissue still comes packed in 1,000-sheet rolls whereas many competing products are now packed in 650-sheet rolls. After establishing that fact firmly, Scott can go ahead with a "new high quality" appeal later. After the quick impact is gained the campaign can be switched to Sunday supplements to get the more leisurely type of reader, since supplements have a reputation for a longer "shelf life" than many other printed media, such as newspapers.

In the past Scott has used as many as 55 radio stations at a time, mostly established housewife shows. Annual expenditures have never exceeded $100,000, should run about $50,000 this year. Harry Pardee says, "We love all media and think that each has a particular value which we would like to use. But the money problem is always with the advertiser so he must be selective in order to stretch his ad-

Height means reach in TV, too!



. . . and reach means people.

Two-thirds of a million persons live in KSL-TV's booming Intermountain coverage area. These people annually earn — and spend — nearly a billion dollars.

TV circulation is mushrooming, too. Over 125,000 sets are now in the KSL-TV area, which extends into four great western states.

Get details from CBS-TV Spot Sales, or

KSL-TV *Serving Intermountain America*

*sources upon request

vertising dollar as far as possible."

One field in which radio has done a standout job is community relations, a province of Public Relations Director G. A. Duff. Now in its fifth year over WPWA, Chester, Pa., is *Scott's Hi-Q*, a weekly half-hour quiz show which pits three high school teams against one another each week. The 21 high schools in Delaware County compete in round-robin fashion and competition between the schools is extremely keen. Within each school rivalry to get on the school team runs high and the school yearbooks tend to put a Hi-Q team member on a par with a baseball pitcher or football quarterback. A SPONSOR editor who visited Chester in connection with this story saw a scrapbook loaded with clippings from school newspapers, all plugging Scott's Hi-Q program. School officials and educators laud the program and gladly offer use of school auditoriums.

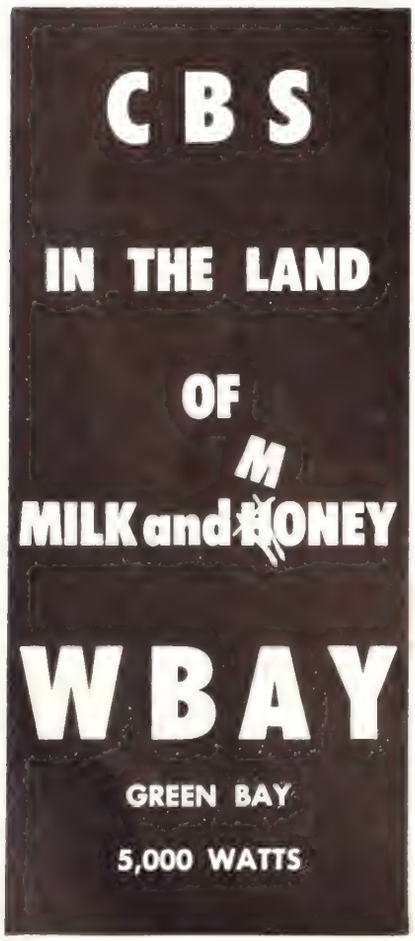
Members of the winning team in the annual finals get appropriate gifts such as gold watches and the school they represent gets $1,000 to buy equipment serving an over-all student need or use such as projectors, tape recorders, or TV sets. Only plug for Scott on the program is the opening and closing line, "*Scott's Hi-Q*, presented by the Scott Paper Co.—a friendly place to work." Much goodwill has been generated in the county by the program, and as many as 10,000 job applicants turn up each year, which gives Scott the opportunity it wants to be highly selective in personnel picking. In the plant, a stock purchase plan is in operation; more than 44% of Scott employees are now stockholders. This participation is a strong factor in the company's ability to maintain a high quality product, since it stimulates employee interest.

Quality has been a key word ever since the founding of the company in 1879 by two brothers, E. Irvin and Clarence Scott, with a borrowed capital of $2,000. They started out to sell wrapping paper, bags, and other "coarse" papers. Gradually they narrowed down to the toilet tissue field. Because the product was considered "unmentionable" merchants hid it in the back of their stores. The Scott brothers overcame this by specializing in private brands carrying individual merchants' names. At one time the company was turning out 2,800 private brands of toilet tissue.

The entry of Arthur H. Scott into the business in 1896 changed the course of the company. He advocated the discontinuance of the multitude of brands and the concentration on a few brands which could be associated with the Scott name. Under this plan the business prospered and new machinery was added constantly. Other products such as towels and facial tissues came later. As the company grew it picked up six subsidiary companies ranging from pulp mills to power companies and a short-line railroad. Construction of a paper mill on the West Coast will enable the company next year to produce paper from pulp piped directly from the adjacent Soundview Division pulp mill, eliminating the cost of drying and shipping the pulp long distances.

To promote the sale of paper towels for out-of-home use, Scott set up a Washroom Advisory Service which concerns itself with raising the standards of industrial washrooms. There is no record of the advisory service ever recommending cloth towels in a washroom.

Paralleling this operation is a Store Advisory Service which assists retailers in displaying Scott's line. ★ ★ ★



DROPPING TV MARKETS

(Continued from page 29)

sors have reinstated dropped-out markets or have changed their minds about throwing radio-TV markets overboard. In a few cases (notably Jergens Co. with *Time for Love*), CBS Radio advertisers have expanded their network lineups deliberately into TV areas.

One of CBS Radio's most convincing arguments in this field (see chart, page 29) has been a study done on three of Columbia's leading network radio shows: *Amos 'n' Andy*, *Jack Benny*, and *Charlie McCarthy*. Radio audiences gathered by these three shows in the top 10 TV markets were totaled apart from the rest of the country, *à la Colgate*, by A. C. Nielsen. Period covered: 7-13 December 1952.

Here's how Harper Carraine of CBS Radio Research summed up the findings of the study:

"The country's top 10 video markets —New York, Chicago, Los Angeles, Philadelphia, Boston, Detroit, Cleveland, Pittsburgh, San Francisco, and St. Louis, in that order—account for some 53% of all U.S. TV homes. They are the stronghold of TV, and have caused many advertisers to question whether radio can still do a job in these areas.

"Yet our recent Nielsen tally shows that, of the entire nationwide audience for *A 'n' A*, *Benny*, and *McCarthy*, an average of 37% came from stations in these top 10 TV markets.

"And though these same stations contributed 37% of the total audience, the cost for reaching this audience was less than 15% of the over-all time and talent charges for the three programs."

CBS is by no means alone in probing the effects of dropping big radio outlets in TV areas. NBC, which permits nighttime advertisers to slice off as much as 25% of the radio outlets from a full network lineup, has compiled many similar statistics.

For example, not long ago, NBC's radio researchers made a study of what would happen to the efficiency picture of *Fibber McGee & Molly* if Fibber's sponsor (then Pet Milk; currently,

52 SHOWS READY FOR YOU
Sportsman's Club
15 minutes hunting, fishing and outdoors with Dave Newell. High class panel type entertainment. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

Reynolds Metals) were to take advantage of the 25%-drop-off arrangement. These were the key findings:

- The sponsor of *Fibber McGee & Molly* could drop the 14 largest TV markets from his NBC Radio lineup and still be within his allowable 25%-reduction from a full network.
- Although the time costs would then go down about 27%, the show's efficiency would suffer.
- In a typical winter season week last year, Fibber's nationwide NRI rating was 10.7, or about 4,580,000 homes throughout the country.
- However, a rerun of the Nielsen data—leaving out the 14 largest TV markets—allowed for a rating of 6.0, good for about 2,568,000 homes.

In other words, some 44% of *Fibber McGee & Molly's* audience comes from 14 areas where well over half the nation's video sets are located.

NBC has been getting results with calculations like that above. Reynolds Metals currently sponsors the familiar situation-comedy show on what is virtually the entire NBC radio web. Similarly NBC recently sold a full-network lineup to Chevrolet for its *Dinah Shore* show—principally on the strength of figures which showed that Chevrolet would lose nearly half its potential U.S. audience if the auto firm tried to steer around the big TV markets.

What does the total picture of radio strength in all TV areas vs. the non-TV areas look like?

ABC Radio provided SPONSOR with at least one set of answers. Said Donald W. Coyle, that network's manager of research:

"We recently tabulated average NRI ratings of half-hour evening commercial shows to determine the breakdown of audiences by TV areas vs. non-TV. It is quite obvious that better than half the audience for the average evening half-hour network radio program comes from TV areas. For this reason, the results are somewhat disastrous when an advertiser seeks an exclusively non-TV lineup."

The figures (for details, see chart, page 29) indeed show real strength for all the major radio networks in facing up to TV. In the NRI tabulation, an average for 32 evening half-hour programs placed 49% of the audience outside TV markets and 51% inside TV.

As might be expected, the major radio webs have been quick to promote these facts to network advertisers who might be tempted to buy only outside-TV lineups for their programs.

Typical of such big-network ammunition are the figures in the chart on page 29. They show, at a glance, a picture of cost-per-1,000 evening circulation (homes) of the NBC Radio network. Currently NBC executives are making good use of these figures in persuading network advertisers that big stations in the thick of TV competition are still pulling plenty of weight with listeners.

With reference to the charted figures, which are based on 1952 NCS data, NBC Research Executive James Cornell told SPONSOR:

"Along with the cost-per-1,000 data, we show whether the station is in a TV or non-TV city, whether it is in one of the top 25 metro markets, and whether it is a 50 kw. station. As can be seen in the 1952 table, the low-cost stations tend to be in the TV markets, although there is a fairly wide dispersion of these stations.

"Closely related to the basic TV angle is the 50 kw. angle. As can be seen, most of the NBC big-city 50,000 watters are in the lowest portion of the cost-per-1,000 profile of NBC Radio. In fact the 50 kw. stations—which compete with TV in almost every case—almost monopolize the *low* end of the picture.

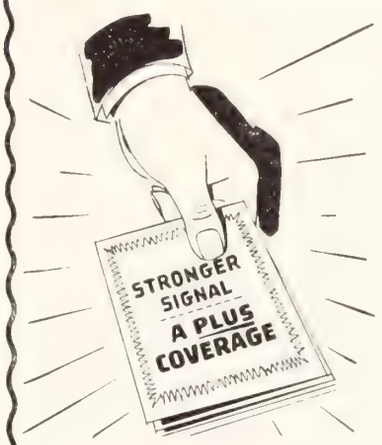
"The fact is that cost-per-1,000 of evening circulation has *decreased* from 1949 to 1952 for NBC radio stations in the great majority of TV markets with increases occurring in only a few instances.

Incidentally, what is true here of NBC Radio is also largely true of the other leading radio network—CBS. But all the four major radio networks have lately been plugging the cost picture of their largest stations in combating TV.

Even Mutual Broadcasting System, which has lately been concentrating much of its sales pitches on how well it does in "Non-TV America," is now altering the range slightly on its network promotional guns.

On the first page of a recent network promotion piece, MBS stated:

"In that 15% of U.S. land area within range of television, Nielsen computes 79,000,000 family-hours of TV viewing—and 74,000,000 family-hours of *radio listening*—in the average day. Even in TV's front yard, ears are indeed active: and Nielsen further reports that the Mutual Network is actually *increasing* its share of those ears.



SPECIAL SUMMER BONUS!

KMTV Will Soon Be On the Air With MAXIMUM POWER

100,000 WATTS

Shortly after June 1st, KMTV's power boost will be completed. A stronger signal with greater fringe area coverage means a BIGGER BUY THAN EVER for KMTV advertisers . . . at no increase in rates!

Month after month after month, KMTV has consistently been Omaha's most looked at—listened to station according to Pulse.

Place your message on KMTV—the *big* station with the *big* audience. Contact KMTV or your Petry representative today.

KMTV CBS DUMONT ABC
OMAHA 2, NEBRASKA
CHANNEL 3

Now Represented By

EDWARD PETRY & CO., INC.

day and night."

As radio broadcasters find that TV has not put radio out of business, the local-level selling of radio is also undergoing an aggressive change.

Typical of such muscle-flexing is a recent study done by Mutual flagship WOR in the New York area. This report, based on Pulse findings in January of this year, made no bones about calling the client's attention to something which is often overlooked: In the leading TV markets, a sizable percentage of homes still have no TV sets, and can be reached only by broadcast advertisers via radio.

Said the WOR study of the country's largest TV market:

"No advertiser can afford to overlook a market the size of San Francisco. Yet, that's what happens when 'Non-TV New York' is left out of the advertising picture.

"With 1,030,400 radio-only families, New York is the biggest non-TV market in America. In fact, there are only four other markets in the entire U.S. (Chicago, Los Angeles, Philadelphia, and Boston) where the *total family* population tops 'Non-TV New York'." ★ ★ ★

KVOS-TV CHANNEL 12

KVOS 1000 WATTS 790 K C

KPQ 5000 WATTS 560 K C

ABC Network



Here's 55.4% of WASHINGTON STATE'S CASH FARM INCOME

Represented by

Robert Meeker Assoc., Inc.

PUBLIC RELATIONS

(Continued from page 39)

idents, vice presidents, and executive committees—were beating their way to a new plane of relationship and understanding with the working force. In your rear-view mirror note the activities of unions, wage and salary legislation, the sudden rash of pension plans and other "fringe" benefits, and the struggle for skilled help.

"Top management realized, as it never realized before, that it had to communicate with its employees. Workers who knew what was going on had a tendency to be more productive, happier, and were more likely to stay."

What are the things management is burning to say? Kathman quotes from the GE manual of instruction on employee communications:

"1. To keep employees informed on company policies, practices and regulations and on management's objectives, plans, problems, successes and failures.

"2. To give employees an understanding of the work they are doing, the products they are making and the reasons for all the various demands made upon them in doing their day-to-day jobs.

"3. To keep employees informed on matters in the economic, social and political fields which affect them and their jobs, so that they will become economically and politically sophisticated and capable of making sound decisions in these areas.

"4. To give employees news of themselves and their own activities so that they become better acquainted and feel at home in the organization."

Who can use PR on the air? Practically anybody. There are certain kinds of firms that need PR more than others, and, generally speaking, the larger the firm and the more important it is to the economic health of its particular community, the more valuable PR can be. Here are some examples of firms which use (and need) radio and TV PR:

1. *A large manufacturing firm in a small town.* The firm's policies, wage scales, and relationship with employees affect the community profoundly. Conversely, the municipal government's policies affect the firm. Community and employee opinion is, therefore, of the utmost importance.

2. *Public utilities.* Being monopolies, these firms have rates—and hence, profits—set by state commissions. These commissions are appointed by officials elected by the public. Obviously an unsympathetic public must be avoided by these concerns.

3. *Banks.* Though essentially a business like any other, a bank has a standing in the community which is quite unlike the average business. The public often imparts a public service character to a bank which the latter must live up to. On the other side of the coin, the public has, in the past, been hostile to or suspicious of the bank's influential place in the community. These attitudes can affect not only the bank but the entire community, as well.

4. *Retailers.* The relationship between retail selling and PR may not be as obvious, but it exists nonetheless. A store which sells a service or high-priced goods can and has been benefited by goodwill generated through the proper use of PR. A recent example: B. C. Helzberg, Inc., a chain of jewelry stores headquartered in Kansas City, sponsors the Ziv show, *Living Book*, a radio series of Biblical stories, has received many laudatory letters from the public.

5. *Labor unions.* The American Federation of Labor has sponsored a network show (*Frank Edwards* on MBS five days a week) for some time now but a trend toward buying local shows designed as entertainment seems to have started. The New York local of the International Brotherhood of Teamsters made its debut as a sponsor on WABC 29 March with Ziv's *Freedom, U.S.A.*, and three other local unions in various cities of the Midwest followed this up with purchases of *I Was a Communist for the F.B.I.*

Ziv estimates that hundreds of business concerns have bought these two programs for PR purposes. About 500 radio stations have sold *I Was a Communist for the F.B.I.* under a package gimmick recommended by Ziv. It is suggested that the station sell the program as a public service deal to a number of sponsors, perhaps as many as 10. Since all sponsors cannot get adequate mention during the show, the station sells an announcement to each sponsor outside the show which identifies him and credits him with sponsorship of the program.

The use of drama (especially with Hollywood names such as Dana Andrews and Tyrone Power) for PR is

fairly new to local sponsors although it has been used on networks for years. Many PR men go for a more localized, down-to-earth appeal. Home team sports broadcasts often have a tremendous kick. Ethyl Corporation has sponsored Louisiana State University football games over a statewide network. Reynolds Metals Co. has aired college basketball in its various plant towns. (See "How a young giant makes friends in his own back yard," 10 September 1951.)

Community news was favored by Mennen and K&E during the process of opening the new Mennen factory in Morristown, N. J. Here's the story of how and why it was used and how Mennen and its agency tied it in with its other PR efforts:

Mennen's problem involved nothing less than the transfer of its entire manufacturing, administrative, research, and warehousing operations from Newark, N. J., to Morristown, its fourth move since its founding.

The company was progressive enough to realize that while it was bringing prosperity, a tax bonanza, and fresh employment opportunities to a small town, it would not do to use the big brother approach. Mennen therefore decided to show residents that it was interested in the problems of the town.

Mennen also wanted to convince residents that the new plant was a good place to work in. Many of its employees would not make the move to a new town, and it was of crucial importance to replace them and keep production on schedule. Leonard Colson, Mennen ad manager, told SPONSOR that a serious failure to make delivery of Mennen products in the highly competitive men's toiletries and baby preparations field would cause "great profit damage."

The employment problem was critical for two additional reasons: (1) an increase in heavy industry in the Morristown area during the past 10 years meant Mennen was competing against other businesses for labor and (2) trainees would have to travel to Newark five times a week to learn about the Mennen operation.

Mennen also wanted to publicize the actual plant opening during Mennen Week (which took place 11-16 May), tell something about itself and build understanding attitudes among townspeople and officials so that there would be maximum cooperation to avoid problems which might affect the building schedule of the plant.

It was decided to use a five-minute community news program on WMTR, Morristown, three times a week. It was called *Bulletin Board* and started in January. Newspapers were brought into the PR picture in April.

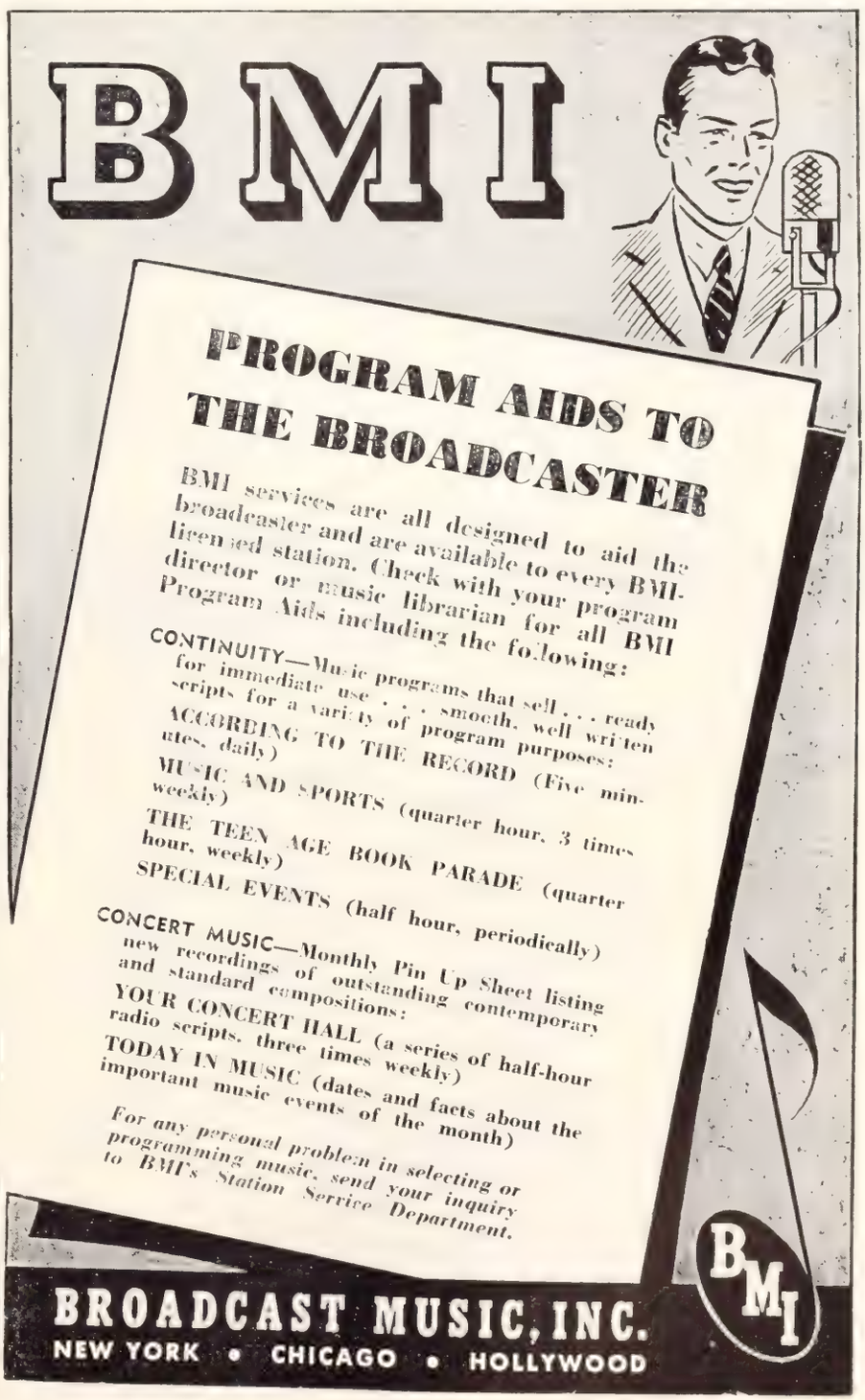
To gather material on community news, K&E sent out form cards to scores of local organizations of all kinds. These cards were used to supply about half of all the local news material broadcast on the show.

In adition to information on PTA meetings and church suppers, listeners heard recordings made by employees telling about their jobs and activities at the plant.

Here is one of the commercials used:

ANNOUNCER: Sssssshhhh. listen—

MRS. MURPHY (by recording): Hello . . . Mennen Company . . . Oh, hello! I'm Marie Murphy, Mennen Company switchboard operator. You know, we've been getting hundreds of calls about our new plant in Morris Township. This is to thank you for your wonderful interest. Soon we hope to announce over *Bulletin Board* plans on how you may arrange for your club, group or organization to tour our new



Mennen plant when it opens early in May. . . .

ANNOUNCER: If Mrs. Murphy's voice sounds familiar to you it's probably because you know her as a neighbor. Mrs. Murphy has lived on Speedwell Ave. in Morristown for several years. The Mennen Company wanted you to meet Mrs. Murphy on the *Bulletin Board* show, to tell you she is a valued member of the Mennen Company family.

Here's another:

ANNOUNCER: Welcome to the Mennen *Bulletin Board* show, brought to you every Monday, Wednesday, and Friday morning by Morristown area's newest neighbor—The Mennen Company. You know the new Mennen plant means employment opportunity for area residents. And, here today is Miss Dorothea Brown, secretary to the controller, to tell you about office positions now available. . . .

MISS BROWN: Yes, Mr. *Bulletin Board* announcer, there *are* openings for Morristown area residents at the new Mennen plant. Skilled secretaries and typists are being considered now for positions at good starting salaries with many benefits. A visit to the new plant for a personal interview will show you the wonderful, modern surroundings. You know, the plant is air-conditioned for working comfort and there's a fully staffed cafeteria for low-cost lunches. As for the people who make up the Mennen Company family —well, I've made many wonderful friends in the years I've been with Mennen. You're sure to make many fine friends, too.

During Mennen Week, when the plant opened, the *Bulletin Board* kept listeners abreast of what was going on. The actual plant opening was broadcast by WNJR, Newark, as well as WMTR, and WOR-TV made newsreel films for later telecasting. The week included tours by officials, press, students, and organizations; a round of dinners and luncheons given by or to The Mennen Co.; a student press conference; and a carnival at Morristown Raceways which featured Du Mont star Captain Video.

The company considers the *Bulletin Board* so successful a venture that the program is now on the air indefinitely.

The best kind of PR programing, in the opinion of the Advertising Council, is public service programing. (For details on how the council works, see "Good Samaritan of the advertising industry," 11 August 1952.) BAB is now cooperating with the council in pushing this concept.

In digging into the problem, BAB found there were a couple of tough nuts to crack. It was found that while the ANPA Bureau of Advertising has been sending out public service material in the form of mats which can be sold to advertisers, nothing comparable looked promising for radio stations.

While BAB felt it *could* make up transcribed public service announcements to which names of sponsors could be added, it came up against these problems: (1) It would be expensive, (2) a live announcement by a local personality is better than a canned announcement, (3) stations have been used to contributing public service announcements, (4) local retailers, most of whom have small budgets, feel they have to use every dollar available for hard-selling commercials rather than the much more indirect public service announcement.

BAB is still working on the problem and at the recent NARTB convention gave out a questionnaire asking station owners what kind of public service material they could use. BAB, in other words, is trying to find the answer to the question: What is actually comparable to a public service newspaper mat on the air?

While news, sports, drama, and public service programs appear to dominate the PR field, the Lone Star Steel Co. in Daingerfield, Tex., went somewhat off the beaten track and proved that a little imagination is better than any program formula.

Lone Star put on an employee talent show on Sunday afternoons at 5:00 p.m. on KIMP, Mt. Pleasant. It is produced by the company's PR department, and in addition to entertainment, (1) it provides the company with a voice when it comes to discussing policy matters, (2) plays up employee activities, (3) reports company and community news, and (4) promotes safety, both inside and outside the plant.

The latter objective is accomplished through an old radio technique. Each month the company creates a new safety slogan, which is posted throughout the plant but publicized in no other way. During each week's program, the announcer picks an employee's name at random from company files and phones his home. If the employee, or a member of his family, answers and gives the slogan, the employee receives

YOU CAN DO A BIG JOB FOR PEANUTS



Advertising dollars do a BIG JOB when you use WBNS to reach the billion-dollar Central Ohio market.

WBNS has more listeners than any other station in this BIG market . . . has all 20 top-rated (Pulse) programs . . . has helped merchandisers zoom to new sales highs in this buying market . . . and . . . gives you a low-cost-per-thousand listeners. Yes . . . sponsors do a big job on peanuts with WBNS Radio.

CBS for CENTRAL OHIO

WBNS radio

ASK JOHN BLAIR

COLUMBUS, OHIO

a share of stock. If no one answers or if the answer is not known, the share of stock is carried over to the next program and added to the prize pot. (Employees who have no telephone are contacted personally.)

Has it been effective? You bet. The slogan is usually known on the first try. Employees are tearing down posters, taking them home and posting them over their telephones.

Some PR problems are touchy and complicated, but program answers can be found for them. Take the case of the pineapple companies of Hawaii. Their labor situation is potentially more explosive than is generally found on the mainland. The workers speak a Filipino dialect (Ilocano). They are spread out on plantations over a number of islands. Their union, the International Longshoremen's and Warehousemen's Union, is very active with PR on the radio itself, has three regular programs: two daily, one weekly.

The pineapple companies have two regular programs. One is *Hawaii and the World Today*, a 15-minute daily news and commentary broadcast over the Aloha Network, a chain of four stations on four islands.

Joyce O. Roberts of the companies' industrial relations committee, in explaining the program, said:

"This broadcast of ours is now in its third year and has had to cope with a number of PR considerations ranging from the establishment of credibility to handling the current local Smith Act trial in which the regional director of the ILWU is one of seven defendants. The union's claim that the trial is part of an employer plot to bust the union naturally posed some questions for us in handling the trial. The indications are that we have so handled it as to gain increased credibility even among union members—an asset for the future.

"The program has been used for a variety of purposes: general goodwill by participation in, and promotion of, community events; telling the industry story; and, on occasions, entering into direct conflict with union propaganda when such seemed necessary."

The other program is more colorful, and affords a more complex case study. It is a daily half-hour program in Ilocano and has been on the air for five years. It is beamed at 10,000 plantation and cannery workers, primarily the former. The plantation audience, said Joyce, "is the largest single element and the most complex from the industrial relations standpoint. Language, race, illiteracy, feelings of discrimination, isolation, and sex frustration for many are all involved—and these elements have all been considered in our programing."

Since field work usually stops at 3:30 or 4:00 p.m. the program is broadcast from 5:00-5:30 p.m. when the men are at home preparing for their early evening meal. The show uses a man and young Filipino girl. Each day's program includes a birthday party for employees.

The length of time both programs have been on the air testifies to the importance of the PR problem in the islands. But many firms are coming around to the feeling that PR on the air should always be a 52-week affair, that the problems PR tries to solve are not temporary but a part of the daily routine of operating a business.

Most PR men agree that, as far as the subject of PR techniques on the air goes, the surface has just been scratched. The possibilities for imaginative use of PR on the air are considered wide open. But there is also the belief that the stations themselves could do more to attract PR sponsors.

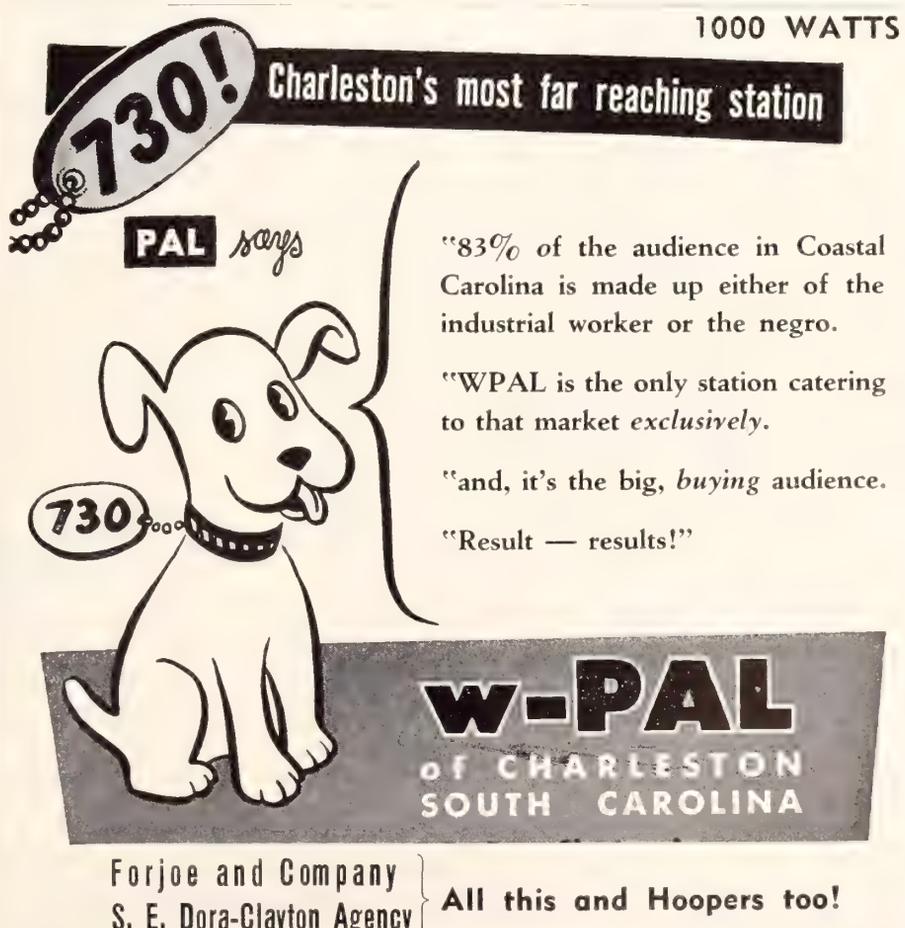
One of those calling upon stations to do a better job in selling PR is A. A. Schechter, head of A. A. Schechter Associates public relations firm and a former vice president of both NBC and MBS.

"One reason why PR isn't used more on radio and TV," said Schechter, "is that stations have been slow to dramatize the possibilities of PR. Stations have the brains and program know-how but they miss many opportunities.

"A 52-week campaign is fine for some sponsors but retailers, for example, could make better use of special events without necessarily trying to sell anything specifically. Stations could sell PR spots to department stores on Mother's Day.

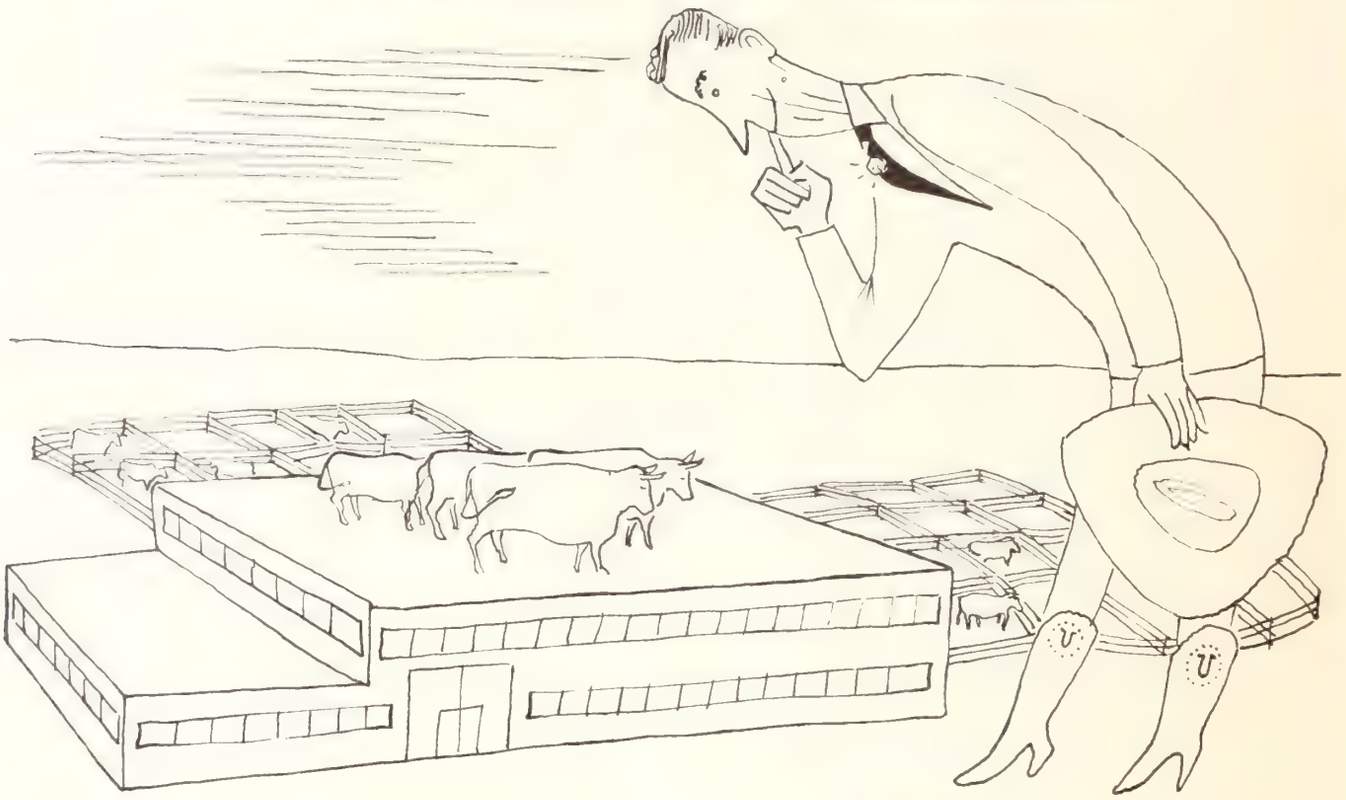
"Advertisers with regular commercial programs could also do themselves a lot of good by inserting PR messages on occasion. Why can't a bread company advertising on TV come up with a good film showing how bread is prepared and packaged?"

Schechter pointed out that such a film should entertain as well as inform. He stressed that PR sponsors must never lose sight of the fact that PR programing should be able to compete in attracting audiences. ★ ★ ★



LE BOEUF SUR LE TOIT,

or 4 apparently unrelated paragraphs



Scientific cattle ranching rivals the efficiency of the hog abattoirs you read about, where everything but the squeal is used. As a reporter once put it, "You drive a cow critter into one end of a special corral and it comes out dipped, drenched, branded, milked, tatooed in the ear, dehorned, tested for disease and engaged to be married."

The Amarillo Livestock Company, where non-betrothed cattle find themselves, is now the biggest in the world. Its butcher-block candidates jam the pens on auction days. The overflow goes on the roof, and that's our excuse for the headline. Translation: beef-on-the-roof.

A visiting Hollywood firewoman, a bit on the scrawny side, came to town to launch a cow epic. As a local photographer posed her on a corral fence, she cautioned him not to make her look too thin. "Make me look round," she ordered. He complied; she slapped him.

The cattle industry's growth is phenomenal but not unique—for the Panhandle. Wheat, cotton, oil, helium and natural gas all play their part in building Amarillo's highest-in-the-U.S. family income. It's enough to make a time buyer look round.



Represented nationally by the O. L. Taylor Company

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

Notes and explanations to help you use this chart

Sponsors listed alphabetically with agency and time on air

Landmarks in history . . and . .

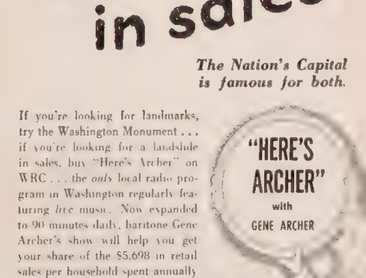


landslides in sales

The Nation's Capital is famous for both.

If you're looking for landmarks, try the Washington Monument . . . if you're looking for a landslide in sales, buy "Here's Archer" on WRC . . . the *only* local radio program in Washington regularly featuring *live* music. Now expanded to 90 minutes daily, baritone Gene Archer's show will help you get your share of the $5,698 in retail sales per household spent annually by District of Columbia residents.

"HERE'S ARCHER" with GENE ARCHER



WRC

NBC in Washington

980 on AM • 93.9 on FM

Represented by NBC Spot Sales

MUTUAL

CKLW

LOWEST COST MAJOR STATION BUY IN THE DETROIT AREA

MEASURE YOUR ADVERTISING "DOLLAR DISTANCE" IN TERMS OF SALES RESPONSE! CHOOSE CKLW, THE LOWER COST MAJOR STATION TO GET YOUR ADVERTISING MESSAGE ACROSS IN THE DETROIT AREA! . . . AND WATCH YOUR SALES CHART GROW UP . . . UP . . . UP!

★

CKLW covers a 17,000,000 population area in five important states!

50,000 WATTS 800 KC.

Adam J. Young Jr., Inc.
National Representative

Guardian Building *Detroit 26, Mich.*

J. E. Campeau, Pres.

SUNDAY

CBS	NBC	ABC	DUM
Message of Israel N T L		Radio Bible class Dallas Bible Class Grant Bar-Baynton $350	National radio pulpit N L
Negro college choir T	Church of the air Var L&T	Voice of prophecy Voice of Prophecy T&R Inc. incl. include ABC sta. 10 am Western $1500	Art of living Dr. N. V. Peale T
			News highlights L
The Christian in action H L&T	Peter Hackes news 11:30 am Wash L Invitation to learning N 11:27 12 L&T	Northwestern U reviewing stand T	Faultless Starch time, Faultless Starch Co. 240 Brewer $2000 Viewpoint USA discussion N L The UN is my beat T Poetry of our time T
Fine arts quartet C L 1:30 pm rent net	Salt Lake City Tabernacle Salt L. City T	Frank & Ernest Dana Bible Classes Wash T Gleason $750 Bromfield report'g co-op T Var T	Faultless Starch time, Faultless Starch Co. 240 Brewer $2000 Viewpoint USA discussion Wash L The UN is my beat T Poetry of our time T
Sunday news special C L Gloria Parker N L Piano playhouse co-op 388N L	Europe story Wash T Howard K Smith N T Bill Costello news Wash L	College choirs Var L&T Bill Cunningham co-op Bost L Merry mailman co-op Wash L	Sammy Kaye's Sunday serenade L&T $1000 The eternal light T
Herald of truth Church of Christ 2 2:30 rent net Ross Roy $1500 National Vespers N T	On a Sunday afternoon Eddie Gallaher, hosts L&T	Vandeventer & the news N L TBA Lutheran hour Lutheran Laymen's League KWSL L Gotham $700	Youth wants to know Theo Granik moderator Wash L $2000 University of Chicago roundtable L
Pan Amer Union Wash(D) L Wings of Healing by Thomas Wyatt 392H L Century $750	String serenade N L&T World music festivals Milton Wilcox, dir. 25 trucks N 2:30 4	Bandstand USA Var L U S Military Academy band T	The Catholic hour N L American Forum of the Air Theo Granik moderator Wash L $2000
Marines in review H L Hour of decision Billy Graham 1:30 Var L W Bennett $2000	World music festivals (cont'd) Tune bring you music T Affairs of Peter Salem T	Top tunes with Trendler T $650 Youth brings you music T&T Music for relaxation T Elmo Roper L $1000	Critic at large Leon Pearson T Joe Emerson Bob Mc Burt SE Also K-R mt $2000 Tennessee Ernie (cont'd) Edward Arnold, storyteller H mt 1:55 1 1
Did-fashioned revival hour Gospel Broad C 2:30 L R H Alber $1500	The world today Don Hellbeck, narrator N L On a Sunday afternoon Eddie Gallaher, hosts C 1:30 2:30 L&T	Under arrest N L Dear Margy, It's murder N T Ed Pettit news N 1:55 L D&G $750	GI Joe adventure show mystery T Jason and the Golden Fleece (Mythological Carey) T Jack Owens H mt L $2500
This week around the world N L&T This week in music L&T	On a Sunday afternoon (cont'd) Choral symphony GM Cadillac Mel&A $2000 C Adams 5:55 6 Kudner $500	The SHADOW Wilbur Evans, host 1:55 to 2 T BBDO shr $2750 Salisbury Revue 1:30 to 1:55 T RSO share $2250 True detective mysteries Mutual radio, TV sets 4 sponsors 4 wks AFM&H $2100	The chase mystery adventure T $2500 Countersleuth Dial Oil guest stars other wks DWN Y&R $4500

MONDAY

CBS	NBC	ABC	DUM
My true story Sterling Drug 5 to 10:30 am rotating part 10:30 25 D-F-S $5250 Whisper's streets Gen Mills 10:15 regular basis 10:30 am mt L K-R shr $3250 When girl marries mt L	Godfrey 10 am Sonora Crop. Mkn. General Foods Corp. Duggan Corning FSR, Inc. Sandlot Rhoades & Davis Gen Motors Frigidaire thru Kudner Agency Inc. Pillsbury Mills Inc. Burnett	Welcome travelers PAG spot announcements until 10:30 am 32DF mt L Blow $5000 Double or noth'g Camp Smith Co. Inc. Lancaster, Penna. news 12:30 pm WW $5000	
Cecil Brown news co-op N mt L Mutual music box N mt L F Singiser news C Johnson mt 10:25 11 NL&B Wonderful city Hilland Farms mt 10:55 11 Direct	Ladies Fair Sterling Drug mt 10:30 11 25 L D-F-S mt $3900 H Engle news K C Johnson mt 11 25 NL&B Queen for a day Bernice Swanson mt L&N share $5500	Strike it rich Colgate mt (exc mon) Esty Phrase that pays Colgate mt (exc mon) Bob Hope Gen Mills spot mt (exc mon) Y&R	
News 12 12 10 Jack Berch Prudential Ins 12 10 15 C&H rots multi Valentino 2NN mt L Bill Ring trio Gen Mills 27N mt L K-R shr $2400 No network service mt	Wendy Warren Gen Foods corp 2NN mt L B&B $4250 Aunt Jenny Lever spry 27N mt L FC&B $2950 Helen Trent Am Home Prods 27N mt L Murray $2800 Our gal Sunday Whitehall Phar 27N mt L Murray $2300	Curt Massey time Miles Labs (exc mon) mt 12:30 1 Wade Capitol comment C C Johnson mt L NL&B Faith in our time mt L	No network service mt
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TUESDAY

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Cecil Brown news co-op N mt L Mutual music box N mt L F Singiser news C Johnson mt 10:25 11 NL&B Wonderful city Hilland Farms mt 10:55 11 Direct	Ladies Fair Sterling Drug mt 10:30 11 25 L D-F-S mt $3900 H Engle news K C Johnson mt 11 25 NL&B Queen for a day Bernice Swanson mt L&N share $5500	Strike it rich Colgate mt (exc mon) Esty Phrase that pays Colgate mt (exc mon) Bob Hope Gen Mills spot mt (exc mon) Y&R	
News 12 12 10 Jack Berch Prudential Ins 12 10 15 C&H rots multi Valentino 2NN mt L Bill Ring trio Gen Mills 27N mt L K-R shr $2400 No network service mt	Wendy Warren Gen Foods corp 2NN mt L B&B $4250 Aunt Jenny Lever spry 27N mt L FC&B $2950 Helen Trent Am Home Prods 27N mt L Murray $2800 Our gal Sunday Whitehall Phar 27N mt L Murray $2300	Curt Massey time Miles Labs (exc mon) mt 12:30 1 Wade Capitol comment C C Johnson mt L NL&B Faith in our time mt L	No network service mt
Paul Harvey news co-op mt L Ted Malone co-op 2HN mt L No network service mt	Read of life PAG story corp (exc mon) Compton $3250 Ma Perkins PAG oxydol 2NN mt L D-F-S $3250 Young Dr Malone PAG crisco pro 2NN mt L Compton $2850 Guiding light PAG dry cleaner 2NN mt L Compton $3000	C Foster news Best mt L Music by Willard Fleet mt L Luncheon with Lopez mt L Dr Paul Wesson Smith(R) mt (exc mon) Fitzgerald	No network service mt
Paul Harvey news co-op mt L Ted Malone co-op 2HN mt L No network service mt	Read of life PAG story corp (exc mon) Compton Ma Perkins PAG oxydol 2NN mt L D-F-S Young Dr Malone PAG crisco pro 2NN mt L Compton Blow Guiding light PAG dry cleaner 2NN mt L Compton	C Foster news Best mt L Music by Willard Fleet mt L Luncheon with Lopez mt L News, Sam Hayes mt L Dr Paul Wesson Smith(R) mt (exc mon) Fitzgerald	No network service mt
Pan Amer Union Wash(D) L Wings of Healing by Thomas Wyatt 392H L Century $750	String serenade N L&T World music festivals Milton Wilcox, dir. 25 trucks N 2:30 4	Bandstand USA Var L U S Military Academy band T	The Catholic hour N L American Forum of the Air Theo Granik moderator Wash L $2000
Marines in review H L Hour of decision Billy Graham 1:30 Var L W Bennett $2000	World music festivals (cont'd) Tune bring you music T Affairs of Peter Salem T	Top tunes with Trendler T $650 Youth brings you music T&T Music for relaxation T Elmo Roper L $1000	Critic at large Leon Pearson T Joe Emerson Bob Mc Burt SE Also K-R mt $2000 Tennessee Ernie (cont'd) Edward Arnold, storyteller H mt 1:55 1 1
Did-fashioned revival hour Gospel Broad C 2:30 L R H Alber $1500	The world today Don Hellbeck, narrator N L On a Sunday afternoon Eddie Gallaher, hosts C 1:30 2:30 L&T	Under arrest N L Dear Margy, It's murder N T Ed Pettit news N 1:55 L D&G $750	GI Joe adventure show mystery T Jason and the Golden Fleece (Mythological Carey) T Jack Owens H mt L $2500
This week around the world N L&T This week in music L&T	On a Sunday afternoon (cont'd) Choral symphony GM Cadillac Mel&A $2000 C Adams 5:55 6 Kudner $500	The SHADOW Wilbur Evans, host 1:55 to 2 T BBDO shr $2750 Salisbury Revue 1:30 to 1:55 T RSO share $2250 True detective mysteries Mutual radio, TV sets 4 sponsors 4 wks AFM&H $2100	The chase mystery adventure T $2500 Countersleuth Dial Oil guest stars other wks DWN Y&R $4500

WEDNESDAY

CBS	NBC	ABC	DUM
My true story Sterling Drug 5 to 10:30 am rotating part 10:30 25 D-F-S $5250 Whisper's streets Gen Mills 10:15 regular basis 10:30 am mt L K-R shr $3250 When girl marries mt L	Godfrey 10 am Sonora Crop. Mkn. General Foods Corp. Duggan Corning FSR, Inc. Sandlot Rhoades & Davis Gen Motors Frigidaire thru Kudner Agency Inc. Pillsbury Mills Inc. Burnett	Welcome travelers PAG spot announcements until 10:30 am 32DF mt L Blow $5000 Double or noth'g Camp Smith Co. Inc. Lancaster, Penna. news 12:30 pm WW $5000	
Cecil Brown news co-op N mt L Mutual music box N mt L F Singiser news C Johnson mt 10:25 11 NL&B Wonderful city Hilland Farms mt 10:55 11 Direct	Ladies Fair Sterling Drug mt 10:30 11 25 L D-F-S mt $3900 H Engle news K C Johnson mt 11 25 NL&B Queen for a day Bernice Swanson mt L&N share $5500	Strike it rich Colgate mt (exc mon) Esty Phrase that pays Colgate mt (exc mon) Bob Hope Gen Mills spot mt (exc mon) Y&R	
News 12 12 10 Jack Berch Prudential Ins 12 10 15 C&H rots multi Valentino 2NN mt L Bill Ring trio Gen Mills 27N mt L K-R shr $2400 No network service mt	Wendy Warren Gen Foods corp 2NN mt L B&B $4250 Aunt Jenny Lever spry 27N mt L FC&B $2950 Helen Trent Am Home Prods 27N mt L Murray $2800 Our gal Sunday Whitehall Phar 27N mt L Murray $2300	Curt Massey time Miles Labs (exc mon) mt 12:30 1 Wade Capitol comment C C Johnson mt L NL&B Faith in our time mt L	No network service mt
Paul Harvey news co-op mt L Ted Malone co-op 2HN mt L No network service mt	Read of life PAG story corp (exc mon) Compton $3250 Ma Perkins PAG oxydol 2NN mt L D-F-S $3250 Young Dr Malone PAG crisco pro 2NN mt L Compton $2850 Guiding light PAG dry cleaner 2NN mt L Compton $3000	C Foster news Best mt L Music by Willard Fleet mt L Luncheon with Lopez mt L Dr Paul Wesson Smith(R) mt (exc mon) Fitzgerald	No network service mt
Mary Margaret McBride co-op 27N mt LAT Tennessee Ernie 2:30 1:25	Dave Garroway Arthur Godfrey's Talent Scouts mt L Mac McGuire co-op Philco mt F L No network service mt	Jane Pickens mt L	
Jane Pickens mt L			
John B Gambling co-op mt 9-1	Life beautiful PAG life test mt (exc mon) B&B $2750 Road of life PAG serial 2NN mt L Compton $2750 Pepper Young PAG serial 2NN mt L B&B $2700 Rt to happiness PAG drift theme mt (exc mon) D-F-S $3000	Backstage wife PAG theme mt (exc mon) Y&R $2500 Stella Dallas Sterling Drug mt (exc mon) D-F-S $2800 Widder Brown Sterling Drug mt (exc mon) D-F-S $2750 Woman in house Manhattan soup mt L SB&W $2500	
Bruce & Dan variety mt L	Robt Q Lewis 1:15 Tea Pot Inn 1:45 Y&R Sun Sue 1:15 2:00 C L Miller Chicagoan 1 1:30 Treasury band-stand 1:30 2:55 News 1:55 mt L	Tennessee Ernie (cont'd) ABC late news 1:30 2:00 L Jack Owens mt L	
Big Jon Sparkie co-op 2HN mt L Fun factory mt L Ronnie Kemper mt L John Conte mt L	Grady Cole 2:15 15 FC&B mt 1:2750 No network service mt Curt Massey time Miles Labs (exc mon) mt 2:30 3 Wade	Songs of the B-Bar-B mt L Wild Bill Hickok Kellogg Co. mt L Burnett Cecil Brown news A C Johnson mt 5:55 6 NL&B	
Just Plain Bill Windsor Drug Plan mt 4:15 Murray Fr Page Farrell Am Home Prods mt Murray Lorenzo Jones Colgate mt (exc mon) Esty Doctor's Wife Dr. Lee mt (exc mon) Warwick & Lejler			

THURSDAY

CBS	NBC	ABC	DUM
My true story Sterling Drug 5 to 10:30 am rotating part 10:30 25 D-F-S $5250 Whisper's streets Gen Mills 10:15 regular basis 10:30 am mt L K-R shr $3250 When girl marries mt L	Godfrey 10 am Sonora Crop. Mkn. General Foods Corp. Duggan Corning FSR, Inc. Sandlot Rhoades & Davis Gen Motors Frigidaire thru Kudner Agency Inc. Pillsbury Mills Inc. Burnett	Welcome travelers PAG spot announcements until 10:30 am 32DF mt L Blow $5000 Double or noth'g Camp Smith Co. Inc. Lancaster, Penna. news 12:30 pm WW $5000	
Cecil Brown news co-op N mt L Mutual music box N mt L F Singiser news C Johnson mt 10:25 11 NL&B Wonderful city Hilland Farms mt 10:55 11 Direct	Ladies Fair Sterling Drug mt 10:30 11 25 L D-F-S mt $3900 H Engle news K C Johnson mt 11 25 NL&B Queen for a day Bernice Swanson mt L&N share $5500	Strike it rich Colgate mt (exc mon) Esty Phrase that pays Colgate mt (exc mon) Bob Hope Gen Mills spot mt (exc mon) Y&R	
News 12 12 10 Jack Berch Prudential Ins 12 10 15 C&H rots multi Valentino 2NN mt L Bill Ring trio Gen Mills 27N mt L K-R shr $2400 No network service mt	Wendy Warren Gen Foods corp 2NN mt L B&B $4250 Aunt Jenny Lever spry 27N mt L FC&B $2950 Helen Trent Am Home Prods 27N mt L Murray $2800 Our gal Sunday Whitehall Phar 27N mt L Murray $2300	Curt Massey time Miles Labs (exc mon) mt 12:30 1 Wade Capitol comment C C Johnson mt L NL&B Faith in our time mt L	No network service mt
Paul Survey news co-op mt L Ted Malone co-op 2HN mt L No network service mt	Read of life PAG story corp (exc mon) Compton $3250 Ma Perkins PAG oxydol 2NN mt L D-F-S $3250 Young Dr Malone PAG crisco pro 2NN mt L Compton $2850 Guiding light PAG dry cleaner 2NN mt L Compton $3000	C Foster news Best mt L Music by Willard Fleet mt L Luncheon with Lopez mt L News home edition mt L Dr Paul Wesson Smith(R) mt (exc mon) Fitzgerald	No network service mt
Mary Margaret McBride co-op 27N mt LAT Tennessee Ernie 2:30 1:25	2nd Mrs Burton Gen Foods corp (exc mon) B&B Y&R Perry Mason PAG title mt (exc mon) B&B Nora Drake Pepsi-Cola mt (exc mon) WHW sta $2850 Brighter day PAG sheer mt (exc mon) Y&R	Say it with music Elsie mt L F Singiser news C Johnson mt 2:25 30 NL&B TBA	Dave Garroway Arthur Godfrey's Talent Scouts mt L Mac McGuire co-op Philco mt F L No network service mt
Jane Pickens mt L			
John B Gambling co-op mt 9-1	Life beautiful PAG life test mt (exc mon) B&B $2750 Road of life PAG serial 2NN mt L Compton $2750 Pepper Young PAG serial 2NN mt L B&B $2700 Rt to happiness PAG drift theme mt (exc mon) D-F-S $3000	Backstage wife PAG theme mt (exc mon) Y&R $2500 Stella Dallas Sterling Drug mt (exc mon) D-F-S $2800 Widder Brown Sterling Drug mt (exc mon) D-F-S $2750 Woman in house Manhattan soup mt L SB&W $2500	
Bruce & Dan variety mt L	Robt Q Lewis 1:15 Tea Pot Inn 1:45 Y&R Sun Sue 1:15 2:00 C L Miller Chicagoan 1 1:30 Treasury band-stand 1:30 2:55 News 1:55 mt L	Tennessee Ernie (cont'd) Betty Crocker Gen Mills 1:25 30 D-F-S Jack Owens mt L	
Big Jon Sparkie co-op 2HN mt L Fun factory mt L Ronnie Kemper mt L John Conte mt L	Grady Cole 2:15 15 FC&B mt 1:2750 No network service mt Curt Massey time Miles Labs (exc mon) mt 2:30 3 Wade	Songs of the B-Bar-B mt L Wild Bill Hickok Kellogg Co. mt L Burnett Cecil Brown news A C Johnson mt 5:55 6 NL&B	
Just Plain Bill Windsor Drug Plan mt 4:15 Murray Fr Page Farrell Am Home Prods mt Murray Lorenzo Jones Colgate mt (exc mon) Esty Doctor's Wife Dr. Lee mt (exc mon) Warwick & Lejler			

FRIDAY

CBS	NBC	ABC	DUM
My true story Sterling Drug 5 to 10:30 am rotating part 10:30 25 D-F-S $5250 Whisper's streets Gen Mills 10:15 regular basis 10:30 am mt L K-R shr $3250 When girl marries mt L	Godfrey 10 am Sonora Crop. Mkn. General Foods Corp. Duggan Corning FSR, Inc. Sandlot Rhoades & Davis Gen Motors Frigidaire thru Kudner Agency Inc. Pillsbury Mills Inc. Burnett	Welcome travelers PAG spot announcements until 10:30 am 32DF mt L Blow $5000 Double or noth'g Camp Smith Co. Inc. Lancaster, Penna. news 12:30 pm WW $5000	
Cecil Brown news co-op N mt L Mutual music box N mt L F Singiser news C Johnson mt 10:25 11 NL&B Wonderful city Hilland Farms mt 10:55 11 Direct	Ladies Fair Sterling Drug mt 10:30 11 25 L D-F-S mt $3900 H Engle news K C Johnson mt 11 25 NL&B Queen for a day Bernice Swanson mt L&N share $5500	Strike it rich Colgate mt (exc mon) Esty Phrase that pays Colgate mt (exc mon) Bob Hope Gen Mills spot mt (exc mon) Y&R	
News 12 12 10 Jack Berch Prudential Ins 12 10 15 C&H rots multi Valentino 2NN mt L Bill Ring trio Gen Mills 27N mt L K-R shr $2400 No network service mt	Wendy Warren Gen Foods corp 2NN mt L B&B $4250 Aunt Jenny Lever spry 27N mt L FC&B $2950 Helen Trent Am Home Prods 27N mt L Murray $2800 Our gal Sunday Whitehall Phar 27N mt L Murray $2300	Curt Massey time Miles Labs (exc mon) mt 12:30 1 Wade Capitol comment C C Johnson mt L NL&B Faith in our time mt L	No network service mt
Paul Harvey news co-op mt L Ted Malone co-op 2HN mt L No network service mt	Read of life PAG story corp (exc mon) Compton $3250 Ma Perkins PAG oxydol 2NN mt L D-F-S $3250 Young Dr Malone PAG crisco pro 2NN mt L Compton $2850 Guiding light PAG dry cleaner 2NN mt L Compton $3000	C Foster news Best mt L Music by Willard Fleet mt L Luncheon with Lopez mt L News home edition mt L Dr Paul Wesson Smith(R) mt (exc mon) Fitzgerald	No network service mt
Mary Margaret McBride co-op 27N mt LAT Tennessee Ernie 2:30 1:25	2nd Mrs Burton Gen Foods corp (exc mon) B&B Y&R Perry Mason PAG title mt (exc mon) B&B Nora Drake Pepsi-Cola mt (exc mon) WHW sta $2850 Brighter day PAG sheer mt (exc mon) Y&R	Say it with music Elsie mt L F Singiser news C Johnson mt 2:25 30 NL&B TBA	Dave Garroway Arthur Godfrey's Talent Scouts mt L Mac McGuire co-op Philco mt F L No network service mt
Jane Pickens mt L			
John B Gambling co-op mt 9-1	Life beautiful PAG life test mt (exc mon) B&B $2750 Road of life PAG serial 2NN mt L Compton $2750 Pepper Young PAG serial 2NN mt L B&B $2700 Rt to happiness PAG drift theme mt (exc mon) D-F-S $3000	Backstage wife PAG theme mt (exc mon) Y&R $2500 Stella Dallas Sterling Drug mt (exc mon) D-F-S $2800 Widder Brown Sterling Drug mt (exc mon) D-F-S $2750 Woman in house Manhattan soup mt L SB&W $2500	
Bruce & Dan variety mt L	Robt Q Lewis 1:15 Tea Pot Inn 1:45 Y&R Sun Sue 1:15 2:00 C L Miller Chicagoan 1 1:30 Treasury band-stand 1:30 2:55 News 1:55 mt L	Tennessee Ernie (cont'd) ABC late news 1:30 2:00 L Jack Owens mt L	
Big Jon Sparkie co-op 2HN mt L Fun factory mt L Ronnie Kemper mt L John Conte mt L	Grady Cole 2:15 15 FC&B mt 1:2750 No network service mt Curt Massey time Miles Labs (exc mon) mt 2:30 3 Wade	Songs of the B-Bar-B mt L Wild Bill Hickok Kellogg Co. mt L Burnett Cecil Brown news A C Johnson mt 5:55 6 NL&B	
Just Plain Bill Windsor Drug Plan mt 4:15 Murray Fr Page Farrell Am Home Prods mt Murray Lorenzo Jones Colgate mt (exc mon) Esty Doctor's Wife Dr. Lee mt (exc mon) Warwick & Lejler			

SATURDAY

CBS	NBC	ABC	DUM
No school today mt L Space patrol Lambda Pictures Corp. mt L Gardner $1500	Galen Drake Animal Fair 2 2:30 rent net Let's pretend L		
Junior Junction L Little league clubhouse L Frank & Jackson Wash L&T	News Consumers Research 11 11:30 W-F H $4550 Central Wash. College of Wheat 11 11:30 BBDO $3650 Give & take Cuisinart Mixer 2NN L	Mutual sports reporters H Engle news NL&B Farm quiz	
Ol Ranch Boys Travelers Co. L American farmer C Wash L	Armstrong thrafire of today Armstrong Cork Co. 390N L BBDO $4000 Stars over Hollywood Cuticura Soap Co. 2HN L EW $4750	Man on the farm L S&M L Fifth Army L	
Navy hour L Vincent Lopez L	Fun for all Bert Wilcox, host 2 2:30 rent net W&C $2050 City Hospital Easter appeal L BBDO $3500 Make way for youth L	Dance music L The Ruby Mc show	
ABC late news C 2:05 L Playland USA C 2:15 1 EAT	Music with the Hormel girls Geo. A. Hormel & Co. mt L	F Singiser news NL&B	
Sun-Amer Union EAT Martha Lou Harp L	Report from overseas L Adventures in science T Farm news Wash T Correspondent's scratchpad T	Bandstand L Sports quiz L	
Golden Horseshoe Sweepstakes Gruen Watch Co. mt L Mason $5000 Bands for bonds Treas. Dept. mt L	Eddie Fisher Army show L Treasury band-stand L	Salute to the nation L Mac McGuire L	
London studio concerts T Paulena Carter pianist L Club time Eileen Stevens Burken $1500	Washington USA L Saturday at the chase L	Walter Preston's show shop L E Hallen news 2NN L NL&B	

THIS MAN IS GOING TO ARREST YOU



because "CITY DETECTIVE", starring Rod Cameron

. . . is a brand-new series of 26 half-hour films — created expressly for television — with the kind of powerful appeal that arrests the attention (and sponsor loyalty) of TV families who are *your* best prospects in *your* market.

Available now to *local* and *regional* advertisers — another outstanding Advertising Showcase from MCA-TV — "City Detective" offers a truly arresting sales medium. Week after week, its masterful combination of suspense and high entertainment wins new viewers, builds ratings, makes more customers.

Put Rod Cameron in "City Detective" to work *for you!* Find out *how* by contacting any of these MCA-TV offices.

another advertising *SHOWCASE* from MCA TV Ltd.

NEW YORK: 598 Madison Avenue — PLaza 9-7500
CHICAGO: 430 North Michigan Ave. — DElaware 7-1100
BEVERLY HILLS: 9370 Santa Monica Blvd. — CRestview 6-2001
SAN FRANCISCO: 105 Montgomery Street — EXbrook 2-8922
CLEVELAND: Union Commerce Bldg. — CHerry 1-6010
DALLAS: 2102 North Akard Street — PROspect 7536
DETROIT: 1612 Book Tower — WOodward 2-2604
BOSTON: 45 Newbury Street — COpley 7-5830
MINNEAPOLIS: Northwestern Bank Bldg. — LINcoln 7863

10 TV CLICHES

(*Continued from page* 35)

sion in terms of territorial coverage—and quite another, in terms of population. To coin a cliché of our own, 'only the rabbit food manufacturer has primary interest in the jack rabbits of Texas.'

"Distorting a U.S.A. map to represent concentrations of population (with jack rabbits left out of the figures), and then superimposing TV coverage as we knew it of last June (1952)—television long ago became a national advertising medium for all practical purposes. By June 1, 1953—80% of total U.S. families will be within reach of television," Shurick predicts.

Cliché 3. *"People won't watch TV after the novelty wears off."*

"Today," states the CBS study, "families with TV sets give more time to television than to any other leisure interest—and they're watching it more and more."

Here are the figures for average set use daily, based on Nielsen Television Index findings:

1950—*four hours, 25 minutes.*
1951—*four hours, 43 minutes.*
1952—*four hours, 49 minutes.*



CLEVELAND'S
Chief
STATION
WJW
5,000 WATTS—850 K.C.
BASIC ABC NETWORK
REPRESENTED
BY
H-R REPRESENTATIVES

To point up the value of this ever-increasing TV set usage, Shurick likes to cite the dollars-and-cents facts concerning 14 half-hour evening shows that have been on CBS TV since November, 1950:

"These 14 programs on an average have increased their ratings 38%—and from a 'homes reached' standpoint have increased 206%. What about costs? On the average again, time and talent have increased from $17,116 to $36,110—an increase of 111%. Yet, 'homes reached' during this cost increase have gone up 206%."

Cliché 4. *"Housewives will never have time for TV during the day."*

This, as CBS TV puts it, is a "somewhat recent cliché." However, Nielsen research shows that set usage in the daytime has made a gain of 15% (from 61 minutes daily before 5:00 p.m., Monday-Friday, to 70 minutes) in a comparison of October 1951 and 1952 figures.

While Shurick freely admits, in his snake talk, that "daytime television has been slower to develop," and points out that "daytime TV today potentially stands full bloom and the low-cost opportunity to experiment has lessened," he adds that "the growth is there—somewhat slower, to be sure, than nighttime—but it is there."

Cliché 5. *"In the summer, people will take a vacation from television."*

"Radio," comments Shurick, "many years ago awoke one bright, sunny morning to find itself neck deep in the problem of summer hiatus. And taking a summer vacation from radio became an insidious habit that at least CBS TV is doing everything in its power to discourage. For after all the advertiser is and should be basically interested in terms of how many advertising impressions can be made for the dollar—whether it's summer or winter."

CBS TV's figures on this score are impressive. An ARB chart in the "Top 10 Clichés" presentation shows the following for 14 year-'round CBS TV shows telecast between 8:00 and 11:00 p.m. (period covered: Oct. 1951 to April 1952 compared in chart with August 1952):

Average ratings: For the fall-winter period, 27.5; for the summer, 25.5.

Average audiences: For fall-winter, 8,852,000; for summer, 9,826,000 television viewers.

This set of figures usually makes agencymen blink. How come, they want to know, can the average ratings of 14 shows go down two points while the average audience increases by nearly a million?

CBS TV's answer is this. The steady increase in the number of TV homes is primarily responsible, and this increase is "likely to continue for at least a couple of years at its present rate." Other factors contributing to the seeming-paradox: The number of viewers-per-set on summer evenings is 4% higher than in the winter (2.6 vs. 2.7 viewers). Sets-in-use, as shown by Nielsen, go down slightly in the summer, but the share-of-audience of programs riding through the summer months goes up. This higher share is due, CBS TV feels, to the fact that "replacement shows don't hold up as well as the year-'round programs."

Cliché 6. *"When the glamor wears off, advertisers will drop out of TV."*

Since there is a turnover of advertisers in the TV medium, and this turnover usually makes trade and consumer press headlines, some people take this cliché seriously, CBS TV feels.

But, as Shurick states, "turnover exists in all media. Need it be said that there are dozens, if not hundreds, of clients who advertise one year in magazines or newspapers—and drop out the following year?"

"Today," he adds, "there are over three times as many sponsored hours on the four networks than four years ago. In the first week of January 1949, there were 30½ sponsored hours of TV network time. In the first week of January 1953 there were 100½ hours—a gain of 230%. The early sponsors are staying. Already there are 15 of America's best-known advertisers continuously on CBS TV for four years and 35 for over three years.

"In the 25 agencies with the largest television billings, TV in 1952 accounted for an average of 23% of their over-all billings. And in many of these top 25 agencies, television accounted for a bigger share of the over-all billings than any other national medium."

Cliché 7. *"Television is pricing itself out of the market."*

This is one of the most-documented points in the new CBS TV presentation, since CBS feels that this "is the cliché of the hour."

"The penalty of seven-league growth is the unprecedented expansion in all dimensions," Shurick states, "including costs as well as circulation and values received. During the 1930's,

radio grew on a ratio of two new units of circulation for each new unit of increased costs. Television has maintained, and in many instances, bettered this ratio.

"In spite of all the loose talk about TV 'pricing itself out of the market,' advertisers are in the market for more and more television," Shurick adds.

"Gross time billings of all four TV networks, based on P.I.B. figures, have increased from a 1949 level of $12,295,000 to a 1952 level of $180,795,000—an increase of 1,370% in three years.

"Television is delivering more and more customers for less and less money. TV's gross circulation cost-per-1,000 homes has dropped 72% in four years—from $8.47 in January 1949 to $2.39 in January 1953. And this TV figure includes the cost of talent."

Since most advertisers and agencies like inter-media TV comparisons, CBS TV includes in its presentation statistics a comparison of these TV figures with related figures of newspapers and magazines (see chart, page 35). As Shurick points out:

"Magazines' gross circulation—minus the cost of artwork and engraving, which has pyramided recently — has risen from a January 1949 level of $2.79 to $3.20. Newspapers' gross circulation cost-per-1,000 is also up—from $3.57 to $5.43 in the same period of time."

(Note: In these comparisons, talent and time for a full-network half-hour evening show were compared with the cost of one b&w page in eight leading magazines, each with a circulation of at least 3,000,000. Production costs were excluded. The same TV quantity was compared with one page in the leading newspaper in each TV market, again not including production costs.)

States CBS TV's Shurick:

"The truth of the matter—for both magazines and newspapers—is that space costs have gone up without being offset by corresponding increases in circulation. Print's sole justification for rate rises has been, in most instances, 'it costs more money to do business today than in the past.' Television has not, nor has radio for that matter, been able to compensate itself for rising costs of operation—and such overhead exists in the air media as well as print."

Cliché 8. *"Television will price itself out of the market."*

For the advertiser who finds that the future total costs of his present TV operation are likely to account for an ever-increasing slice of his total ad budget, the CBS TV presentation doesn't hold out much sympathy.

However, the study does predict that "TV's cost-per-1,000 circulation in 1955 will be virtually the same as television today."

The figures are given below:

1952: A total of some 21,000,000 sets in 68 markets at a gross circulation cost-per-1,000 homes of $1.59.

1955: The original 21,000,000 sets in 68 markets for $1.59; plus 5,000,000 more sets at about $.79½ in the 68 markets; plus 5,000,000 sets in 32 post-1952 TV markets at a gross circulation cost-per-1,000 homes of $2.38½. Combined figure: $1.59.

As CBS President Frank Stanton recently told the ANA:

"In the 100 largest television markets in 1955—accounting for 81% of the total families and 82% of the total retail sales of the U.S.—the higher circulation cost of the new television markets will be offset by the further circulation expansion in the older, low-cost 68 markets."

Cliché 9. *"The cost-per-*1,000 *may be getting lower, but the over-all price*

to cash in on the $730,000,000
Charleston, W. Va. market

PICK YOUR "SPOT"

You're talking to more than $730,000,000 when you're on WKNA. And you're speaking with a power-packed voice that saturates the market completely and authoritatively. See how an amazingly low cost spot of "personality" can produce amazingly high returns.

Here's WKNA's half-millivolt area alone

TOTAL POPULATION	671,178
TOTAL FAMILIES	186,235
RETAIL SALES	$407,643,000
FOOD SALES	$ 86,621,000
GENERAL MERCHANDISE SALES	$ 57,711,000
FURNITURE & HOUSEHOLD GOODS SALES	$ 22,968,000
EFFECTIVE BUYING INCOME	$730,771,000

Source—U.S. Census and BMB Survey, 1950



ON WKNA

**coming soon . . . WKNA-TV!*

WKNA is also sold as part of West Virginia's

personality package



WKNA WKNA-FM
Charleston — 950 KC
5000 W Day • 1000 W Night
ABC Radio Network Affiliate

WJLS WJLS-FM
Beckley — 560 KC
1000 W Day • 500 W Night
CBS Radio Network Affiliate

Joe L. Smith, Jr., Incorporated • Represented Nationally by WEED & CO.

is getting too high."

Of all the clichés which CBS TV set out to explode, this was probably the toughest. TV's costs *are* high in terms of straight dollars.

But CBS TV's answer, as phrased by Ed Shurick, is to point out to agencies that for budget-minded sponsors "television comes in all sizes—in all combinations of programs and time."

"Rates," as Shurick explains this statement, "can vary in price with Class 'A,' 'B,' and 'C' time. Time segments can range from 90 minutes down to five minutes. Sponsorships run from "full" to "participating." Frequencies vary among multi-week, once-a-week, alternate-week, and single insertions. Network sizes start at the full network and run down to the basic web, while talent comes with all types of price tags.

"An advertiser can buy as little as a five-minute segment one time for less than $2,500," is how Shurick sums up the situation.

What does it all come down to? Just this, as CBS TV sees it:

Cliché 10. "You can't afford to stay out of television."

This, CBS TV admits, is "one cliché that has stood the test of time on television." States Shurick in his windup:

"It's just plain common sense that an advertising medium that combines:

"1. The persuasiveness of the spoken word.

"2. The pictorial advantages of the product and its function in pictures.

"3. Not static pictures but pictures in compelling motion.

"—that advertising medium cannot help but be everything that radio is and more—what magazines and newspapers are and more!

"In fact, there are few (if any) radio shows or magazine advertisements today that are listened to or read by as many as 15,000,000 people. Yet, in March 1953, there were over 30 different TV shows reaching more than 15,000,000 viewers each in one week for their sponsors.

"If you had a staff of 100 salesmen working six days a week, talking to 50 people a day, it would take, at many times the cost, nine and a half years to make 15,000,000 demonstrations."

★ ★ ★

WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB

TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated

Canada: All-Canada Radio Facilities, Limited

POCKET BOOKS

(*Continued from page* 40)

In order to evaluate the degree of air-mindedness among soft-cover publishers, SPONSOR asked admen from leading pocket book concerns about advertising policy in this mushrooming industry.

Here's a round-up of advertising technique among the leading eight soft-cover publishers:

Pocket Books: Oldest among 25¢ book publishers, this firm decided to test the efficiency of both radio and television in moving its pocket books off dealer shelves by simultaneously starting its own campaign in the New York area and encouraging its 800 distributors throughout the country to follow the example. The two books chosen to kick off this 1953 experiment in New York City were Henry Morton Robinson's *The Cardinal*, and Harold Robbins' *A Stone for Danny Fisher*. Pocket Books ran about three 60-second announcements weekly on New York City station WNBC. On TV, the firm supplemented the campaign with eight 60-second announcements on WNBT in a three-week period. The publisher employs stereops on TV showing actual book covers currently on dealer shelves.

Although final results of this five-month campaign have not yet been tabulated, comment in the New York area has been fast and furious. Both books were run off for additional copies, and were snapped up in the area covered by the air campaign as fast as they came off the presses. For the first time, people walked into cigar stores and up to news stands requesting a pocket book by title, a company representative told SPONSOR.

Pocket Books' next step was logical. The firm began sending out a regular monthly set of radio commercials to its distributors, pushing the line of books that were coming out that month. Thus stimulated by Pocket Books' example and suggestions they use air media, 35 out of 800 distributors have already begun advertising Pocket Books titles with regular one- to three-times-weekly radio schedules. Although how distributors use radio copy provided by Pocket Books is up to them, they generally use the firm's copy verbatim, tacking on a 10- to 15-second local tag.

In some cases, Pocket Books gives nominal financial support to distributors who're willing to advertise the firm's soft-cover books on local radio stations. In most instances, however, the distributors pay independently for Pocket Books announcements. Some of them are veteran air users for other merchandise they distribute: newspapers, magazines, sheet music, records.

Pocket Books has no set advertising allocation per title, but rather decides upon the extent of advertising and promotion that will be put behind a particular book in the same way its executives determine the size of the first printing: merit of the book, marketability, mass appeal.

The announcements mailed out from Pocket Books' New York office are accompanied by a form letter from Roger Damio, sales promotion manager, who encourages distributors to use some or all of the suggested copy.

The copy, presently written by Arthur Bodenheimer, Pocket Books' assistant sales promotion manager, often sticks close to the "teaser" format on Pocket Books back cover blurbs. Here's an example:

"Friends, let me tell you about the thrilling loves and adventures of one

of the most daring of all sea pictures. Captain Barney was a militant patriot during the Revolutionary War who commanded respect from friend and foe alike with reckless and *always* successful piracy against English merchant ships and men-o'-war. But those aren't his *only* adventures. His love for beautiful Lady Douglass Harris, a fervent Tory, sent him from his home in Philadelphia to the far-off Caribbean . . . and smack into a knock-down, drag-out sea battle! If you liked Jan Wescott's last Pocket Book, *The Hepburn*—you'll like *Captain Barney* more! Get your copy of *Captain Barney* today . . . ask your Pocket Book dealer for *Captain Barney* . . . only 25 cents!"

This copy runs some 47 seconds, leaving the distributor 13 seconds for individual dealer tags.

The technique, overwhelmingly successful in moving *A Stone for Danny Fisher* off New York dealer shelves, aroused mixed comment both from the press and from radio listeners in that market. In her *New York World Telegram and Sun* radio and TV column, Harriet Van Horne reported letters from radio listeners fell into three major categories: (1) Many were disgruntled because they wanted to read *A Stone for Danny Fisher* but couldn't buy a copy because of its premature sell-out. (2) Some people who'd bought and read the book as a result of the air campaign had been disappointed in it. (3) Others resented the frequency of the announcements.

But indications were overwhelming that the use of radio substantially increased sales that might ordinarily have been expected from this book.

Oldest publisher of 25¢ books, Pocket Books emerged fully grown in June 1939 when Robert F. de Graff. head of the firm, introduced the first 10 titles in his series of paper-covered best-sellers and classics. Today—14 years, over 900 titles, and close to 400 million sales later—Pocket Books is thought to be the top-selling reprint house.

Here's an indication of Pocket Books' sales spiral: 1939—1.5 million books; 1940—4.5 million books; 1941—9 million books. Wartime paper restrictions hampered the growth of this soft-cover publisher only slightly: 1942—19 million books; 1943—33 million books; 1944—35 million books; 1945—30 million books. In 1952 45 million copies were sold.

Since the crux of Pocket Books' distribution system is prominent display of titles, the firm has supplied free to dealers rack equipment costing over $2 million to date. Pocket Books also supplies dealers with point-of-sale display material every month. The fact that each of Pocket Books' 300 distributors services anywhere from 50 to 1,200 dealers may give an indication of the scope of this operation.

Available in the United States and Alaska, Pocket Books are sold all over the world as well. Overseas advertising, however, is left entirely at the discretion of each individual distributor.

Pocket Books publishes an average of 10 new titles each month. Assistant Sales Promotion Manager Bodenheimer said, however, that the firm considers only six of these new books (average) good for radio promotion.

In September 1950 Pocket Books expanded its line by publishing a new series of paper-bound titles brought out as Cardinal Editions. This series consists of books which are too expensive to produce for 25¢ each, and are hence retailed at 35¢ a copy. The proportion of 35¢ to 25¢ books has been approximately two or three out of the nine new titles published each month.

About their 1953 radio and TV experiment, Pocket Books executives comment cautiously: "The sales results aren't at hand yet. However, it is likely that we will continue on the air, and that an increasing number of distributors will join in this advertising."

Popular Library: Prominent among pocket-book publishers who've been watching Pocket Books' radio and TV experiment with great interest is this long-established publisher in the soft-cover field. Executives of this firm estimate, in an industry where sales figures are a close-guarded secret, that Popular Library is neck-and-neck with New American Library as runner-up for second biggest soft-cover publisher. Pocket Books is usually cited as undisputed first.

Popular Library has been considering an organized radio and TV schedule for some time. Some American News distributors (Popular Library books are all distributed through this agency) have been using air advertising on their own, without prompting from the New York publisher. However, only 10 or 12 out of 350 American News distributors fall into this category. The practice among these distributors is similar to Pocket Books

WOWO listeners mailed

78,000

pennies in response to this one appeal!

A FAN LETTER started it all. From Greene, Iowa, a young shut-in wrote to WOWO in Fort Wayne.. and, in closing, he apologized for the performance of his battered typewriter.

STATION STAFF PEOPLE read the letter, wanted to help, asked listeners to send in spare pennies toward the purchase of a new typewriter for the Iowa youth.

RESULTS were overwhelming! 78,000 pennies came in.. from listeners in 39 states, the District of Columbia, Canada, even Bermuda!

WAS THIS RESPONSE UNUSUAL? Yes. It isn't every day that WOWO gets action in Bermuda! But, as scores of advertisers know, WOWO can be counted on to produce action almost automatically in one of the richest market-areas in the Midwest.. an area that simply isn't reached by any other single medium! For availabilities, check with WOWO or Free & Peters.



WOWO

FORT WAYNE

NBC AFFILIATE

WESTINGHOUSE

RADIO STATIONS Inc

WBZ WBZA KYW KDKA

WOWO KEX WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

distributors' technique:

On radio, these distributors use 60-second teasers frequently adopted verbatim from back-cover blurbs. On TV, they show telops or slides of book covers. Always, these ads close with a dealer tag, telling the consumer where he may buy Popular Library books.

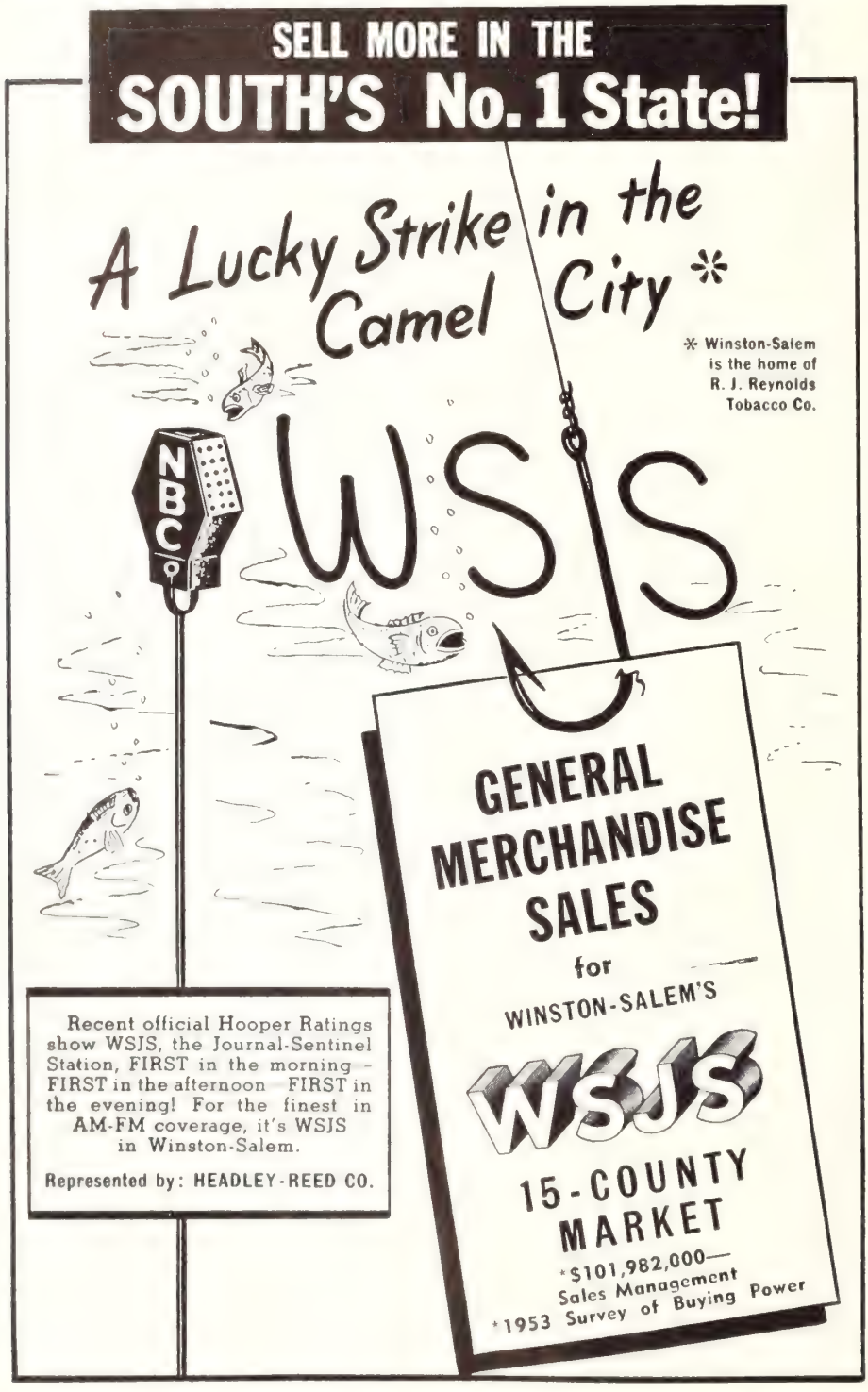
Sales of this 11-year-old firm have risen from 19 million in 1950 to 24 million in 1951, and 33 million in 1952. Popular Library regularly brings out eight new titles a month, two of which are usually 35¢ books.

The average 25¢ book goes to the distributor at 16¢ a copy, and to the retailer at 20¢. However, although the firm customarily prints from 150,000 to 250,000 copies on a first printing, better than half of its books sell well over that number.

In appraising the use of air media by soft-cover publishers, Popular Library advertising executives said radio and TV announcements might further good dealer relations.

Reasoning behind this approach is that dealers have been swamped with various lines of pocket books since a postwar prosperity wave brought an increasing number of publishers into the reprint field. In the increasingly competitive market, publishers are now fighting for favorable shelf space, since they're accustomed to relying on eye appeal at point-of-sale. Air support is one means of getting dealer cooperation against competitors.

Through a number of affiliated corporations, this company has been in the magazine publishing business for 23 years. Popular Library consistently uses house ads in all these magazines.



New American Library: Among top three pocket-book publishers, this firm sold 42 million Signet and Mentor books in 1952. The bulk of its advertising budget goes into point-of-sale display posters, dealer promotion, truck banners. The remainder, no more than 15% of the total budget, goes into newspaper and selected trade magazine advertising. New American Library's approach to black-and-white ads is almost exclusively institutional.

New American Library grew out of its parent publishing house, the British Penguin Books, in 1947. The firm publishes about nine new titles a month: fiction in the Signet series, non-fiction in Mentor books—distributed by Fawcett Distributing Co. Company executives give 250,000 as an average minimum printing for a Signet book, and 150,000 for Mentor.

Queried about future use of radio and television as part of their advertising, New American Library Ad Manager Hilda Livingston answered that the small margin of profit per title made consumer advertising prohibitive at this time.

Fawcett: The publishers of Gold Medal original pocket books use the numerous consumer magazines published by Fawcett for their advertising. Besides these house ads, Gold Medal uses occasional newspaper advertising, as well as two or three institutional ads in the *Saturday Review* annually.

In 1951 Gold Medal Books were the most controversial subject in the book industry. That year marked the first time in publishing history that original novels were brought directly to the mass market in 25¢ editions. The project was met with considerable skepticism in the trade.

In Gold Medal's first year of full operation, 1951, it was shown that the skepticism had been unwarranted:

Fawcett sold more than 29 million Gold Medal books. Today Gold Medal claims a position second only to Pocket Books; however, 1952 sales figures are not available.

In 1952, Fawcett experimented with Red Seal, a 35¢-per-copy book series. These books, containing from 90,000 to 100,000 words rather than Gold Medal's average 70,000, proved to be something of a dud for lack of identification with Gold Medal. The series was not continued on the regular two-new-titles-per-month basis. Fawcett now puts out six regular Gold Medal titles a month, plus occasional 35¢ Gold Medal Specials.

Dell Publishing Co.: This firm's advertising program is most similar, on the whole, to Gold Medal's, since Dell, like Fawcett, puts out a large number of consumer magazines in which Dell Books place house ads. Supplementing this direct consumer advertising are some newspaper ads, usually in tie-in with chain drug stores, who're typical Dell Book dealers. Dell prepares newspaper copy for its distributors, but has not made any concentrated effort to get them to use radio. Like most book publishers, Dell still depends on free plugs on radio for its air advertising.

Last month, however, Dell decided to experiment with TV in the New York City area. The firm bought four 20-second announcements on WPIX in a test campaign for *The Racing Almanac*. These announcements were run once weekly near *The Night Owl Theatre* between 11 and 11:30 p.m., through the end of May. Sales results from this test campaign were not available at press time. However, Malcolm Delacorte, advertising director for Dell Books, expressed doubt that radio and TV would be used on a regular schedule within the near future. His reason: too expensive, except for an occasional book title that seems ideally suited to air promotion.

Dell publishes some 10 to 12 new titles each month, with an average first printing of 250,000 copies.

Ballantine Books: Still in their infancy, Ballantine Books made sensational news in the soft-cover field in spring 1952, when Ian Ballantine first disclosed his approach to the trade. In a nutshell, Ballantine Books are a hybrid outgrowth of a young and competitive industry. Every month, starting in November 1952, Ballantine publishes three new titles (five, starting in July), all of these from original, previously unpublished manuscripts. These titles are put out simultaneously in 35¢ paper-bound and in regular hard-cover editions. Ballantine Books have signed two hard-cover publishers so far for their project: Houghton Mifflin and Farrar, Strauss. Hearst Magazines are distributors for the 35¢ editions.

The usual proportion of soft to hard-cover books is 200,000 to 5,000 on a first printing. At the moment, some 50% of the titles are put out in hard cover by Ballantine, but the firm's executives report that other hard-cover publishers will be signing for tie-ins come summer.

To date, Ballantine has relied mainly upon the gratuitous newspaper and radio plugs that some of his hard-cover books have received. Notable for free publicity was the first title put out by Ballantine: *Executive Suite*, which sold 470,000 copies, and was reprinted three times by Ballantine.

Ballantine Books have not yet experimented with radio announcements, but, say Ballantine executives, if sales keep growing as they have done in the past six months, an expansion in advertising budget will be inevitable.

Avon Publishing Co.: In 1951 this firm underwent expansion as a result of the general growth in the industry, but thereafter suffered from a relapse brought about by vigorous new competitors. In its fight for better shelf space in dealer outlets, Avon changed distributors in mid-May, and is holding off its advertising push until results from the new distribution system can be tallied at the end of 1953.

To date, the firm has used some institutional trade magazine advertising, as well as sporadic consumer ads in small, literary magazines, but radio and TV have not yet been tried.

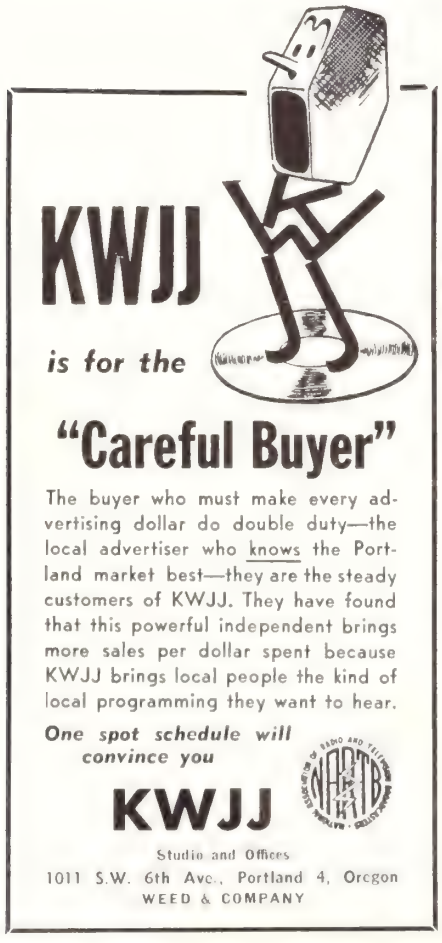
Avon has stuck to the reprint business, putting out the bulk of its titles in 25¢ editions; it also prints one or two Eton books (the tall size pocket book) each month at 35¢. Its eight or nine new titles a month are usually run off in a minimum of 200,000 copies for each book.

Bantam Books: Started in 1946, this firm has risen to a position near the top. Its advertising program has been confined to sporadic trade magazine institutional ads, as well as spotty newspaper advertising. However, indications are strong that Bantam will









follow Pocket Books' example of advertising individual titles on radio from time to time.

Distributed by Curtis Circulation Co., Bantam Books publishes eight to 11 new titles a month, all reprints. Of these, two or three are Bantam Giants retailing at 35¢. Original printings for this firm run from 200,000 upwards.

At the moment, the firm has not allocated a definite advertising budget, but feeling among its advertising and sales executives is that the industry is now getting to be so competitive, that organized, active advertising will soon be a necessity. As they point out, however, they're bucking a tradition of no individual title ads to consumers.

Here, briefly, is the rationale for this prospering industry's relatively late entry into air advertising:

1. *Nature of the industry*: Definitely a postwar baby, pocket book publishing has been growing in the face of a supposedly shrinking market of readers, despite the heavy inroads television and other factors have been making in the sales of its parent industry, the hard-cover publishers. Sold in heavily frequented points of distribution, such as news stands, drug chains, market places, soft-cover books have relied principally upon cheapness, tantalizing covers, and availability for their advertising. But the intensive competition inevitable in a rapidly growing industry has forced pocket book publishers to become advertising-conscious.

2. *Margin of profit*: With the bulk of volume turn-over in the 25¢ line, soft cover publishers count profits in fractions of cents on each book. The major part of each publisher's investment, therefore, has gone into the increasingly competitive bidding for authors or book titles with good mass market appeal that they might reprint, or else into the equally expensive search for original manuscripts. Although the actual cost of processing the books or manuscripts has not represented a major part of the original investment, rising printing and paper costs have made it imperative for soft-cover people to push an ever-increasing number of books onto dealer shelves.

3. *Distribution set-up*: Since the same independent distributors frequently handle as many as four or five different soft-cover publishers, the publisher has concentrated on distributor promotion as well as point-of-sale display material in order to fight competition for choice shelf space. The problem in the industry, until this moment at least, has been not so much one of appealing to consumers via outside advertising, as of persuading distributors to fight for good dealer display. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"I think that creative copy writing is without doubt the longest lever that the agency has on getting an advertiser a return on his investment. We must continually work towards this end—a victory in communicating the right message in the right way. But the facts of life are that there are many products of fairly equal merit, with fairly equal advertising budgets, employing copy writers and artists of fairly equal insight and talent. The result of this is sometimes a competitive stalemate."

SHERWOOD DODGE
Vice President
Foote, Cone & Belding
New York

★ ★ ★ ★ ★ ★ ★ ★

MEDIA EVALUATION

(Continued from page 27)

will limit your media choices, he says, are (1) the length and nature of the message you need to tell your story, and (2) any special feature, such as color, style, or live demonstration, which should be stressed.

Kleppner emphasizes this point in summary: "A product seeking sales in a clearly defined field will require a medium whose circulation can be clearly defined and directed to the desired prospects. As the campaign broadens in scope, these media will be supplanted by others with a greater audience or circulation *and with a lower cost-per-1,000 circulation reached.*"

Manville on objectives: Richard Manville, president of Richard Manville Research, was one of the first to uncover the fact that there is no necessary correlation between quantity of attention (ratings) and quality of action (sales or inquiries). He says campaign objectives can influence the choice of media and summarized possible objectives this way for SPONSOR:

1. To sell goods.
2. To increase the units of purchase to present customers.
3. To needle competition.
4. To keep the salesman quiet because you can't give him a lower-cost

product to distribute.

5. To excite dealers or your own organization.

6. To run a holding operation before the new product comes out.

7. To see your own name in print —preferably in big letters.

8. To "keep your name before the public."

Once your objective is clearly in mind, you then write copy to fit it, he says, and choose media best suited for conveying the message.

Gallup on research: Discussing the choice of media with SPONSOR, Dr. George Gallup of Gallup & Robinson and president of the American Institute of Public Opinion, raised one question about saturation in TV and cautioned against superficial research.

The question: "What happens when virtually all the cigarette companies begin devoting most of their ad budgets to TV, when TV achieves virtual national coverage and when nearly all the pool of 65 million prospective smokers do smoke? Will TV then be considered a poor medium because it doesn't sell more cigarettes?"

The warning against superficial research in choosing media: When Gallup was a v.p. at Young & Rubicam back in the 1930's, he polled the listeners to one of the most popular comedians on the air and found to his chagrin that they bought less of the product advertised on the program than non-listeners. Had the research ended there, the conclusion would have been inescapable: to give up the show. But additional research disclosed an important fact:

The program's listeners were in a lower economic class than the average; as a result, a comparison of their purchases in any category would show them buying less than the average.

Later Gallup had a similar experience with another topflight radio star. Everything the star sponsored on the air sold better on some other program or when the product was advertised in some other media.

Conclusion: Some stars, programs, even media attract the wrong kind of audiences for your product. Find out how many customers you have in your audiences before you spend too much.

P.S.: Y&R and the sponsor kept the first show mentioned above for years because the program did increase sales among those who listened.

So choose the right media by testing. How? Use different media in different cities. Check sales for a period. Solicit inquiries in all the media used and compare results. Offer samples and tabulate returns. These will give you an indication only, of course. For problems that beset you in doing this, see SPONSOR's first article in which one of the top-rank research experts was quoted on the subject ("Why evaluate ad media?" SPONSOR, 20 April 1953, page 103).

Word of caution from Richard Manville: Don't consider only the size of the audience the medium reaches, but instead also determine in advance how many of your customers or prospects the medium or program attracts. Prospects-per-dollar is completely different than readers- (or listeners)-per-dollar. The difference can vary by several hundred percent not only between different magazines, for example, but even within the same magazine (or program) for different products.

Over-all consideration in media selection: "Advertising is just one step in the chain that causes you to buy," Otto Kleppner told SPONSOR. "It's a presumption to think that advertising alone creates a demand for a product."

Tips from Shea: Albert Shea, president of CORE (Communications Research, Inc.) of Toronto has this to say on the subject of media salesmanship, yardsticks, and supplanting of one medium with another:

"There is no substitute for salesmen. The secret of good advertising is how closely can you approximate the human situation. On that basis TV and radio have more appeal. A manager will not write a letter if he can send a salesman.

"You can't have any yardstick for measuring media completely independent of the product and the market. Eye-vs.-ear studies are therefore nonsense. You can't generalize. No medium can say flatly, 'We are the best.'

"The great assumption among some people is that somewhere there's a magic yardstick that will make my decision for me. There is no such thing. All data are yardsticks, but in the end you have to make your own decision.

"Will one medium ever supplant another? Radio is terrified, or was until recently, that TV would drive it out of business. Yet when radio started, it was said it would drive newspapers out. It didn't. Instead it made a place for itself. Same with TV. With each new medium the rate of acceleration has become greater. It took radio 20 years to grow into a dominant medium. It took TV only five years.

"All media have increased over the years. Reason: more money and more leisure. People have more time to expose themselves to all types of media. They buy and read more newspapers and magazines. They listen to more



Every summer day there are 602,000 or more visitors in our primary coverage area

Easy Listenin'!

Have you seen the new "Pulse of Boston Area" survey? WHDH is first again with a completely projectable rating to 1,423,500 radio homes. Ask your Blair man for the story!

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

radio and watch more TV. They own more cars and drive more and as a result see more outdoor advertising.

"And historically that's a good thing, for empires have collapsed because of a breakdown in total communications, or an inability to establish them. See Harold A. Innis' three excellent books on the subject: *Empire & Communications, Bias of Communications,* and *Changing Concepts of Time.*"

Tips from Advisory Board: SPONSOR's advisory board for its All-Media Evaluation Study has contributed frank and detailed advice on every facet of media selection, far more, in fact, than can be reported in one article. Since the members of the board are constantly buying media, SPONSOR offers a summary of their thinking on the subject with confidence it can help you.

Morris Hite, president, Tracy-Locke Co., Dallas, points out two of the most important determining factors in the selection of media which previous SPONSOR articles had overlooked:

1. *Distribution.* "For example, we serve a milk company that does business throughout the South. Some of our clients' milk plants do 90% of their volume within their plant city. Others do 60% or more of their volume *outside* the plant city. In the case of the plant doing 60% outside of the plant city, radio is an ideal primary medium. We buy coverage against an actual *route map* showing the points where our client has distribution. For the plant doing 90% of volume within the plant city, newspapers, low-power radio, or TV may be the best buy."

2. *Product and basic advertising idea.* "Some products adapt themselves better to one medium than to another. The soft drink people have used outdoor as one of their basic media because a lot of soda pop is consumed by people in transit. An appliance with a feature than can be demonstrated is ideal for TV. And *regardless* of the product, the basic *advertising* idea often determines the medium. In our shop, the idea comes first. After the idea has jelled, the media problem frequently will have resolved itself."

Henry Schachte, Borden's director of advertising, suggests three "specifics" in choosing media:

1. "Most basic point of all in media decisions is: Find out *what idea about a product will make people want to buy it.* Second step is to learn how best to present that idea. Then you can consider the proper media to use.

2. "Don't ignore the importance of the use of media in combination. Even in a smaller appropriation, sometimes it is sounder to split the money than to try to put it all into one medium.

3. "In analyzing results, distinguish between exact mathematical appraisal vs. 'significant' results. While a number of advertisers might not have exact research, at least they do have pretty definite indications of results."

Dr. Ernest Dichter, president, Institute for Research in Mass Motivations, New York, calls attention to four psychological factors in considering media. They are:

1. *Mood of the magazine.* This, he feels, is possibly more important than circulation in determining the publication's value for the advertiser. A reader reaches for the *Saturday Evening Post* rather than for *Time* because of the particular psychological gratification he derives from each. Thus the person who reads the *SEP* is psychologically speaking not the same individual who reads *Time.*

2. *Personality of media.* Each publication, TV show, radio program has a personality all its own. Example: *Time* has a faster pace than the *SEP.* The *SEP* has greater intimacy. *Life* has variety and curiosity-arousing characteristics. Thus each medium has a personality profile.

3. *Multiplicity or singleness of communication.* Some programs or publications make you feel that you are the only one being reached by the message. Others give you a distinct feeling that many are receiving the message simultaneously with you.

4. *Emotional involvement.* Some media are read, listened to, or viewed in a passive manner. You simply accept the information without argument or emotional involvement. Others, like the *Chicago Tribune,* for instance, instance, interest you because of the opportunity for disagreement they present. The *Reader's Digest* has a strong degree of identification and even involvement. Reading is therefore done in an active manner.

Concludes Dr. Dichter: "Sooner or later the modern advertiser will have to learn to select his media along these lines, rather than simply on the basis of considering the circulation figures, audience composition, or readers per dollar. He will have to become interested in the right psychological climate which, in the last analysis, determines the effectiveness of the advertising message."

The advice of Vincent R. Bliss, executive v.p. of Earle Ludgin & Co., Chicago, is this: "Don't look for a single method of appraisal that will apply to all products or all campaigns. Always remember that the most important factors affecting media are fluid—not fixed."

Marion Harper, president, McCann-

★ ★ ★ ★ ★ ★ ★ ★

"As you must be well aware, this show ('I Love Lucy') is the all-time phenomenon of the entertainment business. On a strictly dollars-and-cents-basis, it is twice as efficient as the average nighttime television show in conveying our advertising message to the public. . . . Three times more people see every Monday night's 'I Love Lucy' show than watched all the major league baseball games last year."

O. PARKER McCOMAS
President
Philip Morris & Co. Ltd., Inc.
New York

★ ★ ★ ★ ★ ★ ★ ★

The Man is The Package

I would like to discuss, with an Agency or Sponsor, the development of a completely new Children's television program for this Fall . . . or the improvement of one already aired. Five years as an Executive Director in the field of Children's Programs includes complete administration of Promotion, with special knowledge of Premiums, Retail items, Public Appearances and Publicity. Widely acquainted with merchandising and with the people, unknown to Broadcasters, who make it successful. Sponsor can own the program entirely, with reasonable expectation of liquidating cost from royalty income alone.

Box 9 SPONSOR
510 Madison Ave., N. Y.

Erickson, cautions against devoting so much of your advertising budget to market, product, copy, and media testing that "the working budget might be dangerously reduced." He suggests 3% to 5% for media testing, instead of the 10% SPONSOR suggested.

Discussing a previous SPONSOR media article in which the launching of a new breakfast cereal was described (see "Media Basics," SPONSOR, 4 May 1953, page 39), Raymond R. Morgan, president of the Raymond R. Morgan Co. in Hollywood, suggested that coupons and frequency of advertising are two items that should never be ignored in selecting media for such a campaign. Here's how he put it:

"Your mythical ad manager will lose his mythical shirt trying to put over a breakfast food nationally on half a million bucks. He is trying to shoot 150,000,000 people with a shotgun. He should shoot 150,000—count his game—realign and see where he goes from there. Local radio is a rifle—if the guy is smart enough and wants to work hard enough to make it pay. *Life* is a shotgun. Big advertisers made *Life*. I don't know any big advertisers that *Life* made. It was the same with Jello-O and network radio. Benny didn't make Jell-O. Jell-O made Benny. And GF and its dessert does all right without Jack, his violin, his Maxwell, or Rochester.

"Incidentally, if the adman were bright, he'd appraise coupons as a medium. He could distribute 10,000 copies of *LHJ* house to house—and set off against it 10,000 coupons, each good for a dime on a purchase—in some other town. You can have Starch readership, most noted, and the works. I'll take coupons. Maybe 25 years later the adman can go for *Life*—nighttime radio, or even *Your Show of Shows* or Berle on TV—if they're still extant. I'd rather have 365 classified ads—each four lines—one a day for a year—in the *Los Angeles Times*—than a full-page ad in the biggest issue of *Life* ever published. Frequency is wonderful. It puts starch in sales instead of Starch on surveys."

Do all media sell? It took a member of SPONSOR's Advisory Board to point out a simple but frequently overlooked truism in advertising that none of them does. Here's how Stephens Dietz, who has just joined Hewitt, Ogilvy, Benson & Mather as vice president and group supervisor, put it:

"No advertising medium can sell. The advertising medium delivers a selling message, and the differences between the media are differences in audiences and their mechanical reproduction of the message. Selling is the result of all the factors that are brought to bear. Since the medium's only function is to deliver a message, obviously there is going to be tremendous room for difference of opinion when you ask the question: 'What medium sells most?'" ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

". . . Evidence is already at hand that television is a good investment; that it will spread apace throughout the nation; that, in most cases, those who are licensees will get a firm return on their investment—and the satisfaction of engaging in a professional pursuit that presents a new problem practically every minute of every day."

HAROLD E. FELLOWS
President
NARTB

★ ★ ★ ★ ★ ★ ★ ★

MEN, MONEY

(*Continued from page* 10)

"Seduced by the advertising industry," the article begins (in *The Nation*), "an increasing number of social scientists are turning into super-hucksters. Today any number of psychologists and sociologists will gladly undertake to probe the mass mind to discover for instance, how non-drinkers can be persuaded to drink and drinkers to drink more. They want only a fat check—which they get."

* * *

The article continues: "Today the application of the social sciences to advertising has become a veritable fad. McCann-Erickson, one of the five top agencies in the United States, has its own psychological research staff. Weiss & Geller, a large Chicago agency, holds regular staff conferences with prominent social scientists; Edward Weiss, president of the agency, believes the social sciences will revolutionize advertising." Details of various psychological investigations on behalf of advertisers are then given.

* * *

Still quoting, "The sales executive looks upon the public as an uninformed mass of people in whom certain desires must be aroused to get them to part with their money. The assumption of the business man is almost always that the public has the necessary purchasing power but for some ridiculous reason—such as insecurity—does not want to use it."

* * *

And finally, this comment: "No one, except perhaps Mr. Wrigley, can believe that chewing gum will relieve the basic frustrations of Pennsylvania coal miners." ★ ★ ★



For complete "at home" and "out-of-home" ratings see "The Pulse of WHDH Area"

Away We Go . . . .!

People on the move listen to radio . . . and people in WHDH's area listen to . . . of course — WHDH! Take advantage of this huge "out-of-home" market and add it to your "at home" buy!

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

ANAHIST ON THE AIR

(*Continued from page 37*)

sidered necessary to educate the consumer about the new product and explain that Super Anahist protects against other infections as well as relieves *all* the miseries of a cold. Basic radio schedule was five announcements a week with greater frequency when the need developed. Super Anahist sales are going well enough for the company to consider expanding radio coverage about one-third next season.

As for TV, Super Anahist got plugs on about 50 stations in around 35 markets. The weekly frequency was smaller than that for radio, and, in some cases, Bates bought 10-second ID's for product identification. (Shorter radio announcements may be used next season to spread the money around and also because it is felt that detailed commercials are no longer needed in many markets.) In addition to the Super Anahist buys, about 85 markets were bought for Hist-O-Plus, though the weekly schedule called for fewer announcements than for Super Anahist.

In buying spot, Anahist buys one thing: audiences. The company and agency have no preconceived ideas about the best time of day. If the multiple of audience times cost is reasonable, if the market is one that Anahist is interested in, and, if children don't make up too great a part of the audience, then Bates will buy. In TV markets, most of the radio announcements are bought during the day because best audiences are found then, the agency feels. But Bates will not let a good nighttime spot slip by in such markets merely because it is at night.

Bates has no prejudice against network buys but both agency and client agree that the flexibility of spot is what Anahist needs. Bud MacNally, Anahist account executive, explains agency-client thinking about spot:

"We feel that we can get a greater total audience through spot than through network, considering our budget. If we had a lot of money to spend, we might consider a network show and, perhaps, have all our products carry it. But, right now, we don't feel that a moderate-budget network program will get us the audience that spot does.

"Furthermore, our prospects are only people with colds. That means, maybe, one of six people tuned in. To avoid waste circulation, we need as great a dispersion of audience as possible. We feel we can get the greatest dispersion for our purposes through spot radio and TV.

"Then, of course, there are the usual advantages of spot. We can pick different times of day in different markets. We can pick the markets we want —and we have some very definite ideas about our markets. We have learned quite a bit about markets since antihistamines were introduced three years ago."

While the flexibility of spot suggests that the manufacturer of a cold preparation could time his announcements with the incidence of colds in certain regions and with the variations of cold weather, MacNally said that, in practice, it won't work.

"It's too complicated," he explained. "We've tried working it both ways in the past: starting off all markets at the same time and varying the jumping-off times with when it gets cold—or when we think it's going to get cold.

"We learned what a lot of people already know. You can't predict the weather that closely. We could do with stations what some advertisers do with newspapers, that is, let the medium decide when to run the ad. If the weather gets cold and nasty, or if the local health department cold and flu index is up, then the station would presumably let loose one of our ad blasts."

Both agency and client, however, prefer to have more control over the advertising. They feel that a situation might come up where an ad blast is called for but the station finds that choice spots happen to be all sold out for that day. What happens? Anahist ends up with an announcement slot it doesn't want or with no announcements when it needs them badly.

The Anahist-Bates ad team, therefore, decided on the rough outline of the winter campaign for Super Anahist last summer. Minor changes were made as sales developed and as various markets reacted differently. Agency and client always had up their sleeve an idea of what they would do with the next $50,000.

Generally speaking, Anahist has not peaked its advertising during the season. Frequency of announcements usually has been fairly steady in each market during the cold weather. In addition, the air schedule for anti-histamines has been bracketed with store promotions directed at hay fever sufferers during the late summer and early fall and at allergy sufferers in general during the spring. This year Anahist is running in drug stores the biggest allergy campaign it has ever attempted.

Drug stores, particularly the chains, are also tied in with Anahist's selling via co-op advertising. Retailers get co-op advertising allowances based on a percentage of their purchases. When it comes to radio and TV, Anahist tries to tie in co-op with its regular schedule, though this can't always be accomplished.

Hewitt told SPONSOR that in making decisions on co-op buys, the company finds out if the retailer has a radio or TV show. If he has, the company will ask the retailer to use air rather than newspaper advertising.

"Our purpose," Hewitt said, "in co-op advertising is not to channel sales through a favored outlet but to influence sales of Anahist products in the entire market."

The air commercials for selling Super Anahist, whether used in co-op ads or in direct agency buys, stressed the addition of Vitamin C, though it wasn't usually mentioned by name. Both radio and TV commercials con-

CANCEL
CANCEL
CANCEL

"Due to increased volume through your advertising, we are unable to get out the extra work. Please cancel my advertising as soon as possible."

So wrote Stanley Parker, plumbing, heating, electrical contractor of Cicero, N. Y. Mr. Parker explained that he had received over 20 phone calls per day directly traceable to his radio program and was filled up on work orders for four months.

A good sales story to a good audience—that's what produces the sales. And WSYR gives you the audience—up to 239% more daytime audience families than other local stations according to SAMS and Nielsen.

Write, Wire, Phone or Ask Headley-Reed

WSYR SYRACUSE 570 KC

NBC Affiliate in Central New York

tain identical sales message.

The wording of the commercials, as well as the long list of ingredients in Super Anahist, are a clear indication that Super Anahist's target is nothing less than the entire cold preparation market. The line between the anti-histamine market and the market for other types of cold preparations had been gradually getting blurred even before Super Anahist appeared. The Anahist Co. was not the only anti-histamine firm to add the analgesic APC to its anti-histamine and APC, of course, is used in other types of cold preparations. Anahist's atomizer brand uses the ingredient phenylephrine hydrochloride in it and its Liquid Anahist for coughs contains a cherry-flavored syrup as do a number of cough medicines.

Whether this trend toward multiple ingredients in anti-histamines would have taken place even if their sales had not taken a dive following the flashy debut of the drug is a moot point. One thing can be said with certainty: The single most important reason for combining the anti-histamines with other medicinal products has been to check their declining sales.

A brief review of the anti-histamine story may shed some light on Anahist's advertising strategy as well as indicate what the future of the anti-histamines may be:

The story starts in September 1949 when the U. S. Food and Drug Administration approved the sale of anti-histamines without a prescription. The anti-histamines were not new. They had been used for some years by doctors to fight allergies and, as a matter of fact, most anti-histamine retail sales are still accounted for by prescriptions.

The real fireworks began in October when the Anahist Co. and Union Pharmaceutical (using the name Inhiston) put out anti-histamines backed by heavy consumer advertising. Then others joined in. Bristol-Myers came out with Resistab. Grove with Antamine. Whitehall with Kriptin. Sales were phenomenal. The Anahist Co. rang up $1 million during the first month and budgeted about the same amount for the season in network and spot radio, newspapers and magazines.

The flames of consumer demand were fanned by an article by Paul de Kruif in the December *Reader's Digest* praising anti-histamines. This was followed by a rash of look-what-the-*Reader's-Digest*-said ads by the anti-histamine producers. The *R-D* article, together with the advertising based upon it, was later considered to have been responsible for more anti-histamine sales than any other single factor.

When the 1949 anti-histamine sales were tallied, the total, including prescription sales, came to $35 million, according to *Drug Topics*. Anti-histamines were the largest single drug store seller and admen were talking about a $100 million annual business before long.

Trouble wasn't long in coming, however. The FTC barged in and not only questioned ad claims that anti-histamines would "cure colds" but charged that some were unsafe. Unfavorable publicity also came from the medical profession and Better Business Bureaus. The FTC complaint was settled in the spring of 1950 when the anti-histamine producers agreed to drop claims about their products curing colds and the FTC withdrew its charge that they were unsafe. The anti-histamine firms switched their advertising to pointing up how their products would relieve the symptoms of colds.

Whether it was the unfavorable publicity or whether the consumer expected too much from the anti-histamines is not clear, but sales sagged. The figures (from *Drug Topics*) show that sales for 1950 totaled about $27.5 million, less than the figure for only the last four months of 1949. A second de Kruif article on anti-histamines in the *Reader's Digest* in 1950 couldn't stem the tide despite the fact his piece was headed "Science Vindicates Anti-histamines." In 1951, sales slid to below $22 million.

Last year, anti-histamines seemed to have reached rock bottom. Not only were the cats and dogs squeezed out but some of the big boys were casualties, too. Resistab and Antamine advertising are almost dormant according to the trade. Bristol-Myers and Grove, of course, have other irons in the fire. The money taken away from anti-histamines went to Bufferin and 4-Way Cold tablets.

While the remaining anti-histamine producers weren't unhappy to see the marginal firms give up the ghost, they felt the loss of their big competitors. With the lessening of advertising pressure, anti-histamine sales dropped.

Aside from Anahist, the most active advertisers are Union Pharmaceutical and Miles Laboratories, a comparative latecomer to the anti-histamine field. Miles has been pecking away with Tabcin and, if trade rumors are accurate, pretty successfully, too. Union put on a strong drive with TV weather and sports programs in the New York market last winter and Inhiston is reported to have recorded a sizable sales record. Hewitt points to this as evidence that the anti-histamine producers can do an effective selling job



Ask Your Blair Man About the New "Pulse of WHDH Area"!

602,496 More!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

it they put their mind to it.

Besides the big name advertisers, a fairly substantial amount of anti-histamine sales are accounted for by a number of private brands sold by drug chains. Individually they don't count for much however, and as a matter of fact, outside of Anahist's products, no single anti-histamine brand has as much as 10% of the total market.

Anahist feels that a definite niche has been found for the anti-histamines and the only way sales can go now is up. Anahist's straight anti-histamine has not been hurt to any noticeable extent by Super Anahist. And even if the straight anti-histamines can't hold on, the Anahist Co. considers itself pretty secure with Super Anahist, which is much more than an anti-histamine and can compete with the other cold preparations on their own terms.

Anti-histamine products, which first appeared as one of the great drug merchandising revolutionary aspects of the postwar era, look like they're here to stay. Systematic advertising by such manufacturers as the Anahist Co. may well have converted what looked like a flash in the pan to a permanent part of the vast drug business. ★★★

The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

KROGER STUDY

(*Continued from page* 33)

quantity no matter which medium brought them in.

Kroger bought approximately $2,500 worth of advertising for the test, about evenly split between radio and newspapers. The newspaper ads it used for the test merchandise were actually part of large ads for other Kroger store merchandise. The newspapers' share paid for portions of 15 ads in as many newspapers, while radio's share accounted for 148 announcements on seven stations.

William B. Ryan, BAB president, told SPONSOR, "The Kroger study, while invaluable at the local level, is particularly significant because it represents the first step towards an extensive series of sales effectiveness tests comparing radio and other media for branded packaged products of national advertisers. In addition, of course, our strategy in financing the ARBI study for Kroger was based on a long-range policy of providing stations with research they can use as sales tools. We feel that we are helping all advertisers and agencies thereby, because our material is designed to be factual rather than merely promotional. If we can help both national and local advertisers to understand why radio is important to them, we feel we serve *their* interests as well as the cause of our more than 800 members."

The BAB study will be individually brought to the attention of national-level grocery manufacturers, as well. Kevin Sweeney, BAB vice president who directed planning of the Kroger study said: "We have already begun making calls on national agencies and advertisers to give them a detailed presentation of the Kroger findings. Ted Maxwell, a veteran radio salesman, has been hired to concentrate on such contact at the national level. And the rest of the BAB staff as well, including Dave Kimble, Bill Ryan, another N. Y. salesman (soon to be added), and myself, will make hundreds of national-level presentations over the coming months."

BAB hopes that other major advertisers will follow Kroger's example in coming to BAB and ask an underwriting for an ARBI study of their own. In this way, BAB feels it can help to pound home the concept that using newspapers to the exclusion of radio means discarding a chance to sell. ★★★

SPONSOR ASKS

(*Continued from page* 50)

Following this gambit a little further, why have more than one TV or radio station on at a time anyway? In a market such as New York, where there are six or seven TV stations, let's just give each station one hour a night. It'd simplify everything. Just think of the time you could save! No more spending three or four hours an evening in front of the television screen and then wondering where the time went. No more excuse for not keeping up with the current best-seller list!

In fact, you could even set up a group to choose which program would be aired on every night of the week. In that way, the listener or TV viewer would be sure to get a balanced program diet. Doesn't it sound inviting?

No, I'm afraid I'm of that old-fashioned school that believes in *laissez-faire* for business, and Jefferson's doctrine of "The best governed are the least governed" so far as my politics is concerned.

I'm the sort of guy who wants to be able to listen to my car radio if I'm driving to the country late at night, and who, if I wish, can move the TV set into the bathroom and watch Garroway while I go through my morning ablutions.

In other words, I want neither industry codicils nor government decrees to dictate what I must watch, listen to, or read. That's what you have to put up with if you live on the other side of the Iron Curtain.

DOUGLAS LEIGH
President
Leigh Foods, Inc.

Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions will be evaluated for their interest to other readers and, if found suitable, will be submitted to the most appropriate authorities for answering. Topic in 15 June issue will be: "Have you tested one medium against another (newspapers vs. radio, TV vs. magazines), and what were the results?"

Newsmakers in advertising



Ben R. Donaldson, *advertising director, Ford Motor Co., is a believer in quality programing. Through Kenyon & Eckhardt, Ford has ordered the 9-11 p.m. slot on both NBC TV and CBS TV to air Ford's 50th Anniversary Program on 15 June. Program, starring Mary Martin and Ethel Merman, will use appropriate models of Ford cars to show how America's progress has paralleled that of the Ford Motor Co. Broadway's Leland Hayward is producing the show. Donaldson is a member of* SPONSOR's *All-Media Evaluation Study advisory board.*



Chris J. Witting, *Du Mont's managing director, who personally negotiated a* $1,347,000 *contract with Westinghouse, told* SPONSOR: *"I'm delighted that the contract will put a series of* 19 *professional football games on* 65 *or more stations in every section of the country weekly October* 3 *to December* 13. *All* 12 *teams will perform before the Du Mont cameras as a result of arrangements negotiated by the network with individual clubs. I'm told the deal will put pro football on a sound financial basis."*



Duane Jones, *board chairman and president, Duane Jones Co., Inc., made news when Appellate Division upheld a N. Y. State Supreme Court verdict awarding his company* $300,000 *for alleged pirating of the agency's business by former employees. Jones, who celebrates his 30th anniversary in the agency field this year, said: ". . . Far beyond my personal viewpoint, I believe that the decision is a real contribution to progress and stability in the advertising business. Naturally, I'm gratified."*



W. Stephens Dietz, *recently appointed v.p. and supervisor for Lever products at Hewitt, Ogilvy, Benson & Mather, joins the elite circle of men who have worked on the accounts of or for the big three of the soap business: P & G, Colgate, Lever. Dietz, a member of* SPONSOR's *All-Media Evaluation Study advisory board, started with P & G in* 1938. *Armed with a bucket and cake of soap he gave demonstrations to retailers, worked up to copy supervisor. At Ted Bates he was a/e on C-P-P and Standard Brands.*

NOW! GOOD TV

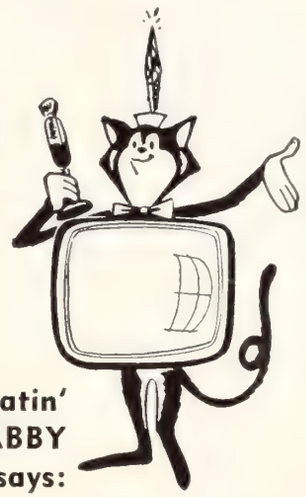
in

MOBILE, ALA!

WKAB-TV

CHANNEL 48

CBS - DUMONT NETWORKS



captivatin' KABBY says:

"20,000 television sets already in Mobile — and they're still coming fast!"

Also, remember . . .

WKAB—A.M.

the High-Daytime Hooper Bargain!

CALL

Forjoe AND COMPANY

Offices in: New York • Chicago • Atlanta
Los Angeles • San Francisco
SOUTHERN REPS.:
Dora-Clayton Agency, Atlanta



Stay on the beam, boys!

Advertisers have a right to squawk about the radio broadcasters who lose themselves in television. They're losing more than themselves. They're losing audience.

Yet if the radio broadcaster who is thinking about getting into TV, or is building a TV station, or is working 99% of the time on his on-the-air TV operation finds it next to impossible to think of anything else—well, he's only human, after all.

But being human doesn't solve the primary problem.

Radio is too important to be ignored, to be shunted aside "until I find a little time to spend on it." At the recent NARTB Convention in Los Angeles TV was the thing. Hardly anybody talked or saw anything else. But when it was over, and we made a tour of station managers on the way back home, the complaints were many. Said one manager: "I left after the first day and a half. I'm a radio man—doing a record business in it. I found myself getting TV-hypnotized at the Biltmore, and I didn't like it. So I left while I could still think straight."

Some managers are suggesting that future NARTB meetings be divided distinctly between radio and TV, with separate locations preferred. That's worth thinking about.

On our way back, as well as at the NARTB meeting, we were impressed by the number of station managers who said that their radio properties are doing record business. We heard this from stations in TV markets as well as non-TV. So there's nothing wrong with radio volume. But there is lots wrong with radio programing and holding down on radio expenses. You can't lick these key broadcasting problems by remote control.

* * *

Making it easy

Up in Rochester, N. Y., where WHEC and WVET are in the process of building a shared-time TV station, the two owners have decided to eliminate the confusion of two sets of call letters by identifying the station only as Channel 10.

The idea appeals to us. And it may be just the thing for Minneapolis and other markets where shared-time stations are being readied. Perhaps singly owned channels will pick it up, too. We like to imagine how Ed Fitzgerald, Henry Clochessy, Larry Dupont, Aubrey Williams, Kay Chille, or Kay Brown might react to "Channel 10, Rochester" in the midst of a busy time buying day and a maze of call letters. Refreshing? Yes!

* * *

Doctor of Disk Jockeys

Now comes the DDJ (Doctor of Disk Jockeys) to join the degrees of higher learning at the nation's colleges.

Eddie Chase, who started working turntables in Los Angeles 20 years ago and is today m.c. of a top-rated disk show on CKLW, Windsor and Detroit, recently donned cap and gown at Wayne University. After a series of appearances as a guest lecturer in the University's radio school the students voted him an honorary DDJ. Then they took his picture in academic attire to solemnize the occasion.

Whether Harvard and Ohio State will follow suit isn't yet clear. Will DDJ achieve a place in the arts and science degrees of the nation's colleges? Yes, that is the question.

* * *

How to get out the vote

The Advertising Council can't get over the job done by the NARTB, and by hundreds of radio and TV stations, in getting out the vote during the Presidential election. A 16-page booklet gives the facts: 3,090 stations joined in; each station averaged 321 announcements and 18 programs. In 300 communities reporting voting increases over 1948, a 5,000,000 gain was registered. The NARTB won the American Heritage Foundation's top award for conducting the air campaign.

Applause

This we fight for . . .

Every industry has its problems. But in 1953 the broadcast industry has more than most.

For five or six years SPONSOR has urged a full count of radio listening. In our 15-point platform of things "we fight for" point one is: "We fight for a full and accurate count of radio listening. Every medium is entitled to fair measurement, but radio's personal set listening and out-of-home listening have not been properly gauged."

The inequity of basing radio rates on partial count of radio listening is attracting comment from advertisers and agencies. In the 18 May SPONSOR (page 50) E. F. Kalkhof, advertising manager of the American Oil Company, writes: "Radio has always been unique in one respect. It is the only advertising medium that has consistently short-changed itself on circulation figures. Pathetically little has been done to really measure multi-set homes, automobile radios, and the inevitable portable sets. The true dimension of this ignored circulation might well be a more important factor in radio sponsorship than rate adjustment."

SPONSOR fully agrees with this. We believe that when the full dimensions of radio are determined radio sponsorship will surge. If advertisers don't know the facts, radio has only itself to blame.

Radio's expanding BAB is the logical agency to work on this problem. Undoubtedly it already is. With the help of the many segments of the industry we hope it will provide a satisfactory answer to the question of how big radio really is.


FROM THE DESK OF
June 1
Radio KING goes ABC Today!!
50,000 WATTS
SEATTLE
The Pacific Northwest's No 1 independent
+ the Country's fastest moving network
= Better Buy Than Ever
Get the facts from BLAIR

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

weed

and company

RADIO

STATION

REPRESENTATIVES

use magazine

SPONSOR

15 JUNE 1953

50c per copy • $8 per year

AP 10-5D 1947
WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK

It Took was the Right Language . . .

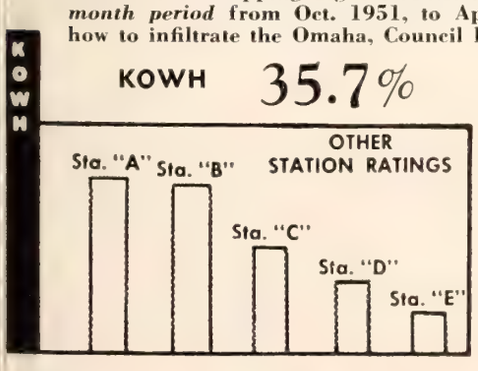


. . . To get Wolfe's forces past the French outposts at Quebec. Slipping downstream under cover at night, the British were challenged by several sentries. Each challenge was answered by a blistering string of cusswords and a, "Hush . . . you fools! The English will hear you!" delivered in faultless French. The ruse worked, and the following day Quebec fell to General Wolfe.

KOWH too, talks the right language . . . the kind midwestern folks understand. And they show their appreciation by giving KOWH the whopping big HOOPER averaged below for the *18 month period* from Oct. 1951, to April, 1953. Use our know-how to infiltrate the Omaha, Council Bluffs area!

- *Largest total audience* of any Omaha station, 8 A.M. to 6 P.M. Monday thru Saturday! (Hooper, Oct., 1951, thru April, 1953.)
- *Largest share of audience,* in any individual time period, of any independent station in all America! (April, 1953.)

KOWH 35.7%



Kowh
OMAHA

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

MISUSES OF COST-PER-1,000
page 27

Bayuk Cigar Co. fought industry decline, upped sales via 90% TV budget
page 30

When should the taboo against hiring competitors' stars be violated?
page 32

Radio or newspapers? Shoe super market gave radio the nod, tells why
page 34

Conversational cliches among radio and television admen
page 36

EXPERTS TELL MEDIA METHODS
page 38

What advertisers should know about feature films
page 41







NATIONAL BISCUIT COMPANY DOES A COMPLETE JOB...

SO DO HAVENS AND MARTIN, Inc. STATIONS . . .

WMBG
WCOD
WTVR

The National Biscuit Company name dates back to 1898. But its history really began in 1792, the year Theodore Pearson began making a thick, hard cracker known as "pilot cracker" or "ship bread." Pearson's bakery eventually became part of the National Biscuit Company.

Today NABISCO is the world's largest baking company, selling to practically every retail outlet in the U.S. — an achievement based on skill, experience and rigid quality control.

In its field of broadcasting, Havens & Martin, Inc. Stations stand as pioneers and leaders. WMBG, WTVR and WCOD comprise the first and only complete broadcasting institution of the South. Year after year, the people living in the rich areas around Richmond continue to be served with the finest entertainment and public service. Advertisers, too, are familiar with the fine service and good results that come with the First Stations of Virginia. Quality and service always pay off!



FIRST STATIONS OF VIRGINIA

WMBG AM **WCOD** FM **WTVR** TV

Havens & Martin Inc. Stations are the *only* complete broadcasting institution in Richmond.
Pioneer NBC outlets for Virginia's first market.
WTVR represented nationally by Blair TV, Inc.
WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS
15 JUNE 1953

2 shows to cost over million

Ford Foundation will spend over $1 million for "Omnibus," and "Junior Omnibus" next season but should get about 1/3 of it back if both shows get their quota of sponsors (4 for first, 2 for second). Last season "Omnibus" cost $858,652 (sponsors paid $187,850). Foundation earned $32 million, gave away $37 million ($5 million for TV to Fund for Adult Education). Latter has spent $500,000 on radio programs to date (through Natl. Assn. of Educational Broadcasters).

–SR–

Expert assays media article

A top marketing researcher of motor firm says of SPONSOR's current All-Media Study article (see "II. How to choose media," page 38): "This is an excellent paper in that it very clearly points out the difficulties of evaluating media . . . One possible weakness: . . . durable goods are not well represented here." He says techniques outlined by some experts such as Dr. Hans Zeisel's apply to non-durable products only.

–SR–

CIO to spend million on air

Like AF of L, competitor CIO has decided way to sell U.S. in 1954 is via radio and TV. CIO Board approved $1,000,000 air campaign conceived by CIO Publicity Committee early in June. Networks, to be announced, will be used. Henry J. Kaufman, Washington, is agency assisted by air specialists Wyatt & Schuebel, New York.

–SR–

Mitchell to head educ. film group

Maurice (Mitch) Mitchell elected president Encyclopaedia Britannica Films, world's largest producer-distributor of educational films, 10 June. He headquarters in Wilmette, Ill. (Chicago suburb), continues as Muzak director. "TV applications of our films will be explored and expanded," he told SPONSOR. "I hope to continue my personal associations with broadcasting."

–SR–

NARTB to okay new radio code

NARTB's Board of Directors undoubtedly will approve new draft of "Standards of Practice" (code of radio program practices) at Washington meeting 17-19 June. Code's 5 years old. John F. Meagher, KYSM, Mankato, Minn., chaired revision committee.

–SR–

Pressure on for single radio rate

Pressure is on from clients, agencies, and reps in spot radio to persuade hold-out radio stations in TV areas to change to "single-rate" price structure. Between 30% and 50% of big AM outlets in TV markets have made this change recently. Advertiser pressure usually turns trick. Example: One big cigarette advertiser has standing offer to double amount of spot announcements placed on big radio outlet if station converts.

Norman Knight to manage WABD, New York

Norman Knight, vice president and advertising director of SPONSOR for the past four years, becomes general manager of Du Mont's flagship station WABD, New York, effective 21 July. As manager of radio stations and eastern station relations manager of MBS, as well as in the position he leaves, Knight has been in the broadcasting field for 15 years. No successor has been named.

SPONSOR, Volume 7 No. 12, 15 June 1953. Published biweekly by SPONSOR Publications, Inc. at 5110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 510 Madison Ave., New York 22. $8 a year in U. S., $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. post office under Act 3 March 1879.

REPORT TO SPONSORS for 15 June 1953

Don't tie radio buyer's hands

How you can lose money by insisting your timebuyers stick to rigid cost-per-1,000 yardstick in buying spot radio is explained in article page 27. Issue is heated with loudest protest coming from rep who's just lost business because of fractional difference between his station and competition, or from timebuyer who feels hands tied.

–SR–

Pressed Steel's Snyder likes TV

A sponsor is born: Pressed Steel Car's youthful president, John I. Snyder Jr., is so enthusiastic about firm's current 7-week spot TV campaign in 4 markets using Blair Moody's filmed "Meet Your Congress" he's going to continue in fall with expanded schedule on Du Mont network. Du Mont's taking show over as sustainer this summer, will put it on live in fall. Other similar firms expected to share sponsorship in markets not bought by Pressed Steel. Albert Frank-Guenther Law's v.p. in charge of radio and TV, Robert Day, handling campaign.

–SR–

UP developing new facsimile

Battle of facsimile systems: UP gets report 22 June from its engineers on new automatic version of its Telephoto facsimile system for transmission of pictures by wire. If favorable, system will be installed in July, making two-way transmission of pictures available to clients from coast to coast. INS has Soundphoto system which permits transmission from New York only. AP's 2-way Wirephoto system now serves 200 cities. TV stations stand to gain most in continuing battle to improve picture transmission.

–SR–

McCann is not selling stock

Spike trade paper rumor McCann-Erickson's board chairman, H. K. McCann, is planning to sell class A stock in agency to top execs, including Marion Harper Jr., president; Emerson Foote, executive v.p., and Robert E. Healy, v.p. & treasurer. 'Tain't so.

–SR–

Radio forging ahead: Storer

Radio continues to forge ahead "despite the prophets of doom," according to George B. Storer, Storer Broadcasting president. He told his managing directors recently company should "enjoy greatest year in its 26 years of broadcasting" if billings continue at current rate. Storer has 7 radio, 4 TV stations. KOWL, Santa Monica, Calif., reports April business reached all-time high. WHDH, Boston indie, had best month in history in May.

New national spot radio and TV business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Campbell Soup Co, Camden, NJ	Campbell's Tomato Juice	Compton, NY	7 West Coast mkts	Radio: anncts; test campaign; 1 June; 8 wks
Coast Fisheries, Wilmington, Del	Puss-in-Boots cat food	Lynn Baker, NY	30 radio mkts; 6 TV mkts; Middle Atlantic, Midwest	Radio & TV; partic women's progs, start 20 July; 18 wks
Ethyl Corp, NY	Ethyl gasoline	BBDO, NY	44 TV stns: Midwest, Southwest	TV: 15-min film "Big Playback," featuring Bill Stern, start 15 May; about 26 wks
Flotill Prods, Stockton, Cal	Tasty Diet (reducing prod)	Geyer Adv, NY	Scattered mkts	Radio & TV: anncts, partic women's progs; running campaign; mkt by mkt, expanding with distribution
Ford Motor Co, Dearborn, Mich	Lincoln-Mercury autos	Kenyon & Eckhardt, NY	Chicago area	Radio annct campaign; 1 June; 5 wks
Kaiser-Frazer Corp, Willow Run, Mich	Henry J price reduction	Wm H Weintraub, NY	130 mkts, nationwide	Radio: 1-min anncts; start 1 June; about 3 wks
Lever Bros, NY	Rinso	Hewitt, Ogilvy, Benson & Mather, NY	115 mkts west of Mississippi	Radio: 1-min anncts; daytime; various starting dates beg in April; about 19 wks
M & M Ltd, Newark	Chocolate-covered candy	Roy Durstine, NY	50 TV stns, nationwide	TV: half-hour film "Johnny Jupiter"; start Sep; 39 to 52 wks
Thos J Lipton, Hoboken, NJ	Lipton's Iced Tea	Y&R, NY	Mkts in every state	Radio & TV: 1-min anncts; daytime 2 June and later depending on weather; about 6 wks

Westinghouse

the first name in radio

Welcomes WPTZ

Philadelphia's first TV station

NBC-TV affiliate

Philadelphia's first television station is now a unit of the group that originated the broadcasting industry.. Westinghouse Radio Stations, Inc.

Separately, KYW and WPTZ have won the friendship of an audience of millions in the greater Philadelphia metropolitan area. Together they can do still more to bring to this audience the very best in entertainment and information.. and to bring to advertisers a new high in eye-and-ear coverage of the Philadelphia area!

WESTINGHOUSE RADIO STATIONS Inc

WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ

National Representatives, Free and Peters, except for TV;
for the television stations NBC Spot Sales

the magazine Radio and TV advertisers use

SPONSOR

Volume 7 Num
15 June 1953

ARTICLES

Why cost-per-M buying hurts spot radio clients

Cost-per-1,000 buying, where timebuyer's judgment is reduced to minimum, is on increase, survey indicates. This article analyzes faults of over-reliance on cost-per-1,000, gives rebuttal from defenders of cost-per-1,000 concept **27**

Bayuk fights back with 90% television budget

This Philadelphia cigarmaker's business was declining along with the rest of industry. A new agency, new package, and advertising's newest medium succeeded in reversing sales slump **30**

Should you hire your competitor's star?

Advertising taboo against hiring performers identified with competitors' products is being discarded. Survey of admen indicates there are often more important factors than exclusive identification with star **32**

Radio doubled sales for shoe super market

After testing newspapers vs. radio, Shoe King Sam found that radio pulled 10 times as many customers into his drive-in shoe outlets. In the past year he has allotted 75% of $17,000 annual budget to radio, doubled sales **34**

How hep are you cliche-wise?

SPONSOR has compiled a list of some of the most commonly heard cliches of the radio, TV adworld, plans to run cartoon series based on cliches **36**

How to choose media (Part 5 of All-Media Study)

26 of 158 experts SPONSOR interviewed for this series advise you on every phase of media selection. Whether newspaper background influences media choice is debated; a sensationally successful media test is cited **38**

TV feature films: 1953

With new TV markets devouring feature films and broadcasting groups going into distribution of them, business is good. Here are some feature film facts for the advertiser on costs, programing, reruns, audiences, selling **41**

COMING

International radio and TV section

Detailed report on 58 countries. Charts on market data, radio, TV, newspapers. List of all U.S. reps with their foreign stations. Also major agencies, clients using air media abroad. A must if you're export-minded **29 June**

Beware of these media research traps

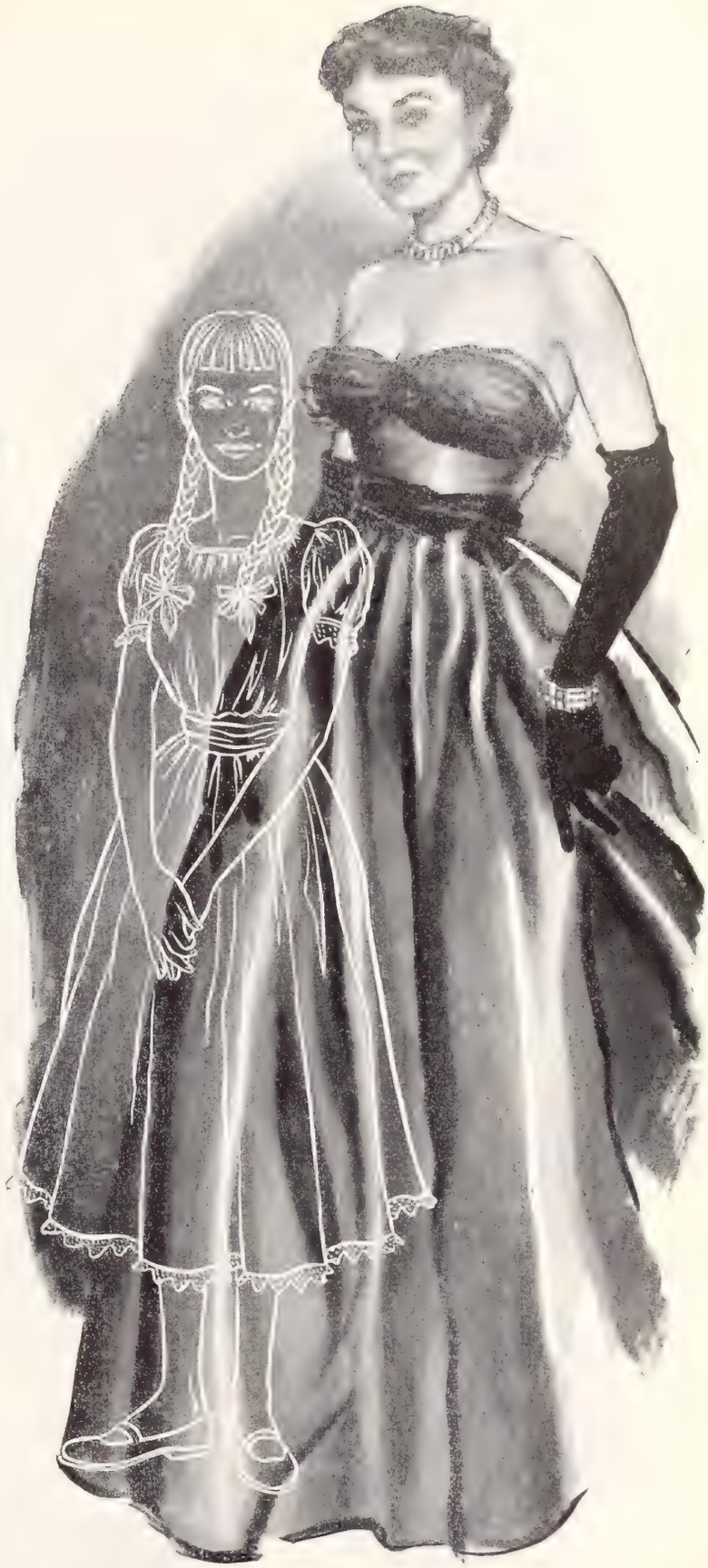
Part 6 of SPONSOR's All-Media Evaluation Study. Experts like Politz, Lucas, Starch, Reed, Ule summarize chief pitfalls (to look out for in evaluating tests) **29 June**

DEPARTMENTS

TIMEBUYERS AT WORK
MEN, MONEY & MOTIVES
510 MADISON
NEW AND RENEW
MR. SPONSOR, F. E. Masland Jr.
P. S.
NEW SYNDICATED TV FILMS
NEW TV STATIONS
COMMERCIAL REVIEWS
SPONSOR ASKS
AGENCY PROFILE, Lester Kamin
ROUND-UP
TV RESULTS
TV COMPARAGRAPH
NEWSMAKERS IN ADVERTISING 1
SPONSOR SPEAKS 1

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Things have changed in ARKANSAS, too!

Things have changed *plenty*, in Arkansas, since Bob Burns introduced the bazooka! In the last ten years, the state has made tremendous industrial and agricultural strides. For instance, *Retail Sales have increased 251.7%**!

There's a big new radio value to *deliver* the new Arkansas, too — 50,000-watt KTHS in Little Rock. Formerly located at Hot Springs with 10,000 watts, KTHS is *now CBS* — is now the only Class 1-B Clear Channel station in Arkansas. It gives primary daytime coverage (0.5MV/M) of 1,002,758 people — more than 100,000 of whom do not receive primary daytime coverage from any other station. Interference-free daytime coverage (0.1MV/M) adds another 2,369,675 people, includes practically all of Arkansas.

Ask your Branham man for excellent "early-bird" opportunities now available!

**Sales Management figures.*

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management As KWKH, Shreveport
Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

KTHS

BROADCASTING FROM
LITTLE ROCK, ARKANSAS



PACIFIC COAST'S
2nd
LARGEST MARKET

"OAKLAND
SAN FRANCISCO
BAY AREA"

with KLX

The Bay Area's Dominant and Only Independent station broadcasting

5000 WATTS

DAY and NIGHT

KLX

and KLX-FM

No. 1 in News • Sports • Music
THE TRIBUNE STATION
TRIBUNE TOWER
OAKLAND, CALIFORNIA
Represented Nationally by
Burns-Smith Company
on Pacific Coast
Duncan A. Scott & Company

Timebuyers at work



Douglas H. Humm, *Charles W. Hoyt Co., New York, is awaiting results of Knox Gelatine's new approach to TV advertising. "Our idea," Doug explains, "is to hit markets with a short-run campaign, and then return with a fresh assault several weeks later. We're trying this with our June campaign on two TV stations in each of 20 markets. Proof of success will be the response we get to a free reducing booklet offer on the six 60-second announcements we're running in each market." Knox Gelatine's next TV campaign is scheduled for fall.*



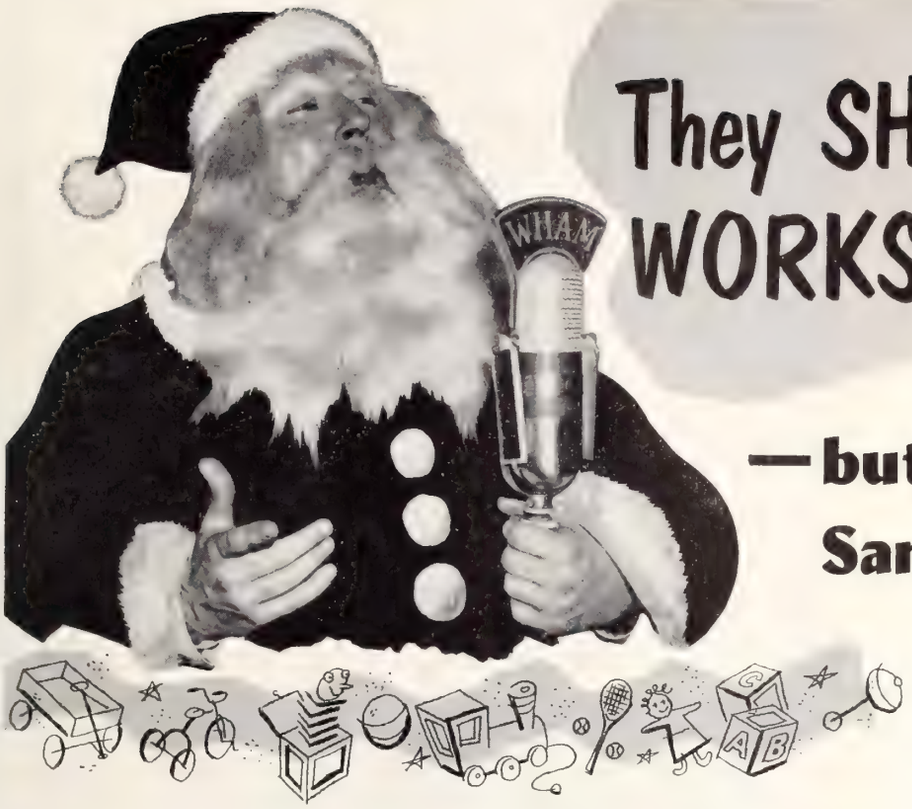
Helen Stenson, *Foote, Cone & Belding, San Francisco, considers Safeway Market's saturation summer campaign her most challenging assignment. For this client, Helen buys a heavy radio schedule evenly divided between minute and 20-second announcements. The commercials, placed on an alternate-week basis on two major stations per market, cover the Midwest, Southwest, and Pacific Coast. Helen says, "I buy 'driving time' on Eastern radio stations for Roma Wine, independent California stations for Southern Pacific Railroad Co."*



Robert Brenner, *radio-TV director, Lewin, Williams & Saylor, New York, was instrumental in getting De-Moist to try TV last summer. "De-Moist racked up a 39% sales increase over 1951, with TV sharing the credit with 1952 summer weather," Bob says. This summer De-Moist is extending the eight-week campaign to 18 markets, six more than the firm covered for its TV debut. Again, cartoon-demonstration slides will show housewives how this package chemical draws moisture out of their homes during the hot season.*



Arthur B. Levine, *Arcadian Advertising Agency, New York, is one of the few admen who's bought time for singing commercials to sell garden products. His agency, which specializes in horticultural accounts, pioneered this sales approach with its 1951 adaptation of Gilbert and Sullivan's "The Flowers That Bloom in Spring" for Garden World Co. This commercial garnered such favorable comments that it is still being used. Arthur's live demonstrations of Rosedale Nurseries' Wilt-Pruf, a plastic spray, was another air success.*



They SHOOT THE WORKS on Radio

—but never Santa Claus

Using radio as its major sales medium for more than 20 years, Unit Parts Rochester Corporation has built a flourishing business throughout Western New York in auto parts, accessories, home appliances, tools and toys.

Usually "jumping the gun" on local merchants, Unit Parts has launched its "Parade of Toys" promotion two months prior to Christmas each year. "Santa's Radio Telephone" on WHAM has brought to their four stores thousands of parents and children each year.

Even though radio produced a phenomenal boost in toy sales in 1951, radio again increased Unit Parts' volume in 1952.

Owners of Unit Parts believe Radio is Santa Claus to them the year round and demonstrate their faith in radio as a sales builder by daily programs on WHAM.

★ **Ask for copy of new WHAM-land market analysis—which will give you detailed picture of WHAM sales power.**

WHAM



The STROMBERG CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, *National Representative*

whatever



he weather

Despite the frequent forecast of heavy weather, clear skies continue to prevail for radio advertisers—*especially those using Mutual.* After all, we've got 560 stations...and 413 of them keep our clients basking in the backyard of *Non-TV America.* (This, as you must know by now, is the 45-state market of 16,000,000 radio-only homes, where listeners prefer Mutual by 2 to 1.)

But *whatever* the weather in time to come, our unique radio dominance beyond reach of TV is only *one* umbrella in the PLUS stand. For the sure protection of anybody who wants to keep on doing business with the most people at the least cost, we've also got a patented, torrent-proof device for use in covering *TV-America* too.

Mutual alone applies a new, 50% discount to evening time costs for all affiliates in TV markets—and the same evening discount will apply in the future to all our stations within range of new TV towers, six months after telecasting begins.

Nowhere else in all advertising can you find all-weather insurance to match Mutual's. So—whatever *your* barometer reading—the one place to keep your sales-powder dry is right here.



MUTUAL
the PLUS network
of 560 affiliates

WHAT'S A SALESMAN WORTH?



Worth his salt! Same is true when you hire a radio station in a ***billion dollar market*** – San Diego.

We figure it this way. KSDO is the ***Number One*** station in San Diego, according to HOOPER and NIELSEN. We have the most listners . . . ***so,*** naturally we do the best selling job.

May we show you why we're worth OUR salt?

KSDO
1130 KC 5000 WATTS

Representatives
Fred Stubbins — Los Angeles
Daren McGavren — San Francisco
John E. Pearson, Co. — New York

Men, Money and Motives

by ***Robert J. Landry***

Showmanship and advertising

We insist upon the point: The more showmanship seems to change, the more it remains the same. Some 20 years ago, in radio, the advertising agencies were busily taking showmanship responsibility unto themselves, then very little opposed by the networks. Today, in television, the networks are busily taking back showmanship responsibility, and now little opposed by the advertising agencies. This is a big change admittedly in the who-does-what within the industry. But none of the basics of showmanship is affected.

* * *

Several recent impressions have been strongly borne in upon your conscientious investigator of men, money and motives. First he noted, with a founding parent's fond pride, the twentieth anniversary of *Variety's* show-management survey. Who were singled out for the accolades of showmanship this spring? Interestingly *Variety* pointed to Sarnoff, Paley, Stanton, who in an earlier period would have been rated administrators and executives and leaders, but not showmen. More in the old tradition was the spotlighting of a freelance package writer-director-producer, Larry Menkin, then of Du Mont, now of WOR-TV. Menkin it was who invented the one-actor—or poor sponsor's—soap opera program.

* * *

Now another impression. Your investigator has recently viewed again a series of animated television commercials made in 1940 and believed to be the very first of their kind. You may recall the format, a woolly lamb trademark character who acted out the Botany necktie sales story, then ended giving weather reports. These Botany commercials remained current until 1949. The interesting showmanship fact is that these pioneering television commercials were planned, written, animated, and produced outside the broadcasting field by a company usually associated with gigantic advertising spectaculars in Times Square and advertising blimps overhead—Douglas Leigh, Inc. The company has scored a more recent success in television animations for its Flamingo frozen orange juice, now fifth in New York market sales. (Flamingo is a product of Douglas Leigh's food company, Leigh Foods, Inc.)

* * *

Showmanlike, too, is the way in which Leigh Foods' Milburn McCarty launched a new food product the other week. To the offices of food and trade editors came messengers bearing samples of new frozen shrimp cakes wrapped in brown insulator bags containing dry ice.

* * *

Plainly showmanship is where you find it. Topflight showmen transfer readily from one medium to another, one employer or client to another. Nor is it too surprising to find Douglas Leigh, Inc., also invading wide-screen movies with its own "Glamorama" system.

(*Continued on page 107*)

THE NEW

WHBQ

MEMPHIS, TENNESSEE



MR. "Q"

Announces the appointment of

JOHN BLAIR

AND COMPANY

As National Representatives

On July 1, 1953, John Blair & Company adds to its important list of stations WHBQ, Memphis, operating on 5,000 watts, 560 kc.

The new WHBQ is of particular interest to advertisers because rarely has a station's programming been so specifically directed to the tastes of its listeners. Brighter, gayer, more tuneful than ever before, WHBQ gives 'em what they want—plenty of popular recorded music on such hit participating shows as "Covington's Corner", "Red, Hot & Blue", "Murfarm Time", "Clockwatchers".

To see what this kind of audience-geared programming is doing for other sponsors—and what it can do for you —call your John Blair man today!

JOHN BLAIR & COMPANY

Picture story of WKY-TV

OKLAHOMA CITY



PICTURE the warmth and friendliness of a station that greets its visitors with an attractive reception room like this one at WKY-TV.



PICTURE the effectiveness of telecasts like "Cook's Book" with Sibyl Johnson, produced in a modern studio like this.



PICTURE the audience loyalty earned by WKY-TV thru use of big mobile unit, shown telecasting direct from stockyards.

WKY-TV

OKLAHOMA CITY • CHANNEL 4

Affiliated With
THE OKLAHOMA PUBLISHING CO.
The Daily Oklahoman • Oklahoma City Times
The Farmer Stockman • WKY Radio
Represented by KATZ AGENCY, INC.

510 Madison

NEW FEATURES

I want to express my growing appreciation of SPONSOR. During the past several months the new material incorporated into your format has vastly increased your publication's value to our agency. In this world of woe we are all inclined to save our time and writing material for criticism. I just wanted to express our appreciation of a good job being excellently done.

ROBERT G. SWAN
V.P. Radio & TV
The Joseph Katz Co.
Baltimore

ADVERTISING CLAIMS

We observe in your issue of April 20, 1953 an article headed "Sponsor Asks" (page 72) with a subhead stating that "Surveys show many consumers don't believe claims of air as well as print advertisers."

We have heard reference made to such surveys and should appreciate your assistance in knowing just what surveys are referred to. Could you be of assistance?

DICK SCHELLSCHMIDT
BBDO
Chicago

● *Pedbook* did a survey on cigarettes. Advertest has done several. Lazarfeld's numerous books on the subject of radio are filled with tables showing consumers take ad claims with a grain of salt. *Boston Views Modern Advertising*, published by the Boston College Press, is story of survey made by students of Boston College of Business Administration, might also prove valuable.

RATINGS PROJECTION

Just a line to congratulate you on your article on the projection of radio ratings ("Needed: a way to project ratings," 18 May 1953, page 36). To delve into such a controversial subject is always difficult and sometimes dangerous. However, your handling of the question with such admirable restraint provided very interesting and informative reading.

Am glad you stressed the point that the problem of time buying cannot be solved merely by applying a formula. Cost-per-1,000 is of course an important consideration but there are many other major factors that must be kept in mind. Each campaign has its own objectives — its own job to do and hence must be considered separately. Such job requirements often have far more to do with dictating station selection than a cost-per-1,000 figure.

There is of course a great need for an accurate method of evaluating and measuring station audience. We believe that the formula contained in your article provides the most realistic approach to the cost-per-1,000 problem. It is workable provided that, first, its limitations are clearly understood, and, second, that it does not constitute the sole consideration in buying radio time.

JOE KNAP
Media Director
The Wesley Associates
New York

CARTOON PRINTS

I consider my subscription to SPONSOR an absolute necessity in teaching radio and television courses in a realistic manner. Your magazine is not only the magazine the industry uses, we who are training the future broadcasters also use it.

One of the features of SPONSOR which I missed when I subscribed was the folio of cartoon prints mentioned in the "510 Madison" column May 4. I've always wanted a set. I hope that I still qualify. Any left?

Thanks for a *real* teaching aid.

ERLING S. JORGENSEN
Instructor in Radio
Michigan State College
East Lansing

● A limited number of Jaro Hess cartoons are available free with a subscription to SPONSOR.

TV INFORMATION

I find your magazine very helpful—it supplies the information about television that is necessary from month to month, but which would cost a great deal in personal experience.

FRANK A. POLIPNICK
Promotion Manager
KKTV, Colorado Springs

RFD CLINIC

I was particularly interested in your "Down-to-earth meeting" editorial in the May 4 issue of SPONSOR (page 96). As you undoubtedly realize, we had a lot of discussion among some of our commercial managers as to whether we



COMING SOON!
Houston's Second
TV STATION . . .
on Channel 39
KNUZ-TV

ANOTHER

Big Extra Value

for K-NUZ advertisers

K-NUZ plugged your product to 70,000 people at the Houston Annual Home Show, April 19-April 21.

An impressive booth display with glittering signs, colorful ballons and a revolving display of K-NUZ's top disk jockey personalities attracted the attention of visitors—thousands of regular K-NUZ listeners—to the products advertised on Houston's leading independent station.



NATIONAL AND REGIONAL ADVERTISERS:

ANAHIST
BAYER ASPIRIN
B. C. POWDERS
BORDEN'S EVAPORATED MILK
CHASE & SANBORN COFFEE
CHOOZ GUM
CRUSTENE
DREFT
FEEN-A-MINT
FROSTIE
GENERAL ELECTRIC
GRENNEN CAKES
HABACOL
INSTANT MAXWELL COFFEE
JELLO PUDDING
JELLO PIE FILL
KAISER-FRAZER
LADIES' HOME JOURNAL
LIFE
LONE STAR BEER
MANISCHEWITZ WINE
MUSTEROLE
NABISCO MILK BONE
NADINOLA
NOXIDENEO
O. J. BEAUTY LOTION
PHENIX DAIRY
PREAM COFFEE CREAM
PRELL
PUREX
RAYCO SEAT COVERS
RAYTHEON TV
RCA TV
ROBERT HALL CLOTHES
ROYAL CROWN
SATURDAY EVENING POST
7-MINUTE PIE MIX
SILVER DUST
SILVER SPUR DUDE RANCH
SOUTHERN SELECT BEER
SSS TONIC
STANBACK
SULPHUR 8
SWANS DOWN CAKE MIX
TABASCO SAUCE
TENDERLEAF TEA
TREND
WILDROOT CREAM OIL

DAVE MORRIS, *Manager* • **FORJOE, *National Representative***

K-NUZ

1-2-3 ON YOUR DIAL

4701 CAROLINE • HOUSTON

TWX - HO - 414





CHARLOTTE'

WBT
WBT

are plumb in the middle of a fabulous market

more **power** to Salisbury

The city of Charlotte is merely the "home office" of the CHARLOTTE MARKET. Almost 1½ million people live within a 50-mile radius — 31,000 of them in textile-and-railroad rich Salisbury. To power the industry of the Salisbury area, Duke Power Company has located—and is now expanding—this massive steam electric generating plant. Salisbury unites with a score of similar towns to validate the Charlotte market story. For coverage to match the market, draw on powerful Jefferson Standard stations, WBT and WBTV.

JEFFERSON STANDARD BROADCASTING COMPANY, CHARLOTTE, N. C.

Represented Nationally By C B S Radio And Television Spot Sales.

should try to put on a so-called "fancy" meeting, stepped up to the same standard as most other media meetings. We held out for the simple approach, primarily because it's the only thing we knew how to do. I'm glad to see that your magazine agrees with us.

I'm also glad to see you call attention to the passing of our pioneer RFD, Art Page ("Arthur C. Page: RFD"), in the same issue. Art has always been one of our guiding lights, and a man who, although he didn't take an active part in committee work, will long be remembered with great affection by the membership of the National Association. I'm glad to see that you agree with me, too, that "he belongs in radio's hall of fame."

SAM B. SCHNEIDER
Farm Director
KVOO, Tulsa

MEDIA STUDY

Your current series on Media Basics is, in our opinion, one of the finest yet—congratulations!

If available, we would appreciate your furnishing us with six reprints of each of these evaluation charts which have been already published, plus those which you plan to publish in coming issues. Please bill us for same.

In the event these reprints are not available, please ship and bill us for one additional copy of each of the April 20, May 4, and May 18 editions.

MISS DEE FREIDAY
Radio-TV Dir. & Acct. Exec.
Gibbons Advertising Agency, Inc.
Tulsa

● **The 16 episodes of Media Basics will not be reprinted separately. When the entire series is complete in SPONSOR it will be reprinted in book form. The book can be reserved by writing to SPONSOR.**

Had intended to send you a note on why not run stuff to create more new sponsors. Your Media Basics is that. And you've been smart enough not to chuck all your eggs at the monkey's head. Media Basics is worth repeating and repeating. You've left out any reference to the weekly newspapers. That was sure 'nough cookin' with gas. Of course I noticed it quickly and got a kick out of realizing that you know the real power of the weeklies and had saved them for a good shot later. The way people read the weekly from their home town is a perpetual amazement to me. With us they got to, to get their nickel's worth. But I find it's so with all of 'em. Readers read every line.

There are a few other media you've omitted. Among them are the town gossips. (Perhaps I do go a little facetious here, but the skeleton is 100% sound.) *The Kittery Press* has used the town gossips for years with fine results. We just "tip off" about the selected persons two days before publication that we've a few rip-snorting issues coming up, then we print a thousand or more extra copies—and if we've got the rip and snort we sell 'em.

HORACE MITCHELL
Publisher
The Kittery Press
Kittery, Me.

Your All-Media Evaluation Study promises to disturb many deep-rooted convictions on the intrinsic merits of media as they are reflected in common advertising patterns which sustain the media giants today. This effect in itself will prove more than sufficient justification for your report and I offer you my early commendation—with one reservation. This relates to the hope that you have made some provision for a discussion of Sunday Comics — the growing but too often neglected prodigy born to our newspapers some 55 years ago.

As you probably know, Sunday Comics were almost simultaneously discovered to be an invaluable circulation builder by William Randolph Hearst and Joseph Pulitzer in their late nineteenth century rivalry. Since then Sunday Comics have grown in popularity to a point where they appear in virtually every Sunday newspaper in the U.S.—in most instances, as a wrapper to stimulate newspaper sales. Their use as an advertising medium is a relatively recent development pioneered on a national scale by Puck—The Comic Weekly in 1931.

Today there are two important Sunday Comic groups in the U.S.—Puck—The Comic Weekly, and Metro Comics, with a combined circulation of more than 26,000,000 copies distributed by 62 leading Sunday newspapers. In addition to the papers serviced by these two national groups, other independent Sunday newspapers likewise are available to advertisers throughout the country.

A recent estimate of the volume of advertising carried by Sunday Comics in 1952 placed its value at $30,000,-

(Please turn to page 109)



TOPS

in Out-Of-Home Listening!

You get a big, important bonus in Out-of-Home listeners when you use KMPC. Survey after survey reveals that KMPC is tops with Southern California's *mobile millions!* We'll be happy to show you the facts and figures. For regular results PLUS the big out-of-home bonus audience . . . give your product the selling power of Southern California's *"One-station network."* Represented nationally by H-R Representatives Inc.

KMPC

LOS ANGELES

50,000 watts days. 10,000 watts nights.
Gene Autry, *president*
Robert O. Reynolds, *vice pres. & general mgr.*

RADIO IS AMERICA'S GREATEST ADVERTISING MEDIUM



THE NEW PITTSBURGH . . .

THE NEW

KQV



NOW CBS RADIO!

5000 WATTS · 1410 KC

Today, another inspiring chapter is being written in the Pittsburgh story . . . a book whose glowing chapters tell of a great city being built anew . . . of gleaming new office buildings, hospitals, industries, highways and parks.

On June 15, KQV—for twenty years Pittsburgh's leading local forum and radio market place—joins the great CBS Radio Network.

So now more than ever, the station for selling Pittsburgh's rich industrial market—more prized now than ever because of the city's great new vitality—is KQV, Pittsburgh's Aggressive Network Station . . . the steel capital's new voice of CBS Radio.

Obviously, everyone's now moving to the new KQV.

Won't you?

KQV . . . 5000 watts . . . 1410 on the dial . . . *but now on the CBS Radio Network.*

Pittsburgh's Aggressive Network Station

National Representatives: WEED & CO. New York • Boston • Chicago • Detroit • San Francisco • Los Angeles

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp, Chi	Erwin, Wasey, Chi	Du Mont 50	Int'l Golden Gloves Bouts; Tu 10:30-concl; 16 June only
Associated Prods. (Deodorant Pads), NY	Grey Adv, NY	NBC TV 63	Break the Bank; Tu 8:30-9 pm; 23 June; 11 wks
Hazel Bishop, NY	Raymond Spector, NY	Du Mont 60	Blind Date; alt Tu 8-8:30 pm; 9 June; 14 wks
Hazel Bishop, NY	Raymond Spector, NY	NBC TV 46	Candid Camera; Tu 9:30-10 pm; 2 June; 4 telecasts
Brown & Williamson, Louisville, Ky	Ted Bates, NY	ABC TV 17	Orchid Award; Sun 6:45-7 pm; 24 May; 52 wks
Campbell Soup Co, Camden, NJ	Ward Wheelock, Phila	NBC TV 41	Double or Nothing; F 9:30-10 pm; 5 June; 5 wks
Chrysler Corp, Detr	BBDO, NY	CBS TV 124	Chrysler Medallion Theatre; Sat 10-10:30 pm; 11 Jul; 52 wks
Ford Motor, Dearborn, Mich	Kenyon & Eckhardt	NBC TV 56 CBS TV 62	50th Anniversary prog; M 9-11 pm; 15 June only
General Electric, Syracuse, NY	Maxon, NY	CBS TV 66	Meet Mr. McNutley; Th 8-8:30 pm; 17 Sep; 40 wks
General Mills, Mpls	D-F-S, NY	CBS TV	Lone Ranger; Sat 1-1:30 pm; 13 June; 52 wks
Int'l Cellucotton, Chi	FC&B, Chi	CBS TV 39	Arthur Godfrey Time; Tu, Th 10-10:15 am alt wks; M, W 10-10:15 alt wks; 7 Jul; 52 wks
Minute Maid, NY	Ted Bates, NY	NBC TV 32	Gabby Hayes; Th 5:15-30 pm; 11 June; 52 wks
Philco Corp, Phila	Hutchins Adv, Phila	ABC TV 25	Breakfast Club anniversary prog; Tu 9:15-10 am seg of 9-10 am show; 23 June only
Prudential Ins, Newark, NJ	Calkins & Holden, Carlock, McClinton & Smith, NY	CBS TV 95	You Are There; alt Sun 6:30-7 pm; 6 Sep; 20 alt wks
Purex Corp, South Gate, Cal	FC&B, LA	CBS TV 60	Garry Moore; W 1:30-45 pm; 3 June; 13 wks
Purex Corp, South Gate, Cal	FC&B, LA	CBS TV 64	Jackie Gleason; Sat 8-9 pm; 27 June; 11 wks
Revlon Prods, NY	Wm. H. Weintraub, NY	NBC TV 70	Revlon Theatre; Tu 8-8:30 pm; 23 June; 13 wks
E. R. Squibb, NY	Cunningham & Walsh, NY	NBC TV 20	Today; two 1-min partic wkly; 1 June; 26 wks
Standard Brands (Chase & Sanborn), NY	Compton, NY	NBC TV 21	Today; 78 partic to run June thru Dec
Sunkist Growers, LA	FC&B, LA	ABC TV 42	Super Circus; Sun 5:30-6 pm; 7 June; 13 wks
Toni Co, Chi	Tatham-Laird, Chi	ABC TV 25	Breakfast Club anniversary prog; Tu 9-9:15 am seg of 9-10 am show; 23 June only
Toni Co, Chi	Weiss & Geller, Chi	Du Mont 60	Blind Date; alt Tu 8-8:30 pm; 9 June; 14 wks
Willys Motors, Toledo	Ewell & Thurber, Chi	CBS TV 115	Willys Theatre; alt Th 8:30-9 pm; 25 June; 7 telecasts

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Cigar, NY	Y&R, NY	CBS TV 59	Sports Spot; W 10:45-11 pm; 3 June; 52 wks
General Mills, Mpls	D-F-S, NY	CBS TV 47	Bride & Groom; M, W, F 12-12:15 pm; 1 June; 52 wks

(For New National Spot Radio and TV Business, see "Report to Sponsors," ***page 2***.)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Andrew Akamian	R. T. French, northern Calif div mgr	Sidney Garfield & Assoc, SF, acct exec
Harry Apeler	Lever Bros, NY, eastern regional sls mgr	Calkins & Holden, Carlock, McClinton & Smith, NY, dir of mdsg
Leon Appel	Bresnick Co, NY, art dir	Huber Hoge, NY, vp & gen mgr
Philip D. Archer	Knox-Reeves, Mpls, timebuyer	Gardner Adv, St Louis, chief timebuyer
Barry Blau	Huber Hoge, NY, acct exec	Same, media dir
Arnold T. Bowden	Flack Adv, Syracuse, vp	James J. Coolican, Syracuse, exec vp & gen mgr
Merrell Boyce	Compton, NY, vp, acct supvr Socony-Vacuum	Same, elected to bd of dir
Wes Cameron	Homer H. Boelter, Hywd, sls mgr	Len Woolf Co, LA, acct exec
Gene Clark	Mutual-Don Lee, Hywd, asst to dir of opers	Western Adv, LA, chief timebuyer, asst radio-TV dir
Barton Cummings	Compton, NY, vp, acct supvr several P&G brands	Same, elected to bd of dir
Arthur J. Daly	Du Mont TV Net, NY, acct exec	D'Arcy, NY, bus mgr radio-TV dept
Michael A. Davenport	Hicks & Jorgensen, LA, dir radio-TV	Don Allen & Assoc, Portland, Ore, dir TV dept
George DePue, Jr.	Robert W. Orr, NY, exec vp	French & Preston, NY, exec vp



Numbers after names refer to New and Renew category

A. T. Bowden (3)
Gene Clark (3)
Paul B. Kinney (3)
Wes Cameron (3)
M. Davenport (3)

In next issue: New and Renewed on Radio Networks, New National Spot Radio Business, National Broadcast Sales Executives, New Agency Appointments

3. [illegible]

NAME	FORMER AFFILIATION	NEW AFFILIATION
E. D. Geoffrey Garth	Consultant, pharmaceutical adv field; also Lamb & Keen, Phila, vp	Lee Ramsdell, Phila, acct exec
William J. Haughey	John C. Dowd, Boston, acct supvr	Ingalls-Miniter, Boston, vp
George E. Haynes	Consultant and author, economics, labor field	Four-Fold Assoc, NY, assoc exec
T. J. Henry	N. W. Ayer, Detr, vp in charge	Kenyon & Eckhardt, Detr, vp & acct exec
Gerald Higgins	John C. Dowd, Boston, memb exec comm, acct exec	James Thomas Chirurg Co, Boston, asst to pres
William R. Hillenbrand	P&G, NY, exec	Sherman & Marquette, NY, vp
Walter Holt	Erwin, Wasey, NY, acct exec	Same, vp
Bryan Houston	Sherman & Marquette, NY, exec vp	Same, pres
William J. Jost	Owen & Chappel, NY, acct exec Frankfort Distillers	Geyer Adv, NY, acct exec
Edgar C. Kahn	NBC, NY, TV dir	Kudner, NY, TV prodr-dir ("Martin Kane" show)
Paul B. Kinney	GE, Trumbull Electr Dept, Plainville, Conn, sls prom exec	James Thomas Chirurg, NY, assoc acct mgr Worthington Corp
Edward L. Kushins	Maxwell Sackheim, NY, dir radio-TV	Huber Hoge, NY, exec vp & asst to pres
Glenn C. Livezey	John C. Dowd, Boston, acct exec	Ingalls-Miniter, Boston, asst to pres & acct exec
Donald S. Manchester	Dancer-Fitzgerald-Sample, NY, sr vp	Campbell-Mithun, vp & supvr, Chi office
Louis Meisel	Hilton & Riggio, NY, exec	S. Duane Lyon, NY, acct exec
Willard V. Merwin	WKRG, Mobile, Ala, acct exec	J. H. Lewis Adv, Mobile, acct exec
Charles W. Pine	Charles W. Pine & Assoc, Providence, RI, owner	Adv Counselors of Ariz, Phoenix, acct supvr
Richard de Rochemont	Dir, "Omnibus" show (CBS TV)	J. Walter Thompson, NY, vp radio-TV
Joseph M. Seiferth	Chicago Unltd, Chi, exec dir	Jaeger & Jessen, Chi, dir prom & publicity
Joseph C. Standart Jr	Kenyon & Eckhardt, NY, vp	Same, gen asst to vp chg Detr office
William P. Stoneham	VanAuken, Ragland & Stevens, Chi, exec	Harry G. Willis & Assoc, Glendale, Cal, acct exec
Hugo C. R. Vogel	Grant Adv, NY, dir intl div	Same, vp chg NY office
Lee White	Biow, NY, acct supvr P&G	Same, vp
Lee Williams	FC&B, Chi, vp	Biow, NY, acct mgmt group











4. [illegible]

NAME	FORMER AFFILIATION	NEW AFFILIATION
H. J. Barnum Jr	Beechnut Packing, NY, sls & mdsg exec	Lever Bros, NY, mgr special prods, Good Luck Oil
Warren N. Burding	Lever Bros, Good Luck Div, NY, pres	Same, mktg vp
William F. Edwards	Shavex Co, LA, sls mgr	Same, vp in sls
Frederick Fleischman Jr	Ford Int'l, Detroit, adv mgr	Willys-Overland Export Corp, Toledo, adv, sls prom mgr
Channing Hadlock	Cunningham & Walsh, NY, radio-TV exec	Quality Bakers of Amer, radio-TV acct exec
Merrill A. Heagy	Owl-Rexall Drug Co, LA, mgr	Same, vp chg mdsg
Hugh W. Johnson III	Teacher of mktg, Villanova	DuPont, Bloomington, Del, adv, prom dept, film div
John R. Moran	Kroger Co, Cinci, adv & sls prom exec	Theo. Hamm Brewing, St. Paul, Minn, dir of adv
Myron L. Penn	Cosmetic field, sls & purch exec	Charles Antell, Balt, div sls mgr for NY state
B. C. Solari	Italian Swiss Colony, SF, vp & gen sls mgr	Calif Wine Assn, SF, gen sls mgr
Robert G. Spears	Lever Bros, Good Luck Div, NY, vp & gen mgr	Same, mktg vp

5. [illegible]

KIWW, San Antonio, Tex, new natl rep National Time Sales eff 1 June '53

WEAR, Pensacola, Fla, new natl rep, George P. Hollingbery

WILD, Birmingham, Ala, power incr from 250 watts to 10,000 watts day, 1,000 watts nights; frequency change from 1490 to 850

WJAR-TV, Providence, RI, power incr from 30,000 to 225,000 watts video, and from 15,000 to 113,000 watts audio; switched from ch 11 to ch 10 (as of 3 May)

WJAS, Pittsburgh, Pa, to be MBS affil, eff 15 June

WLBS, Birmingham, Ala, new natl rep, Stars National

WMIE, Miami, Fla, new natl rep, Stars National 12.29 kw aural to 75 kw visual and 37.5 kw aural

WNBQ (TV), Chi, power increase from 23.25 kw visual and 12.29 kw aural to 75 kw visual and 37.5 kw aural

WTAR and WTAR-TV, Norfolk, Va, to switch to CBS Radio and CBS TV nets respectively, eff 27 Sep '53

Numbers after names refer to New and Renew category

Charles W. Pine (3)
W. Hillenbrand (3)
H. C. R. Vogel (3)
Edward Kushins (3)
Leon Appel (3)

Lee Williams (3)
T. J. Henry (3)
J. G. Standart Jr. (3)
Bryan Houston (3)
Gerald Higgins (3)











IOWA PEOPLE *Work-Play-Live* BY RADIO!



Iowa Radio Users Spend More Than Twice As Much Time With Radio As With All Other Media Combined!

Ever wonder what women do, all day long? Well, we know so far as Iowa radio users are concerned — information gathered from thousands of diaries kept for the 1952 Iowa Radio-Television Audience Survey. Here it is:

WEEKDAY	WOMEN (Over 18)
Using the radio	5.75 HOURS
Watching television	1.56
Reading daily newspaper	0.49
Reading weekly newspaper	0.08
Reading a magazine	0.39
Working in the home	6.06
All other (eating, etc.)	3.35
Total, at Home and Awake*	12.90

*Above figures are for in-home listening only—do not include hours spent listening to car radios, etc. Column does not add to this "Total home" figure because of multiple-activity by some individuals.

Please note that Iowa women spend more time with radio than with any other single activity except working.

Iowa people spend more time with WHO than with any other Iowa station. Write for your copy of the Survey, today. You'll find it invaluable.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives





Mr. Sponsor

Frank E. Masland Jr.

President
C. H. Masland & Sons, Carlisle, Pa.

Frank E. Masland Jr. is the only U.S. corporation president to earn membership in the order of Colorado River Rats, and is also a member of the Explorer's Club of New York.

The president of C. H. Masland & Sons, Carlisle, Pa., became eligible for membership in the River Rats organization by virtue of two fast-water journeys down the Colorado River. His travels into the jungles of Panama, the San Blas Archipelago, and Darien Jungle, and the Galapagos Islands have made him a member of the Explorer's Club.

Exploration, and lecturing and writing about his travels are the chief hobbies of Masland, who heads one of the top five carpet companies in the United States today.

Masland took over the 87-year-old firm's helm in 1930. He considers the company's two TV programs and its new announcement campaign on radio as among the prime reasons for its increased consumer identification in the past few years. The company allots over 50% of its total ad budget to sell Masland rugs and carpets on *Today* (NBC TV, 38 markets), and the *Garry Moore Show* (CBS TV, 45 markets). It recently launched a spot saturation drive on radio in 60 markets to push a new 100% Saran carpet, Saranette.

Says Masland of his air lineup: "We find television is one of the most effective means of increasing consumer remembrance of product name and type of merchandise. When you actually *see* a product and listen to a description of it at the same time, it's likely to make a lasting impression on you.

"We like to use radio on a spot saturation basis to introduce a new product because repetition is the key to familiarity. Spot radio is already helping our new carpet, Saranette, catch on."

Fifty-seven-year-old Frank Masland has been actively associated with the family firm since 1919, is one of eight members of the family now working with the organization. An alumnus of Dickinson College, he was commander of a Navy sub chaser in World War I.

In addition to heading his own firm, Masland is president of the Carlisle Homes Co. and the Denicron Corp. of Carlisle; director of the First National Bank of Mt. Holly Springs, Pa.; member of the board of the National Association of Manufacturers; and a director of the Pennsylvania Manufacturers Association.

The father of two sons, Masland lives on a farm near Carlisle. ★★★

CIRCULATION VASTLY INCREASED...
COST PER THOUSAND WAY, WAY DOWN

That's The Story That Proves
YOUR BEST RADIO BUY TODAY
IS STATION WJBK

44% Increase In WJBK Circulation

Other Detroit stations, in this same period, showed decreases of 10 to 30% in daytime circulation.

1949 WJBK Daytime Circulation...350,140
B.M.B. Audience Report

1952 WJBK Daytime Circulation...518,400
Neilson Coverage Service

Lowest Cost Per Thousand Michigan Radio Households

Here's the way WJBK stacks up when you compare Detroit station costs per thousand Michigan radio households on 4 week cumulative basis.

44¢ Per Thousand Daytime on WJBK
other Detroit Stations 45c to $1.21 per thousand

59¢ Per Thousand Nighttime on WJBK
other Detroit Stations 81c to $1.42 per thousand

WJBK Detroit

A STORER STATION

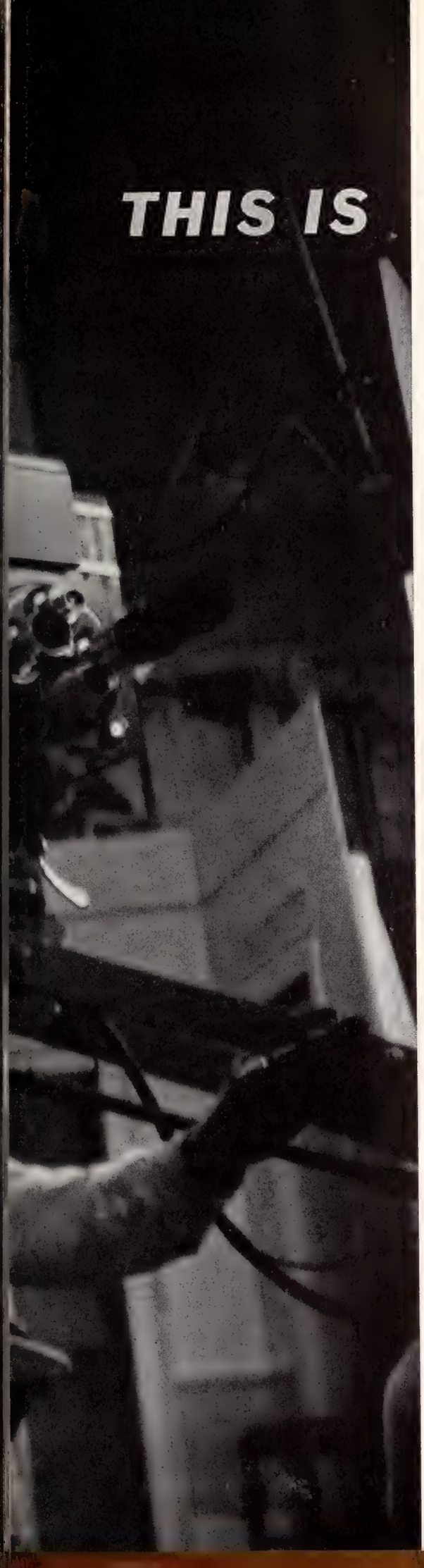
STORER BROADCASTING COMPANY

Tops in MUSIC, NEWS and SPORTS

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690

Represented Nationally by THE KATZ AGENCY





THIS IS YOUR CUE...

For in the nation's second television market, WBBM-TV *is already packing your customers in.*

Today, WBBM-TV *attracts one of every three viewers in Chicago's average audience, all week long, a share larger than the next two stations' combined!*

And it's only the beginning. WBBM-TV, *Chicago's Showmanship Television Station, is creating one of the nation's great TV show places... with new faces, new talent, strongest possible network and local programs.*

To assure yourself of the kind of performance which makes sense—and sales—talk over availabilities with WBBM-TV *or* CBS TELEVISION SPOT SALES *today. You're on next, on...*

Channel 4 **WBBM-TV**

CBS Television's Key Station in Chicago

Sources on request

THE FACTS
speak for themselves about "HOMETOWN, AMERICA" on WFBR in Baltimore!

IN THE FIRST 4 WEEKS

28,338
Labels Were Bid In Radio Telephone Auctions

511
Calls Were Made By Our Sales Servicemen

278
New Retail Grocery Outlets Were Opened For Sponsors

410
Store Positions Were Improved For Sponsors

469
Stores Are Now Cooperating And Displaying "Hometown, America" Display Material

401
Individual Displays Were Built For Sponsors

THIS IS ONLY THE BEGINNING!

There is still room for a few non-competitive sponsors on "Hometown, America" on WFBR — the greatest, most effective radio grocery promotion ever devised! Write, wire or phone your John Blair man or any WFBR account executive!

ABC BASIC NETWORK

WFBR

5000 WATTS IN BALTIMORE, MD.

New developments on SPONSOR stories

P.S.

See: "Needed: a way to project ratings"

Issue: 18 May 1953, p. 37

Subject: SRA officially endorses a new method for projecting radio ratings

In its 18 May issue, SPONSOR analyzed a formula for projecting radio ratings which the Station Representatives Association later officially approved (on 26 May). This formula, considered better than previous methods timebuyers and media research people had to work with, helps give radio credit for audience outside the rating area, which all the older methods failed to do.

The method, developed by SRA's Audience Research Committee, is a refinement of the use of SAM or NCS total audience figures as a base for projecting a rating. Marschalk & Pratt, among other agencies, is already using this projection method with coverage data to get a cost-per-1,000.

Members of the SRA Research committee were: John Carter of Adam J. Young; Dan Denenholz of The Katz Agency; Ward Dorrell of John Blair, chairman; Lou Moore of Robert Meeker; Jones Scovern of Free & Peters; Russ Walker of John E. Pearson.

In announcing approval of the new method, T. F. Flanagan, managing director of SRA, said: "The formula fulfills an old and urgent need. We hope this marks the end of the old 50% BMB conception, the 'half of home county' method, and other invalid projections. . . . If our new formula works out in day-to-day measurements, as we believe it will, we look forward to its adoption as the standard in time buying."

Available to all agencies from SRA is a pamphlet explaining the use of the new projection formula. Further, SRA has offered to have one of its members call on any agency or client in the U. S. to explain the formula.

P.S.

See: "Pocket books on the air"

Issue: 1 June 1953, p. 40

Subject: Hard-cover publishers' TV experiment proves TV sells books

"TV is putting book publishers out of business," was until recently one of the most frequently heard complaints in the publishing industry. But the Southern California Booksellers Association and some 50 book firms decided to join forces with the common enemy and test the results. In September 1952 they began cosponsorship of *Cavalcade of Books,* a panel discussion show on Sundays 4:00-4:30 p.m. over KNXT, Los Angeles. Now they report this weekly show sparked one of the biggest book bonanzas in the West.

Louis Epstein, president of the Booksellers Association, has noted continuous and phenomenal sales in Southern California of books featured on TV each week. Furthermore, book stores have felt the impact of this TV program on "spill-over" sales for other works.

The program's rating, according to Pulse, rose to 7.2 in March 1953. Its selling effectiveness is exemplified by sales results for a book about the antique business, *Make Me an Offer* (by Wold Mankowitz). This book was introduced on *Cavalcade of Books;* no other advertising, either local or national, was used. Within less than a week every copy in the Los Angeles area was sold.

Cavalcade of Books is packaged by Case Advertising Agency in Hollywood. When it premiered in September 1952, it was sponsored by 20 book stores and approximately the same number of publishers. Since that time the number of sponsors has grown steadily to include some 50 book stores. ★ ★ ★

Sales Success Insured with AP NEWS

"... Wouldn't give up AP NEWS for anything"

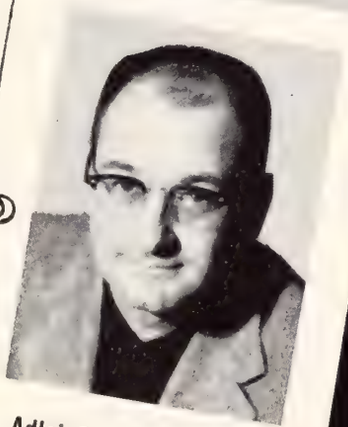


George Gothberg,
Manager WFPA,
Fort Payne, Ala.

Says George Gothberg, Manager of WFPA, Fort Payne, Ala.: "WFPA's billings are way up, with 108 sponsored AP newscasts weekly. No other news service can do the job that AP does day after day, week after week."

From Rex Mitchell, insurance underwriter at Fort Payne: "We get tremendous results from our 18 weekly AP newscasts. Never a day goes by but that I sell several policies to listeners. I wouldn't give up my AP news for anything. It's done me the most good in 15 years of insurance advertising."

"One third of total revenue from AP NEWS"



Adlai C. Ferguson, Jr.
President & General Manager
WPRS, Paris, Ill.

"The M. Farnham Implement Company tripled sales of their Little Giant Elevators with their 6:30 a.m. AP news six days a week. When a new Picker was promoted on the same program farmers came as far as 60 miles to see it."

Continues WPRS President and General Manager Adlai C. Ferguson, Jr., "With 48 sponsored AP newscasts each week producing one third of our revenue, we're really sold on AP. In selling sponsors we stress the completeness of AP news, the close attention of listeners, and the fact that their commercials will get the same close attention."

For full information on how you can join The Associated Press, contact your AP Field Representative or write

RADIO DIVISION
THE ASSOCIATED PRESS
50 Rockefeller Plaza
New York 20, N. Y.

Hundreds of the country's finest stations announce with pride

"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."

Start of the big **WCCO-TV** *Fishing Contest*



A **TON** *of fish in a television studio!*



Rollie Johnson, Sports Director at this station is now running his 3rd Annual Fishing Contest.

Weekly prizes and season prizes go to the catchers of the biggest fish of each game species found in Minnesota's 10,000 lakes. Each Izaak W. shows his own entry. Prizes, too, are whoppers.

Last year's contest produced a literal total of a ton of entries.

We are sports minded people in the land of Paul Bunyan; and we stay home all summer to have fun at it.



The Paul Bunyan Buy!

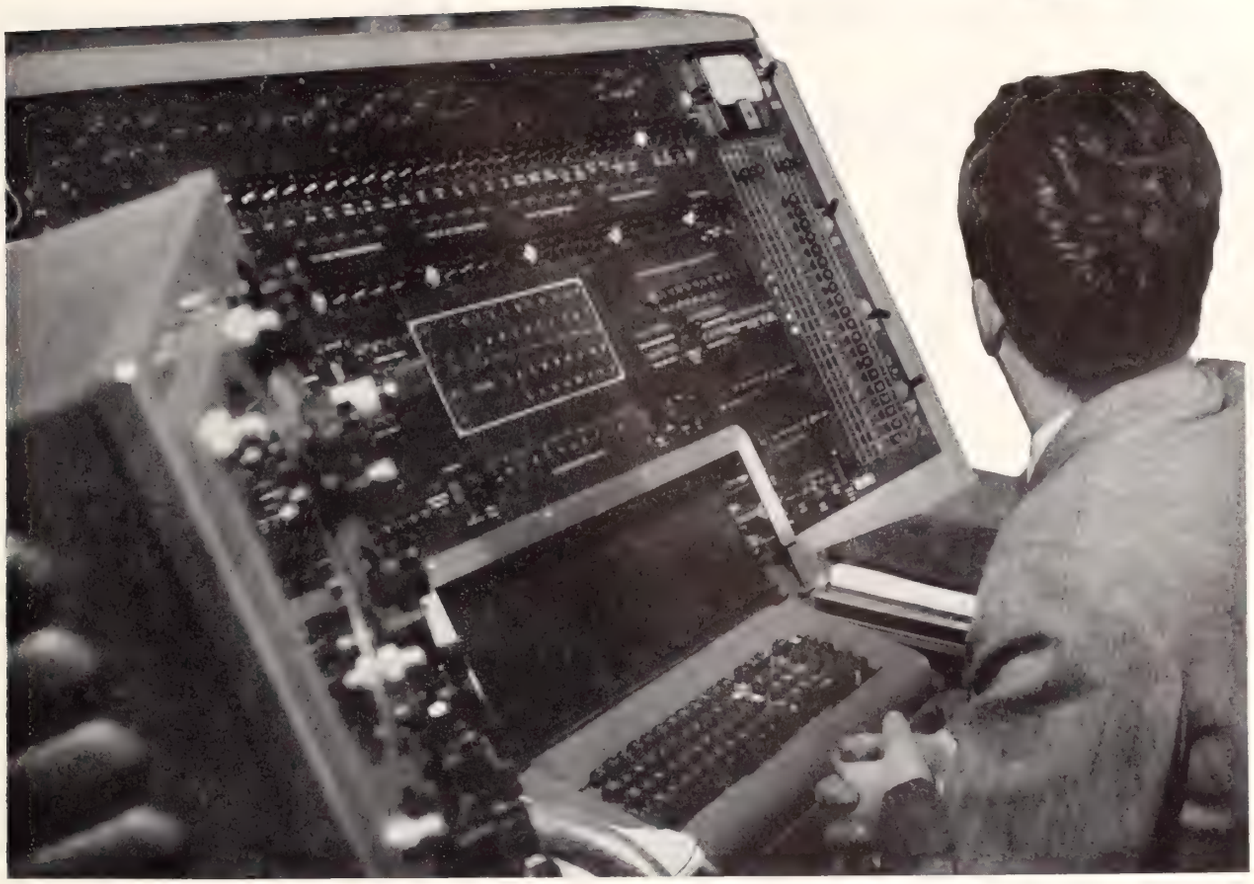
WCCO

CBS

MINNEAPOLIS • ST. PAUL

Nationally represented by FREE and PETERS





WILL THE TIMEBUYER OF THE FUTURE END UP AS AN ELECTRONIC CALCULATOR OPERATOR?

Many timebuyers, angered by stress placed on cost-per-M, ask this question. Electronic brain above is Remington Rand's Univac

Why "cost-per-1,000 buying" hurts spot radio sponsors

To get lowest "cost-per-customer," buyers ask chance to use judgment

by Miles David

Are timebuyers becoming robots? Has imagination and creative judgment in buying spot radio been replaced by the inflexible and often unrealistic criterion of cost-per-1,000?

Many of the men who sell spot radio think the answer is yes. They feel that today more than ever before in spot radio's history numerology has replaced common sense.

Get a veteran radio salesman who holds this opinion talking and the sparks fly. This is an emotion-packed issue. For that reason, you have to look at it with balance. Whether overemphasis of cost-per-1,000 is more rampant today than say two years or three years ago can be debated. (A rep who's just lost a piece of business because his station cost 5¢ more than the competition is more apt to deplore the dangers of cost-per-1,000 thinking than the man who just made the sale.)

But aside from the question of objectivity on the part of reps, the complaints in the trade about cost-per-1,000 misuses are worthy of serious consideration by top-level management in firms which use some or a considerable amount of spot radio.

There is too much smoke in the wind to allow for the conclusion that there is no fire. And it's a fire which eats away at spot radio's most important inherent quality—its ability to apply sales pressure with great flexibility.

How opposing camps view use of cost-per-1,000 in buying spot radio

Anti-cost-per-1,000

1. *Many of those who decry over-use of cost-per-1,000 say they have nothing against it when combined with other criteria. They gripe when it's only factor taken into consideration. Reason: This means important factors for sponsor are left out like audience composition, success stories.*

2. *There are many instances which can be cited (see text) to show how cost-per-1,000 emphasis leads to mistakes in time buying. Disk jockey shows which reach teenagers exclusively have been bought on a cost-per-1,000 basis when the product was one used only by mature adults.*

3. *The best time buying, say the cost-per-1,000 critics, is done when buyer is free to use creative judgment. Even though clients who stress cost-per-1,000 say they leave room for judgment it doesn't work out that way in practice. Few buyers will seek to buck tide of thinking in agency.*

In defense of cost-per-1,000

1. *The whole question of cost-per-1,000 has been inflated, say defenders of the concept. It is not really being used as many fear. Timebuyers are free to consider other criteria, provided there is good reason for them to do so. Use of cost-per-1,000 has been much misunderstood.*

2. *Cost-per-1,000 is a necessary guidepost for buyers, especially relatively inexperienced ones. While some mistakes may be made in its application, we're saved from even worse mistakes without it. The important thing for a big client is to come up with a good batting average.*

3. *Without cost-per-1,000 there would be no way to evaluate how one station did relative to another in an over-all sense. You don't always have success stories that mean anything to go by. What else is there when you buy announcements other than the now existing research yardsticks?*

Accordingly SPONSOR surveyed timebuyers and radio representative salesmen in order to analyze the problem and provide added insight for management in sponsor firms. If nothing else, this analysis may serve as a communications bridge between the timebuyers who spend millions of spot radio dollars annually and the management men who appropriate those dollars. (Many buyers interviewed said that it was only by indirect means that they could get their observations across to their clients, many of whom they never had a chance to meet.)

The more experienced the buyer, the more apt he or she was to agree with the reps that the pressure to emphasize cost-per-1,000 was (a) increasing, (b) deplorable. These are the words, reasonably representative, of one buyer in describing the situation:

"We can use cost-per-1,000 and should use it in its proper place. In fact I can almost judge the ratio of cost to homes reached in my head as I look at the figures and I tend to do so automatically. But then to go ahead and elevate this one out of many yardsticks to a preeminent position among buying criteria is wrong. It doesn't let us do the best job for the client. If this continues, we'll all be replaced with electronic brains where you punch a couple of buttons and come out with the answer on what station to use."

The best illustration of how emphasis on cost-per-1,000 hurts the sponsor is to be found in examples buyers and rep salesmen can cite you by the dozen.

There was a campaign not long ago for a woman's product—a beauty preparation. "We submitted our availabilities," a rep salesman told SPONSOR, "and received an order. But just before the campaign was supposed to kick off, we got a frantic call from the buyer. He wanted to shift the buys at the last minute. Why? Simply because a number of the announcements were station breaks next to fight broadcasts. The buyer had done all his figuring on the basis of cost-per-1,000 without giving thought to *whom* he was going to reach. The boxing adjacencies had the best ratings so he was going to buy them. Fantastic? Of course, but that's what happens when you get in this vicious circle of focusing on cost-per-1,000. Luckily for the buyer and his client, we were able to find some higher cost-per-1,000 availabilities that made more sense in time for the start of the campaign."

And here's another example:

A buyer with his cost-per-1,000 blinkers on recently turned down a salesman pitching for a station in the South on the grounds of cost-per-1,000. The salesman probed for the facts, found that the buyer had chosen a station beamed at Negroes and which had a hot d.j. with strong ratings. The product was a television set selling in the $275-and-up range. The market was one in which Negro income doesn't come near the levels of a New York or Chicago, or some of the major Southern markets. The salesman tried to argue. "You may be getting the lowest cost-per-1,000," he said, "but how many of your listeners can buy the product?"

The buyer, however, hewing fast to his instructions, refused to budge from the cost-per-1,000 approach. Not until the salesman wired the market, got his

station to call on the distributor who in turn wired the agency, did the timebuyer change his mind.

(The reverse of this story is told by salesmen for Negro-beamed stations who report that they frequently find it difficult to make headway with buyers for products which stack up as ideal for their audience because there are no ratings available. "We go in," one explained, "with strong case histories of clients who have moved merchandise. We show a potential for dollars and cents results. But if there are no ratings available or if there are ratings and they fail to reflect our specialized audience, we're licked before we start.")

A timebuyer told this story illustrative of cost-per-1,000 fallacies:

"There's a show I know of which is supposed to have a rating so low that according to the figures every woman who listens to the show must be writing in once a week. They get 1,000 letters a week and that's all the listeners they have according to their rating. Well, how would you run up a cost-per-1,000 on this show, which happens to be a darn productive one? Do it on the basis of that below-1 rating? Ridiculous. The answer is you don't even try. You use your brains instead of getting hypnotized by a statistic."

controversy

Another timebuyer told this one:

"On a visit to a large Eastern market I heard a laxative being sold on a d.j. program tailor-made for teenagers. I know the show attracts teenagers because it conducts contests among the high schools and invites teenagers to the studio to appear on the show. I also know it has a good rating and a good cost-per-1,000. But how many out of each 1,000 jive-happy kids are you going to sell a laxative to? If the kids in that town are like your typical vigorous teenager up where I live, the answer is close to zero. The smarter buy in the afternoon would be a news show, say, which has a lower rating but reaches a much higher proportion of adults over 30. They're your potential laxative customers. Sometimes I think the guys who keep stressing cost-per-1,000 need a mental purgative."

SPONSOR asked buyers and reps why cost-per-1,000 was being stressed now. These were the salient observations:

1. There are more short-term buys now than ever before. Instead of planning ahead months in advance for 13-week or 26-week campaigns, more clients are going in for quick two- and three-week saturation buys. Instead of giving the timebuyer advance notice of these campaigns, many clients are inclined to make last-minute decisions to go ahead. The buyer then has no time to sift availabilities on a judgment basis. Especially if the client is cost-per-1,000 conscious, he tends to use it as the quickest and easiest yardstick available for making a decision.

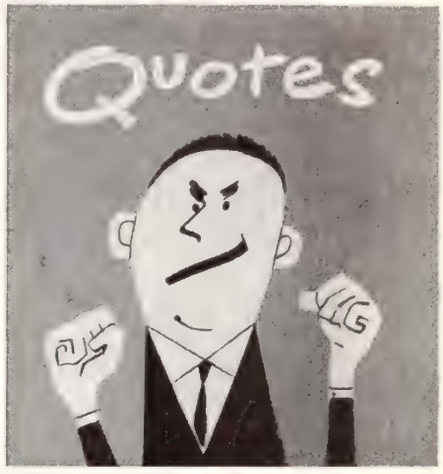
2. Because it takes more buyers to handle today's increased flow of spot radio business and because of the way clients jump in suddenly, the agencies have had to add more buyers. Many of these newcomers have little if any radio background and are inclined to follow along mechanically once they are told to consider cost-per-1,000.

3. Competition from television has created an atmosphere in which costs are emphasized. Once a buyer starts "sharpening his pencil," he gets caught in the mood to elevate costs to an all-important consideration—a habit of thinking is created.

4. Those major advertisers who are known as outstanding proponents of emphasis on cost-per-1,000 provide an example which other clients follow, sometimes blindly. An agency buying by cost-per-1,000 for a major soap company, for example, is likely to use the same time buying technique for most of its other accounts.

Buyers and reps alike object to narrow centralization on cost-per-1,000 for more reasons than the fact that cost-per-1,000 homes reached fails to tell you what your *cost-per-customer* is likely to be. They dislike it also on research grounds. (See "Needed: a way to project ratings," SPONSOR, 18 May 1953, page 36.) Cost-per-1,000 homes reached is based on ratings (in themselves only rough indicators) projected against another popularity measurement—coverage figures. It's a figure derived by the roughest of mathematical means (especially when done by some of the older methods). Yet agencies then take this rough figure and use it to make fine and conclusive judgments. They may buy one station at a dollar cost-per-1,000 and reject another that costs $1.05. As most researchers would comment, this small difference may easily be accounted for

(*Please turn to page* 105)



No one's neutral when it comes to cost-per-1,000. Here are some reactions:

From a timebuyer: *"The whole thing is stupid. What good is a cost-per-1,000 when that figure is based on other figures which aren't accurate to begin with. Give me the days before they ever began worshipping numbers. I like to make sense."*

* * *

From a rep salesman: *"No manufacturer would allow his purchasing agent for office supplies or raw materials to make a choice based on only one factor. A purchasing agent is an expert who evaluates all considerations carefully. Why do the same manufacturers when they get into radio allow their radio purchasing agents to make the mistake of leaning so heavily on cost-per-1,000?"*

* * *

From a timebuyer: *"For some accounts, strict reliance on cost-per-1,000 as a chief determining factor is the correct approach. For others it is wrong. If it's a question of reminder, then seek to buy the largest number of ears for a dollar. But if you're trying to create habits and explain virtues it's wisest to forget costs and seek sales effectiveness. That way you may pay more per ear but less per customer."*

* * *

From a rep sales manager: *"I disagree with those who complain about cost-per-1,000. We haven't been hurt by it; our stations can make the grade and I don't feel there's a lack of flexibility."*

* * *

From a timebuyer: *"I know cost-per-1,000 leads to mistakes in buying. I've made them. But there wasn't a thing I could do about it unless I wanted to stick my neck out."*



Bayuk moral: If right show isn't available, build it

Bayuk Cigars wanted to reach mainly men, felt sports was the obvious vehicle. Yet best network TV sports shows were sold out. Philadelphia company's solution, after making do with mystery show ("Ellery Queen"), was to create its own sports events. Bayuk stimulated boxing managers to form new promotion group, subsidized gate receipts. This provides matches for "Saturday Night Fights," ABC TV. Bill Stern is the announcer on the programs.

Bayuk figh

Sales were slipping till c

They were in a slow, steady slide. Each year between 1949 and 1951, Bayuk Cigars, Inc. management found sales inching downward: $31 million in 1949; $30,267,000 in '50; $30,243,000 in '51. The Bayuk men were caught in the cigar industry's gradual sales decline.

In 1952 Bayuk's sales were up 12%; dealers were taking increased interest in the product; the slump was broken.

How did Bayuk do it? How do you step out of the quicksand in a "dying" industry and start coming back?

The answer for Bayuk was television ($1 million out of a $1.4 million budget)—and repackaging. The two actually went hand in hand. For Bayuk bought TV as much as anything else to be able to demonstrate its three new packaging features: (1) Triple-wrapped packages of five, 10, or 20 cigars to

case history

insure freshness; (2) Zip-Band, a "zipper" to ease the removal of cellophane wrappings; (3) Redi-Tip, a prepunched hole in the end of the cigar to eliminate the necessity for biting or cutting the end off.

Bayuk's resurgence dates from late in 1951 when it turned to Ellington & Co. for advertising counsel. It was the combination of Harry P. Wurman, president of Bayuk, and Jesse T. Ellington, president of the agency, which hooked up modernized packaging and modernized selling via TV.

With the decision that TV was to be the prime advertising tool came the problem of just what could be done in video with a million dollars. Although Bayuk's distribution is national, it is spotty like that of all cigarmakers and tends to bulk up in major metropolitan areas. This made TV an even more obvious choice of media. Programing was something else again.

Naturally Bayuk wanted a predominantly male audience. Sports were the obvious answer, but good, established

ack with 90% television budget

ker put most of ad dollars in net TV. Last year sales rose 12%



TV HAS DEALER IMPACT, Bayuk finds. Firm merchandizes boxing show with flyer urging good display for cigars (Phillies, Websters)

programs were either sold out or priced too high. Wanting to get moving in a hurry, Bayuk took the next best thing: a mystery show.

Hal James, v.p. and radio-TV director of Ellington & Co., told SPONSOR: "When we saw we wouldn't be able to pick up a topnotch sports program on our budget, we shopped around for a mystery program. We didn't want to buy a program on which we'd have to spend a lot of time and money building an audience. That's why we recommended *Ellery Queen*. Here was a big name detective character who had already established a wide circle of readership through books and magazines. To give the show added strength, the leading role was played by a Hollywood figure, Lee Bowman."

Bayuk bought the program, commenced airing it over ABC TV on Wednesdays 9:00-9:30 p.m. During the next 33 weeks a dozen stations carried the show, and sales results were good. So good that Bayuk and Ellington decided that the '53 budget should be upped to about $1.6 million with almost 90% going to TV.

The extra money was to be used to get a program with more completely masculine audience. Ellington assigned Hal James and producer Burke Crotty to shop around. (Crotty, who was producer of *Celanese Theatre* on ABC TV, has a solid sports background, handled the first telecast of a major league baseball game back in the Thirties.)

Working on the theory that it's often better to build than to buy, James and Crotty huddled with Ray Arcel, one of the boxing's top managers and handlers. Arcel, in turn, signed up 40 out of 50 members of the New York Boxing Managers Guild to form Famous Sports Enterprises, Inc. The deal called for Bayuk to add about $9,000 a week to the net gate receipts of a series of Saturday night fights. The Bayuk money made for a fatter melon for everyone to slice; and Bayuk agreed not to broadcast in the city originating the fight unless it was New York, Chicago, or Philadelphia.

By the time the program was ready to go on the air this January, more than a dozen stations had been lined up, and by June the number of outlets was up to 21 (including Pittsburgh's sole station, WDTV, on an alternate-week basis). More stations will be added as they become available. Show is called *Saturday Night Fights;* it's carried on ABC TV with Bill Stern as announcer. Bayuk decided to carry the show solo the first 13 weeks to build audience and identification, but asked ABC TV to find a cosponsor to share costs for the other 39 weeks. The S. C. Johnson Co. decided the program would be a fine vehicle on which to demonstrate its line of car cleaners and waxes, bought into the show effective 25 April.

Bayuk's commercial approach is explained by Ellington V.P. Charles Marshall, account exec: "We point up the fact that in Phillies a smoker gets something that he can't get in any other cigar: super-mildness, guaranteed freshness, the Zip-Band for ease of opening, and the Redi-Tip for ease of smoking. We stick to those points although we switch around on the various sizes of cigars being promoted. In addition to the Phillies Perfecto and Panatella at 10¢ we plug the king-size Phillies, selling for two for a quarter, and Junior Phillies at a nickel. On a more limited basis we advertise the more expensive line of Webster cigars made by Bayuk."

The increasing popularity of Junior Phillies is an interesting development. In 1951 practically all the cigar industry's 4% increase was caused by a 9% rise in popularity of the newer-type smaller cigars. Bayuk's entry in this field, Junior Phillies, showed a 40% increase in 1951 over the previous year, now accounts for an important share of Bayuk's total sales. This trend augurs well for the cigar industry's future inasmuch as surveys show that buyers are largely younger men.

In the field of packaging Bayuk has been guided by the trend toward self-service merchandising. Cigar makers have always been plagued by the problem of encouraging retailers to keep the product in peak condition by em-

(*Please turn to page* 76)

HARRY P. WURMAN, Bayuk Cigars president, worked with new agency, Ellington, to link modern cigar packaging with TV selling



HORACE HEIDT WAS ON AIR FOR **PHILIP MORRIS**

1947-'52 BUT **LUCKY STRIKE** BOUGHT HIM THIS SEASON

TO ACHIEVE MERCHANDISING RESULTS LIKE THESE



Displays, signs (below, right) are arranged for Luckies by Heidt's 22-man merchandising crew which travels with show. Fifty-case display in Flint, Mich. drew record order



Should you hire your competitor's star?

Forget rigid rules, admen tell SPONSOR

by Joan Baker

Should you buy your rival's star?

Is it good business to sign a performer who's been closely identified with any product—even if the product is non-competitive?

Many an air advertiser would say "no" automatically to the first question. And, as to the second, the answer would still be "no" from many a caution-bound client.

But some of the biggest air advertisers are breaking these long-standing broadcast taboos.

Take the American Tobacco Co. Only a year after Horace Heidt had been on the air (radio and TV) for Philip Morris, American Tobacco signed him to sell Lucky Strike via a CBS Radio show this year. American Tobacco Co. did practically the same thing in 1947 when it signed Frank Sinatra one season after he'd been on the previous two years for Old Golds.

American Tobacco isn't the only taboo-breaker, however. The manufacturers of Snow Crop frozen foods (largest selling product: orange juice) bought Arthur Godfrey just about two years after Godfrey had appeared on TV for another orange juice, Hi-V.

And examples run into the dozens to prove that a star isn't out of the running for other sponsors when he's been on the air for a considerable time for a given brand. American Tobacco snapped up Jack Benny after a long run for General Foods. *Amos 'n' Andy*, despite strong identification with original-sponsor Pepsodent, was sponsored thereafter by a soap, a soup, and a drug manufacturer.

What it all boils down to in the opinion of most admen surveyed by SPONSOR is this: There are often other, more important factors than exclusivity and product identification to consider when selecting a program.

What sold American Tobacco on Horace Heidt, for instance, was merchandising. Despite Heidt's five-year association with Philip Morris (first on radio, then on TV), American Tobacco picked him up after a year's breather because they thought he would fill a specific sales need.



Heidt merchandising crew for Luckies includes Negro specialists who set up special displays

Here's pro and con opinion on hiring talent identified with other products

PRO *Forget old taboos. Star's selling power is most important. If he attracts audiences, new identification can be built quickly. Admen are more conscious of sponsors than listeners. Sales message given today is forgotten tomorrow by audience*

CON *Identification often lingers on with public way after sponsorship is dropped. Performer's sincerity lessens when he's been with another product for long time. Especially if products are competing, it's good idea to shop around for another star*

Heidt ties a 22-man merchandising force in with his radio package. The bandleader travels through the country playing one-night stands, stops at cities along the way to do his weekly radio show, *The American Way*. (He's generally sponsored by local civic groups. Receipts are split with the local sponsor.) Heidt's merchandising force is around before, during, and after the show to beat the drum for Luckies. The merchandising plan originated many years ago, was used for other sponsors including Philip Morris from 1947 through 1952.

The crew installs special displays, makes press, radio, and TV contacts, plays up *The American Way's* local talent contest, and the show's benefits to local charity and young performers.

Heidt's travels for American Tobacco during the past five months have increased sales in a number of areas. Among the results was one of the largest cigarette orders—$200,000—ever placed by a large Chicago super market chain.

Albert R. Stevens, American Tobacco's ad manager, says this about the Heidt buy: "When you're deciding whether to buy a competing star, you've got to consider the lapse of time between the former campaign and your own. You've got to give the public time to forget." Stevens added. "Although it's a common misconception that sponsors don't pick up a rival's star, actually this is a fairly common practice. As long as you can build up your own identification strongly enough, it doesn't matter what a performer's past history has been."

controversy

Although it was the merchandising factor that influenced American Tobacco most in its choice of Heidt, some admen told SPONSOR they felt the approach was bound to backfire. Reason: Heidt is merchandising in the same markets as he had in previous years for Philip Morris," as one Y&R man put it. ("But, when you judge from the outside it's different than knowing the specific sales and budget problems," others were quick to note).

(*Please turn to page 82*)

Sponsor switch can be effective if new identification is built up quickly, admen say. Veteran radio artist Jack Benny (second from left) worked for General Foods (Jell-O, Grape Nuts) from 1934-44, then Luckies. "Amos 'n' Andy" (right) had four sponsors in 23-year run





Shoe super market doubles sales in year with radio

Shoe King Sam boosted his new drive-in's sales volume to over million, opened second store after sponsoring local program

A revolutionary newcomer to the shoe business is now treading on firm sales ground through the use of radio.

When Sam Weiss opened his first drive-in shoe outlet store in New Hyde Park, L. I., less than two years ago, neighboring businessmen shook their heads and prophesied sure failure. Self-service for shoe customers? A store geared to automobile trade? "Just won't work," they predicted. "Women like plenty of service when it comes to buying shoes. They'll never go for this idea."

The unique retail outlet opened in November 1951. Today, "Shoe King Sam" owns two Long Island shoe drive-ins, has more than doubled his first year's sales volume, and plans to open a series of new, similar-type operations soon.

Weiss signed a radio contract with WHLI, Hempstead, last April. (He signed the James Elliot Russell agency at the same time.) He was grossing under half a million annually, spending about $100 weekly for newspaper advertising. Through the use of radio the shoe baron has pushed sales up over the million mark, opened a second outlet in Levittown, L. I., and is now busy planning further expansion.

The radio drive originated as something of an experiment. Weiss was using a weekly run of 200-300 lines in

case history

a Nassau County paper, was a bit dubious about results. He signed a 52-week contract with WHLI for a five-minute newscast at 7:30 a.m. across the board.

Before the radio campaign began Weiss' customers had been confined primarily to the New Hyde Park area. Almost immediately after the first few newscasts customers from Nassau, Suffolk, and other neighboring counties began driving up to his store.

Within a few months Weiss supplemented his daily newscast with a 7:30 a.m. Saturday program, added another five-minute news show on Sunday at 2:30 p.m., and signed for two announcements a day. He placed the announcements at 12:29 p.m. and at 4:35 p.m., with news adjacencies.

Weiss' present radio schedule will eat up about 75% of his $17,000 ad budget this year, he estimates, and he's convinced that the air lineup is worth every penny.

"Radio helps me reach more people at a lower cost than any other medium I've tried," Weiss says. "By using announcements in addition to my regular morning news show, I can deliver my sales message to businessmen and a wide range of housewives. I'd have just another shoe store if it weren't for advertising."

Weiss reaches approximately 575,-

Shoe King Sam tested radio vs. print

Sam Weiss (right) found radio pulled 10 times as many customers as newspapers in simultaneous offer, strengthened radio schedule. A veteran of 35 years in the shoe business, Weiss also runs drive-in theatres in Midwest, got idea to combine the two. Free parking space (see left) plus radio draws many customers



000 homes a week at a cost-per-1,000 homes of 15¢. He sums up his advertising philosophy: "When business is good, I advertise in order to maintain volume; when it's bad, I need it to regain sales."

The remaining 25% of Weiss' ad budget is divided among newspapers, direct mail and flyers, and car cards on the Long Island Railroad. All his newspaper ads call attention to his radio show, and placards in the stores themselves also merchandise his radio programs. Sales personnel are instructed to remind customers to listen for announcement of "specials" over his WHLI daily spots.

Back in the testing stage of Weiss' radio sponsorship he pitted newspapers against radio with a special discount offer. He ran newspaper ads for a given period telling customers they'd get a dollar discount on any pair of shoes by mentioning the newspaper ads. A similar announcement was made on his radio program during the same time.

"We watched the results very carefully," Weiss said. "About 10 times as many customers came in who mentioned the radio show as for the newspaper ads. We were convinced!" This test, plus Weiss' own observation that "a newspaper ad—even a fairly big one—just gets 'lost' in the paper" resulted in expanded use of the air and a slackening off in the print medium.

Advertising was particularly important to Sam Weiss because of the novel aspects of his shoe operation. Although shoe store drive-ins—as well as drive-ins for many other types of retail outlets—are a fairly common mode of operation in the West, they were unknown to Easterners until Weiss opened his first store. Weiss needed advertising not only to sell his type of shoes,

(*Please turn to page* 104)

Self-service for shoe customers proves a success in Weiss' two drive-in Long Island shoe outlets. Ample displays (see below) aid customer in selection. Morning radio show on WHLI, Hempstead, is merchandised by signs in stores. Two daily announcements supplement program



Are you filled in cliché-wise?

SPONSOR has collected some of the conversational clichés radio, TV admen use most, plans to run series of cartoons like those at right

JUST *thinking off the top of his head,* SPONSOR's *managing editor a few months ago came up with the idea of compiling a list of the clichés of conversation in the agency business. Before wrapping up the whole ball of wax, he asked a number of very bright people in agencies around town to try it on for size. After kicking the idea around in their own backyards, many were kind enough to help out with lists of their favorite clichés. You'll find a list combining the best thinking of everyone on this page (below right). The text immediately below analyzes why the clichés exist psychologywise.*

But SPONSOR *hopes it won't end at this, that this thing will grow like Topsy. We'd like to start a new feature—one cartoon an issue based on a conversational cliché of the business of advertising on the air. It can be any phrase, word, sentence, or printable expression said by or to agency people, ad managers, radio and TV salesmen.*

Send in your contributions with or without a full idea for a cartoon and we'll run them, crediting you or not as you prefer. If SPONSOR *carries a cartoon based on your idea, you'll receive the original—framed for hanging.*

* * *

Every trade has its own jargon. But few reach the ritualistically embellished stage of the language radio and TV admen speak. It is a language compounded of clichés suitable for every situation, of euphemisms more intricate than those society has ever dictated for day-to-day conversational window dressing.

Why the clichés? The best answer SPONSOR could uncover in a series of laughter-punctured interviews with the aforementioned bright people around town came from a timebuyer. His analysis, reminiscent of a Marquand novel or something out of Stephen Potter, goes like this:

"Clichés get you off the hook. They are a defense mechanism. You can be a great timebuyer or commercial writer or account man. But you can't answer every question in a meeting. You have to use some device instead of simply stating 'I don't know.'

"Suppose an account man asks me why I bought this spot at such and such a time. It may have been part of a 500-station buy and I can't possibly recall the details. Here are some of the gambits I might throw up:

" 'It reaches the kind of people we want to reach.'

"Or, if that doesn't do it. 'In that situation, this spot proved to be the best we could buy at that time.'

"It's all a matter of knowing the game, of learning what fork to use. Here's another example.

"Suppose the sales manager in Paducah for one of your accounts complains about the station you bought. The competing station's owner is his lodge brother and has sold him hard. You could write a 10-page memo justifying the spot. But that puts you on the defensive. Instead you open a meeting on the subject with a smile, eyes shining with great joy. This is what you say:

" 'Gee, we're glad to have all the help we can get from the field. After all, he's *there.* If he knows of any better spots, please let us have comprehensive data by all means.'

"The local man, nine chances out of 10, then gets bored and you never hear from him. You knock the ball into his court and forget it."

(*Please turn to page* 108)

CLICHÉ LEXICON: a cross-section of expressions over-used by everyone in the business except you and the author of this article

- ***We don't have any ratings now but we're building. We're not doing this just for today.***
- ***The client's wife listens to it every day.***
- ***I don't know anything about advertising—that's why I hired you experts BUT it seems to me . . .***
- ***Every client thinks he's a born showman.***
- ***Good commercial, but needs more sell.***
- ***You have to get down to the dealer level.***
- ***We don't need a radio campaign—all we need is a gimmick.***
- ***Let's get this off the back of the stove and get cooking on it.***
- ***We'll put it on the old Bunsen burner for you.***
- ***It doesn't quite jell.***

FOR OTHER RADIO-TV CLICHÉS *see text of article and cartoons on page opposite. If you get a smile out of some of these, why not keep the game going? Send* SPONSOR *a note listing your favorite expressions.*



"What do you want coverage for, there's nothing out there but gophers anyway."



"I don't get much nourishment out of that."

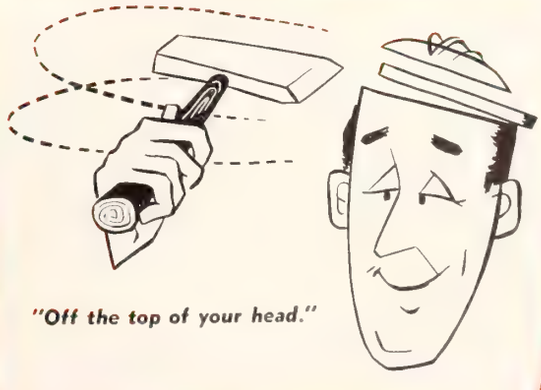
Don Duffy



"We just put the announcement on once and the switchboard lit up like a Christmas tree."



"We gotta get back to the shop."



"Off the top of your head."



MEDIA TEST: William Wheeler (left), pres. Natl. Restaurant Assn., Anthony Hyde, exec. dir. Tea Council, examine exhibit reflecting decision to spend total budget in TV. Decision based on test by Council Consultant Hans Zeisel (inset)

II. How to choose media

Part 5 of SPONSOR's All-Media Evaluation Study quotes 26 of 158 experts interviewed on all phases of media selection

by Ray Lapica

Basic advice on media selection is much the same whether it comes from advertiser, agencyman, broadcaster, print media expert, or researcher. It's when you get into details that the debate begins.

Following are ways in which three of the above five groups (representing 158 experts interviewed by SPONSOR) differ in their media theories:

How advertisers choose media: Dr. Hans Zeisel, for years associate research director of McCann-Erickson, now consultant of the Tea Council and newly appointed professor at the University of Chicago Law School, is convinced the Tea Council has solved the media evaluation problem, at least as far as selling tea is concerned.

They did it in four steps:

1. Tested media for cost and impact for hot tea. Spot radio, spot TV, a national magazine, and Sunday newspaper supplements were matched to determine which medium gave them the lowest cost-per-1,000 persons who could recall any part of the ad campaign. Result: TV won the test.

2. Determined whether TV could actually increase tea consumption by testing 1,000 families in Syracuse before and after a spot TV campaign which ran six months. Result: Sales in the area spurted.

3. Tested media for iced tea. Outdoor, a national magazine, and TV were matched. Result: Outdoor produced the most persons-per-dollar who remembered the campaign, with TV a close second. TV was then chosen for the campaign because it was felt the

iced tea story needed longer copy than could be used on outdoor panels.

As a result of these three tests, the Tea Council allocated its entire $1 million budget to TV.

4. It then determined why people drink iced tea by making a motivation study, which has just been completed. Result: All the commercials in the summer iced tea campaign, which just started, incorporate the basic reasons for drinking tea.

Dr. Zeisel said most advertisers could determine what medium or combination was best and cheapest for them (1) if they were willing to spend 10% of their budget on it, as the Tea Council has; (2) if they didn't mind waiting for results of the test.

"It's actually one of the best ways to plan an advertising campaign," he said. "I'm surprised so few people do it. I think, in fact, that the Tea Council was the first to do so."

The head of a major drug company said his firm devotes most of its budget to radio because it requires great circulation at low cost and frequency of impact.

"Each product requires different handling," he said of media selection. "Even in the drug field, aspirin, for example, can be sold nationally at all times of the year—because people get headaches throughout the year. But in winter people buy bigger quantities because of colds. Cough syrup, a somewhat related product, however, can be sold only to people getting sick: It's a seasonal product limited mostly to winter, and the market is small in the South. So you use different methods of selling—the first, a national-type media; the second, more newspapers.

NEXT ISSUE (29 June)

"Beware of these media research traps." Experts like Alfred Politz, Dr. Darrell B. Lucas, Dr. Daniel Starch, G. Maxwell Ule, Dr. Vergil D. Reed and others tell you how to plan tests and how to evaluate results.

Do advertisers favor print media because of (1) their newspaper backgrounds plus (2) complexity of radio and television?

YES

1. Tom Flanagan, managing director, Station Reps. Assn.: "Selection of media depends not on the media but on the people concerned. Madison Avenue is loaded with print media. A lot of corporations using nothing but print should be in the newer media—radio and TV. TV is highly technical. And to use spot radio successfully you should know where your distribution and sales are. Many agencies don't have sales broken down by counties. Neither do the companies. As a result, many campaigns are laid out on the basis of U. S. coverage rather than specific market coverage."

2. Maurice B. Mitchell, president, Encyclopaedia Britannica Films *(formerly v.p., Muzak)*: "Media selection is still pretty much in the cave-man stage. It is riddled with personal prejudices and unspoken confessions of inadequacies. An agency principal whose background is largely in the visual field is always full of bright ideas about the impending doom of radio and its inability to do a good selling job. On the other hand, an agency which made its reputation in the field of merchandising and packaging unfortunately regards media as simply being secondary to the agency's own skills in other fields, and his media policy is likely to be just as haphazard. The well-balanced agency which makes a selection of media on a completely unbiased basis without regard to anything but the ultimate aim of doing the best job for the least amount of money is a rare thing indeed."

3. A network research director: "The influence of $50,000 and $75,000 print copywriters on air media, especially radio, should be looked into. It stands to reason that a man who's spent his life writing copy in terms of its visual presentation in print is not suddenly going to start thinking in terms of sound, or even motion, when confronted with a new product. The trouble is, your top copywriters are usually also agency executives and therefore help select the media to be used. The air media are bound to be penalized as a result."

NO

1. William Dekker, media director, McCann-Erickson: "I doubt that an adman's background (black and white or radio) influences his selection of media. I've been a reporter, a salesman of national advertising and a P&G adman. I used all media at one agency, then spent almost 10 years in the radio-TV department of McCann-Erickson before becoming media director. I'll argue against radio at an advisory committee meeting, if the occasion calls for it, while one of the 'print' men will hold out for radio."

2. A million-dollar advertiser: "I'd go on toilet paper if it would sell my product. Believe me, if there's anything rare among advertisers, it's media loyalty—they'll switch to anything, even empty Calvert bottles if it'll help clear their shelves."

3. A Chicago agencyman: "I'd lose my job if I ever favored one medium over another without a sound reason. But there is this factor to consider: You try one medium and fail and it prejudices you against using that medium again for a long time. It's the old story of once bitten, twice shy."

4. A $100,000,000 agency's stand: "With each product group in [agency] selecting its advertising programs solely with its own needs and objectives in mind, it is inevitable that at times the agency as a whole will appear top heavy in one medium or another. [Agency] has never purchased media with an eye to political implications or for the purpose of maintaining a medium in business. The needs and objectives of each individual product have at all times been considered much more vital than an agency expenditure which was well-balanced as between media. This attitude will continue to result in lack of balance at times in the future, but just as surely the weight will shift about from one medium to another as it has always done." (SPONSOR asked 3,000 advertisers and agencymen for their background in an attempt to answer this question statistically. Tabulation is underway and results will be published.)

Beware of media puffery, experts warn

Dr. Albert Freiberg, v.p. of the Psychological Corp., told SPONSOR: *"Each medium is trying to find a measurement that proves it best." Other experts have singled out these key media pitches as examples of how the medium's own boast can be turned into an argument against using it:*

1. *Magazines sell by convincing media buyers they are a* national *advertising medium. (But local impact, market by market, is sometimes so low as to be negligible.)*

2. *Radio says everybody listens to it, so it has the lowest cost-per-M. (But you might be paying for a lot of waste circulation.)*

3. *Newspapers sell with the slogan: "All business is local." (If that's the case, then you're wasting your money if you use them for advertising products or services not sold everywhere in the local market covered by the newspaper.)*

4. *TV says it has twice, six, or* 10 *times the impact of radio or print. (Then to get the same effect for the same amount of money, you should use it only one-half, one-sixth, or one-tenth as often.)*

Moral: Beware of the media salesman, say experts, for he's more of a promoter than a researcher. Why then do most admen fall for media pitches even though they know they are mostly sales talks?

Here's how Frank White, NBC president, explained it to SPONSOR: "Experience remains the best method of choosing media. As long as it does, the agency man will always be eager for a media presentation. He's always looking for something new to help him. So long as he doesn't lose his sense of curiosity, he always will."

"Billboards? We tried them in the South when radio and newspaper circulations were down because of the war but they flopped.

"Carcards? We sank over $300,000 into them over a period of years for our product; no noticeable difference in sales, so we dropped them."

The print media manager at a major soap company contributed the thought that one reason media testing is so difficult with a mass consumption product like soap is this: If a product is always being advertised, the effect lingers on and influences the new campaign. In addition the competition's advertising influences sales of all similar products.

John B. McLaughlin, advertising and sales promotion manager of Kraft Foods, Chicago, a heavy air media advertiser, says that the marketing problems of individual products are of primary importance. For instance, what income group represents your best potential. Example: "French dressing is used by higher income groups. This means we stay out of mass media for these products and concentrate on the shelter or women's service groups." (This applies to radio and TV programs not only for Kraft but other advertisers, too, SPONSOR found.)

An advertising executive of one of the five biggest liquor companies said candidly: "Cost-per-1,000 is often no objective with firms like ours. We run ads (liquor advertising is not accepted in radio or TV) to impress dealers. If a distributor prefers one paper over another and will work harder if he has his way, we shoot the ad into the preferred paper even if we know the other is twice as good. Put another way: One paper has a 304,000 circulation, the other 296,000. Starch shows that you get only 6,000 people who will see your ad. So what difference does it make which paper you run in? If the dealer wants paper B, we give it to him."

Radio stations are occasionally selected the same way, SPONSOR found.

How agencies choose media: Next time John Mather Lupton, president of his own New York agency, gives his famous "The Toolhouse of Advertising" speech, go and hear it. (The demonstration alone is worth the time.)

He compares the tools of a well-planned advertising campaign with those of a well-run farm and concludes that you need to be thoroughly familiar with all of them to succeed.

His agency being primarily an industrial one, he naturally slants his talk for industrial advertisers and warns them against dissipating their advertising in consumer media. But he admits that "for raking in the greatest number of people," outdoor, radio, and TV are preferred.

Here's how a $100,000,000 agency plans a campaign:

1. It investigates the product situation thoroughly.
2. It determines the problem and how much money can be spent.
3. It decides what media to use.

This huge agency's media supervisor doesn't believe that the medium is as important as how it's used. "Success depends more on how effectively the campaign is mounted than on which medium is used," he says. "We go on the theory that any medium is good, provided you know what you want to get out of it."

He told SPONSOR his agency has built businesses on magazines alone, on outdoor alone, and on radio alone. He listed examples of each, but they can't be used for they would identify the agency, and its policy is *not* to speak for publication.

This agency took 52 four-color pages

(*Please turn to page* 86)

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TV FEATURE FILMS: 1953

Movie sponsors can get good audiences at low cost despite some complaints about lack of fresh product and poor editing jobs

What should advertisers know about Hollywood-made feature films on TV?

Are they good buys? Do audiences like them? Do they have a definitely established place in station programming? How about the supply of fresh film product? Will there be enough film to warrant long-range planning and research in the field by air clients? Can the presentation of feature films be improved?

These questions have a particular relevance right now for a couple of reasons. First of all, new TV stations are buying feature films avidly, and the distributing business is in a pretty healthy condition—healthier than it was a year ago at this time. Secondly, NBC's new film division has just bought 26 feature films and will be peddling them soon under a "new sales plan." And then there's the new Vitapix Corp., a distributing group made up of stations and station executives.

The fact that NBC is going into feature films is considered in some circles as an answer to some downbeat attitudes about the future of the feature film business. But despite the fact that many advertisers have settled comfortably into feature film sponsorship, there are some clients who wouldn't touch feature films with a 10-foot mike boom.

This latter group feels, among other things, that (a) the TV audience is getting tired of Hollywood movies, some of which have been run as many as six times in one year, and (b) when the films are good, the audience resents the commercial interruption. These critics also contend that a one-and-a-half hour feature cannot really be squeezed into the confines of 60 minutes. And besides, they say, a film made for a motion picture house doesn't come over a TV screen properly in the first place.

The facts seem to indicate, however, that, whatever the faults of feature films, they are here to stay for a long time. They have become an important part of station programing and are used by a broad variety of advertisers besides mail order firms. While it doesn't look like the major studios will release their vast treasury of films in the near future, distributors often come up with some first-rate product. And station film buyers believe that, in time, the major studios will open their gates and sell their hoarded supply of stars for TV viewers.

Whatever the future, the important thing to the advertiser right now is the amount of audience attracted to feature films and what the cost is. For the most part, the advertiser doesn't buy a particular film. To the air client, feature films are basically nothing more

film



Big names in TV movies are prime sales and audience lure. Now being sold by Unity Television Corp. is "Anna Karenina" with Vivian Leigh

Motion Pictures for Television sells films with stars like Eric von Stroheim. Hollywood films rarely saturated U.S., are new to many viewers

than a frame for announcements, so he buys them like he buys any TV announcement. He looks for audiences, ratings, cost-per-1,000. Here are some examples of what he gets. (Just one word of caution: Stations often throw in their best stuff during rating week.)

To start off with spectacular examples, take some of the rating experiences of Peerless Television Productions, whose library consists of 26 Edward Small Productions including *The Count of Monte Cristo* and *My Son, My Son.*

Peerless films outrated *I Love Lucy* in San Francisco during January and March 1952, according to Pulse. In April 1952 Hooper in Salt Lake City showed a Peerless film with a rating 300% higher than its competition: none other than Milton Berle. And ARB and Videodex figures in Cleveland during the same month showed that a Peerless film did better than the combined ratings of *Your Show of Shows* and *Songs for Sale.*

In the case of the Salt Lake City rating triumph the film in question began before Berle and ended during the Berle program. However, the point to be made is that the audience, once it tunes in to a film, is often loath to tune it out until it sees the end.

For a more consistent example, take the case of the film program *Hollywood Playhouse*, a WPTZ, Philadelphia, presentation and one of the granddaddies of all feature film programs. It has been on Monday through Friday 1:00-2:00 p.m. for three years. Its January ARB was 8.2 with some segments as high at 10.5. That 10.5 figure means 124,000 homes in Philly, a three-station market. With a one-time announcement rate of $135 and figuring 1.8 viewers per set, the cost-per-1,000 viewers comes to 60¢.

Even better ratings are garnered by WPTZ's *Frontier Playhouse*, which has been hitting pretty consistent audience percentages between 20 and 30. A recent ARB figure was 26, which works out to a juicy one-million-person audience. In the case of this show the adults and kids are split 50-50.

WCBS-TV, New York, which went into feature film programing in earnest two years ago and now runs about 25 hours a week, has been getting up to 15's (Hooper) for its early evening show and up to 10's for the late evening film show. It is estimated by the station that an advertiser buying about half a dozen announcements scattered throughout both shows can reach 1,000 viewers for about 80¢. So far as the audience goes, a 10 rating in the New York metropolitan area means about 340,000 homes tuning in.

Audience composition of TV movie shows

Time Period	Viewing Homes (Base)	Men	Women	Children	Total
BEFORE 12 NOON..	(77)	.13	.66	.81	1.60
12 NOON-5 P.M.....	(251)	.10	.65	1.16	1.91
5 P.M.-7 P.M.	(431)	.19	.62	1.30	2.11
7 P.M.-11 P.M.....	(521)	.99	1.03	.16	2.18
AFTER 11 P.M.....	(495)	1.10	1.23	.04	2.37

SOURCE: [illegible]

Homes viewing TV movies by time

TIME PERIOD	PERCENTAGE OF HOMES VIEWING	
	WEEKDAYS (M-F)	WEEKENDS (S. S)
BEFORE 12 NOON..	10.2%	18.7%
12 NOON-5 P.M.....	33.3%	35.4%
5 P.M.-7 P.M.	57.2%	29.3%
7 P.M.-11 P.M.....	69.1%	33.3%
AFTER 11 P.M.....	65.6%	55.2%

SOURCE: Advertest Research Study January 1952

Reflex action is the dependable source of repeat sales. In the billion dollar Greater Indianapolis Market, one tap on WFBM-TV is worth the legwork required to visit 342,000 TV homes.



WFBM-TV

INDIANAPOLIS
CHANNEL 6
REPRESENTED NATIONALLY BY THE KATZ AGENCY

Affiliated with **WFBM (AM)**: **WEOA**, Evansville; **WFDF**, Flint; **WOOD (AM & TV)** Grand Rapids



Among new film distributors is Vitapix Corp., a station group now featuring horse opera package including John Mack Brown films



Movies for TV are varied in type, have mass appeal. Above, a sales presentation by Tele-Pictures, which has 72-title library

Last summer the station carried *Pontiac Film Theatre* and got 12's to 16's fairly steadily with a high percentage of first runs. Ratings topped 20 (ARB) twice. Last July the show placed second in the New York market for Tuesday night with a 15.5 Videodex figure. The program was topped only by *Suspense* with a 16.6. It beat *City Hospital, Danger, Boss Lady*, and another WCBS-TV feature film program, the *Early Show*. The latter, however, still got an 11.2. During the same week, Videodex ratings for the *Early Show* were 12.4 on Monday, 10.2 on Wednesday, 10.3 on Thursday, and 11.8 on Friday.

Will this kind of rating hold up? The future depends to some extent on the new supply of films. As for past trends, while the TV feature film audience has not been explored thoroughly, there is at least one strong indication that there is no loss of interest in feature films. This indication comes from an Advertest Research study in the New York metropolitan area.

The Advertest study, which specifically investigated the audience for TV movie programs, was made in January using 754 TV homes as the base.

Here is a summary of the study:

- Practically all TV families now watch movies on television. The exact figure was 99.6% and this exceeded the January 1952 figure by 5%.

Foreign-made films have solid niche in TV. Below, a scene from "One Wild Oat," British comedy distributed by American-British TV Movies

Suspense keeps TV movie viewers glued to screen (and commercial). Shown below is "The Chase," a mystery film sold by Commonwealth



• About 9% prefer feature films to other kinds of programs; 50% like feature films equally with other types; 41% prefer other types of programs to movie programs. In 1952 the percentage in the last category was 48.

• The percent rating feature films as excellent or good was 46. The 1952 figure was 33%. The latest study also revealed that 40% rate feature films as fair and only 14% rate them as poor.

• The percent of those favoring repetition of feature films on TV was 41—nearly twice the 1952 figure.

• There was also an increase in the percent of those saying they would be willing to pay to see first-run movies on TV at home. The 1953 figure is 52%, the 1952 figure was 34%.

There is also somewhat contradictory evidence that feature films are becoming less popular in the New York metropolitan area. This evidence comes from Pulse. The January-June 1951 average rating by quarter hours was 3.5, the corresponding 1952 figure was 3.1. For 1953 Pulse figures for February show the following: The average evening rating was 3.1, the average daytime rating was 2.6. (However, the number of feature films increased considerably in this period.)

Can the opposite trends indicated by the Advertest and Pulse studies be resolved in a simple explanation? An executive in a prominent rep firm said he thought they could:

"These figures," he said, "seem to bear out our experience with feature films. We find that in the established markets the audience becomes more discriminating in its choice of feature films after a while. I suppose you could say that in general about all kinds of programing, but the two studies point a special lesson in the case of feature films because of the special problem involved. That lesson is: People like movies on television but to keep them interested the distributing business will have to come up with fresh product every year. And even where audiences aren't so discriminating you can't show the same picture indefinitely."

While there is undoubtedly a limit to how many times the same picture can be shown in a particular market, stations can get a lot of use out of one film without suffering in ratings. Sy Weintraub of Motion Pictures for TV,

(*Please turn to next page*)



No. 5 in a series

Why Song-Ads sell

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No running to the kitchen to make a pot of coffee during the commercial, when your radio or TV commercial is a Song-Ad. No sir! Everyone enjoys being **sold** with the rememberable lyrics and bouncy tune that is consistently the Song-Ad's stock in trade. You, too, can sell with the rhyme, rhythm and repetition of a Song-Ad.

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It's
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13 WILLIE HOOPER in sound

13 MOLLY MOO COW in sound

ALSO the famous group of
300
AESOP'S FABLES
(silent)

communicate with us for our latest list of
- Major Company Features
- Westerns
- Serials
- Comedies

COMMONWEALTH
Film and Television, Inc.
MORT SACKETT, Pres.
723 Seventh Avenue, New York 19, N.Y.

which has the largest collection of feature films for video distribution and which supplies all the feature film for WNBT, New York, estimates that a large market can use the same film six times in one year, while a medium-size market can get away with four.

Stations differ in their policies, however. Some large market stations will buy films for unlimited runs during a one- or two-year period. Allen Post of Post Pictures Corp. reports that Los Angeles, home of the movies, goes in more for unlimited runs than any other market. Maurie Gresham, Peerless general sales manager, says that while the firm will not sell unlimited runs as a rule, it has done so on rare occasions—usually after the film package has appeared a few times in a particular market. On the other hand, a station like WABC-TV, New York, buys films for only two runs a year.

In scheduling repeat runs, stations will usually set the first run for its best-rated feature film program, except in cases where the film will obviously not fit. For example, a first-run musical comedy will not be put in the top-rated feature film program if this program happens to specialize in Westerns or mysteries.

Arche Mayers, president of Unity Television Corp., told SPONSOR: "Most film buyers at TV stations have come to the realization that different time slots definitely pick up different audiences. Therefore, any film can get at least four runs without much duplication of audience." Mayer says a common schedule of feature film runs works like this: first run, "A" time; second run, early morning or midday; third run, afternoon; fourth run, midnight show.

WPIX shoots its rerun bolt in a week with its *First Show*, presented Monday through Friday, 7:30-9:00 p.m. The same show is given every evening, beginning Wednesday. The program was launched in September of last year and the cumulative home audience for the first week of December 1952 was 30.4. WLWT, Cincinnati, also uses a movie house technique. The same picture is shown three times in four hours. Billed as *Continuous Show*, the program started last December, is seen from noon to 4:00 p.m. Saturdays.

The variety of time slots for feature film points up one important characteristic about them: They can be used (and bought by the advertiser) almost any time of day or night.

WDTV, Pittsburgh, for example, inaugurated 'round-the-clock telecasting in March of 1952 with movies from midnight to 7:00 a.m., using film bought from MPTV. (However, this was later discontinued because of "a shortage of film.") Morning movies are beginning to appear on TV. WTTG, Washington, has an *Early Bird Theatre* which goes on at 9:30 a.m. It opens with two cartoons to catch the kids. The feature goes on about 9:45 and lasts until 11:00. WNBK, Cleveland, also has an *Early Bird Theatre*. It runs for an hour beginning at 9:00 a.m. Its average Monday through Friday rating (ARB) for December was 6.5 and some segments hit as high as 8.0, which means an estimated 110,000 viewers.

Is there any time of day most popular with feature film viewers? So far as the New York market is concerned, the Pulse figures quoted previously for

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Cream of Wheat



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FILM INDUSTRIES

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FILM INDUSTRIES
Chicago • St. Paul
Hollywood
Established, 1910

February of 1953 (3.1 for evening, 2.6 for daytime) indicate that nighttime viewing has the edge. These are averages, however, and there is no question but that the ratings vary greatly according to the program, the particular film, and the market.

The Advertest study quoted previously goes into audience preferences. (See chart page 42.) It reported:

- Movie program viewing is highest after 7:00 p.m. on weekdays and after 11:00 p.m. on weekends. During the peak period on weekdays—7:00-11:00 p.m.—69.1% of the homes look at feature films at one time or another. On weekends, the percentage after 11:00 p.m. is 55.2%. However, after-11:00 p.m. viewing during weekdays (65.6%) is higher than after-11:00 p.m. viewing on weekends.
- More children than adults make up the movie program audience before 7:00 p.m. After 7:00 p.m. adults constitute the major portion with women in the majority. The highest number of children per set was in the 5:00-7:00 p.m. segment, though the noon to 5:00 p.m. slot was close behind.
- For all three time segments surveyed up to 7:00 p.m. the most popular feature film type was comedy. After 7:00 p.m. the most popular type was drama. Although, as mentioned above, viewing by children was high in the 5:00-7:00 p.m. slot, Westerns were fifth in program-type popularity.

The advertiser will not only find a variety of time slots for his commercial, but will find feature film programs specializing in specific kinds of films. Western shows for the kids are common. So are mystery-type programs. A growing type of feature film programing is the combo of feature film and local personality.

One of the most active stations with this kind of programing is KTTV, Los Angeles, and one of its top personalities is Jackson Wheeler. The latter is currently handling two daily feature film shows — both called *Jackson's Theatre*. Wheeler, who does the selling on the shows, is being touted as another Arthur Godfrey because of his casual, low-key style.

In Detroit WXYZ-TV is doing an imaginative job with an m.c. and mystery program, both known as *The Black Spider*. The station also uses narrator Justice Colt for its *Cowboy Time* film show. While these personalities have come up with good sales

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National Representative: Blair-TV, Inc.
*Based on 1953 figures
Source on request

records, many advertisers prefer to use film commercials with their emphasis on visual selling.

In buying time on feature film programs the advertiser's commercial is usually rotated in various spots so that all clients get a crack at the best time segments. The programs, when completely sold, usually run from six to eight commercials per hour. When six are run, each commercial gets its own one-minute break. When eight are run, they are double-spotted in pairs, one pair each 15 minutes.

While some advertisers don't like double-spotting, a sales manager of a large station pointed out: "We, as well as a number of other stations, have found out that the viewer resents too many breaks in a movie so that four two-minute breaks represents about the best way to satisfy the viewer and permit the station to make money at the same time.

"As for double spotting, the advertiser gets it in other announcement buys anyway. As a matter of fact, it's usually worse in the case of other kinds of announcement purchases. Take a nighttime announcement on the half hour outside of feature films. The preceding program will end with a commercial. That will be followed by a chainbreak, then a station ID. And it is not so uncommon for the next program to come up with three billboards and then another commercial. That means six different products are mentioned within the space of a few minutes.

"And not only that. An advertiser who buys a chainbreak, for example, gambles with a lot of dial-twirling going on. In the case of feature films, the fact that the audience wants to see what happens next makes it positive that he will not tune out the station during the commercial. And there's one more plus for the feature film commercial. Our advertisers are billboarded at the show's beginning."

One exception to the normal one-minute commercial on feature film programs is the mail order advertiser, who requires more time to demonstrate the product and make sure he gets across the address and phone number he wants the viewer to call.

Stations have given up to five minutes to mail order advertisers for commercials. However, this is getting to be rare.

While most advertisers buy into feature films on an announcement basis, some air clients have bought entire programs. In this way, they can choose the films they want and get most—if not all—first runs.

The *Pontiac Film Theatre*, mentioned previously, is a case in point. Another example, now running on WPTZ, is the *Schmidt's Mystery Hour*. This involved a three-way deal among the advertiser, the station, and the distributor, Unity Television Corp. Schmidt's got the first runs for the package and the station agreed to buy the three remaining runs.

As a rule, distributors prefer selling films to stations, rather than advertisers since stations usually buy larger packages. However, distributors with larger libraries, such as MPTV, will sell film packages to advertisers.

One advertiser, who bought a film show last year, is reported to have turned thumbs down on another package for 1953 because of the lack of good, fresh films. This points up one of the serious problems facing film distributors today. While most film buyers spoken to by SPONSOR say they have enough product at present, a few said they didn't know what the situation would be like in six months.

One prominent film distributor said: "To be quite frank, I don't think that stations should look to the major studios for a TV supply. The hard economic facts are this: The major studios are tied to the movie houses. They not only depend on them as an outlet for their films but the major studios themselves own some of the best and most profitable movie theatres. At the present time it is against the best interests of the major studios to release their old films to distributors and TV stations. It may be that a widespread conversion to 3-D and wide screens will hasten the release of the majors' old product. But I don't see anything in the wind that indicates a release within the next few years.

"However, we film distributors feel that with independent studios, as well as British and foreign-language films, we will have enough of a supply to keep stations satisfied for a long time."

★ ★ ★

WANT A DIFFERENT TV SHOW?
Popular, well rated, entertaining?
The Sportsman's Club
52 great 15 minute hunting, fishing and outdoor panel shows. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

NOW... AMERICA'S

NO. 1 TV WESTERN



"ADVENTURES OF KIT CARSON"

From last to FIRST place in the TV rating race—
with a sensational surge that today puts it ahead
of all long-established Westerns on TV!
(Note its 26.4 rating in APRIL '53 Videodex).

78 weeks under sponsorship of....
weeks of renewal just signed by....

DRINK Coca-Cola

"ADVENTURES OF KIT CARSON"

Conceived and developed by..
Tailored to a sponsor's specific marketing needs by..
Created and distributed by..

MCA-TV Ltd

What we've done for Coca-Cola . . . and for dozens of other leading advertisers . . . we can do for you. Ask us . . .

MCA-TV, Ltd.— 598 Madison Avenue—New York 22—PLaza 9-7500

TV film shows recently made available for syndication

Programs issued since March 1953. Next chart will appear 13 July.

Show name	Syndicator	Producer	Length	Price Range*	No. in series
ADVENTURE					
Adventures of Nat [illegible]	[illegible]	Jerry Courtesa	52 min.	$20-300	13
[illegible]	Explorer Pictures	J. B. Weill	26½ min.	$50-750	26
Rocky Jones, Space Ranger	UTP	Edward Reed Prod.	30 min.		26
CHILDREN'S					
Funny Bunnies	MPTV	Dynamic Films	15 min.	on request	26
Jerry Bartell's PlayTime	Apollo	Bartell	11½ min.	to $350	13
Junior Science	Ollo Video TV Prod.	Ollo Video TV Prod.	12½ min.	on request	13
Planet & Trudy	Riviera Prod.	Riviera Prod.	12 min.	$30-200	7
Steamboat Fairy Tales	Goodman	Goodman	15 min.		13
COMEDY					
Amos 'n' Andy	CBS TV Film Sales	Jim Fonda	30 min.	$100-4,000	52
DOCUMENTARY					
Cavalcade Comments	Louis Weiss & Co.	Adrian Weiss	15 min.		52
Cavalcade in the Pacific	March of Time	March of Time	26 min.		26**
Cavalcade of Sea	NBC TV Film Sales	Henry Solamon	30 min.	on request	26
DRAMA, MYSTERY					
Craig Kennedy Criminologist	Louis Weiss & Co.	Adrian Weiss	30 min.		26
I Am the Law	MCA TV Ltd.	Cosman	26½ min.	on request	26
The Continental	Dynamic Films	Dynamic Films	15 min.	on request	13
The Cowboy	NBC TV Film Sales	Marlon Parsonnet	26 min.		44
Your All Star Theatre	Screen Gems	Screen Gems	30 min.		39
HISTORY					
Famous People	Regent TV	EDIC	15 min.	$2[illegible]	4
Ghost Towns of the West	Sammel Meservey TV Prod.	Sammel Meservey TV Prod.	30 min.		13
Yesterday's World	Sammel Meservey TV Prod.	Sammel Meservey TV Prod.	15 min.	on request	13
MUSICAL					
Enchanted Music	UTP	George Richfield	26 min.		13
NEWS					
Washington Spotlight	Goodman	Milton Hamme	15 min.	on request	One we
SPORTS					
Speed Classics	Dynamic Films	Dynamic Films	15 min. 30 min.	on request	13
Sports Spotlight	Tel Ra Prod.	Tel Ra Prod.	12½ min.	$40-400	One we
Telesports Digest	United Artists	Tel Ra Prod.	26½ min.	$45-850	One we
The Big Playback	Screen Gems	Screen Gems-Telenews	15 min.	on request	26
The Thrill of Your Life	Louis Weiss & Co.	Adrian Weiss	30 min.		39
TV's Baseball Hall of Fame	Lew Fonseca	MPTV	15 min.		77
Wrestling from Int'l Ampitheatre	IWF	IWF	15 min. 30 min. 1 hour	open	One week
VARIETY					
Art Linkletter & the Kids	CBS TV Film Sales	John Guedel	15 min.	on request	39
Camera's Eye	Teevee Co.	Teevee Co.	12½ min.	open	39
Cameras & Models in Action	Paul Parry Prod.	Paul Parry Prod.	12½ min.		26
Look Magazine Photoquiz	UTP	Telenews	15 min.		Five week
This Is the Story	Morton Prod.	Morton Prod.	15 min.		260
What's Wrong with This Picture?	Morton Prod.	Morton Prod.	15 min.		52
WESTERN					
Buster Crabbe Show	Film Vision Corp.	J. B. Weill	26½ min.	$50-750	26
WOMAN'S NEWS					
Your Beauty Clinic	MPTV	Dynamic	15 min.	on request	26

*Where price range is not given it has not yet been fixed or syndicator prefers to give price only on request. **Run originally in 1951, now being re-released. Now running on NBC network as The Doctor... to be syndicated under new name. SPONSOR invites all TV film syndicators to send information on new films.



OVER 1,200,000 TEXANS SERVED BY CHANNEL 11

KGUL-TV combines peak power (235,000 watts), flat terrain and superior programing to cover the richest and fastest expanding market in the entire Southland

FROM GALVESTON KGUL-TV COVERS THE TEXAS GULF COAST AREA

The area station idea has been applied to many sections of the country, but nowhere with greater success than with KGUL-TV, CBS-TV's new basic affiliate.

Witness this catalogue of KGUL-TV's achievements in its first three months of operation:

1. *It accepted business from four major networks.*
2. *It went on a program schedule of* 13 *hours a day.*
3. *It carried business from* 64 *national and regional advertisers.*
4. *A survey conducted by the American Research Bureau, Inc., in May showed that* 84.6% *of television families in the Greater Houston area were receiving KGUL-TV.*

Until 22 March Houston was a single station market. With the advent of KGUL-TV service in Houston was available from two stations.

KGUL-TV delivers not only the biggest market in Texas but the biggest market in the South. KGUL-TV's 235,000 watts, with a tower of 550 feet above a flat terrain, serves 1,218,400 Texans in an area where the net effective buying income is $2,179,947,000 and the buying power per family is $6,137. It is a buying power that is not only the highest in the South but the 14th in the country.

As of 1 June, the count of television homes in the Greater Texas Gulf area, served by KGUL-TV, was conservatively estimated at 235,000.

KGUL-TV's transmitter is located 23 miles from its Galveston studios and it is 27 miles from transmitter to downtown Houston, which puts the transmitter practically equidistant between the two cities. The measured coverage exceeded predicted coverage based on FCC standard prediction methods. This is believed due to particularly favorable terrain for TV propagation in that area.

Besides being a CBS basic, KGUL-TV has contracts with DuMont and ABC-TV and shares NBC-TV programs. The coverage and wealth importance of the Texas Gulf Coast area is demonstrated by the fact KGUL-TV was the other of only two basic affiliates acquired by CBS since the lifting of the freeze.

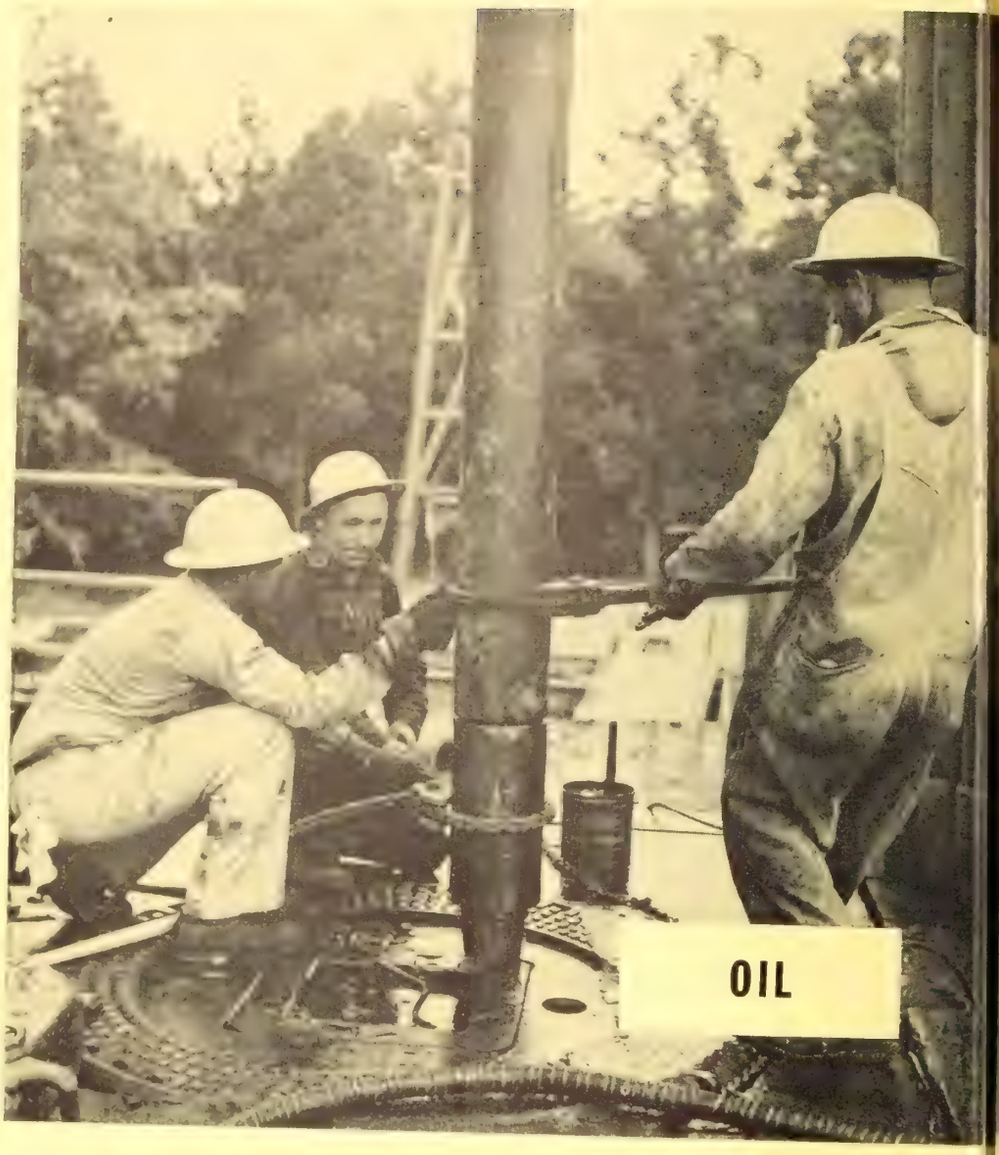
This presentation was researched on the scene and prepared in its entirety by SPONSOR *Presentations, Inc., for KGUL-TV, Galveston*

FROM GALVESTON
KGUL-TV
COVERS THE
TEXAS GULF COAST AREA

market

KGUL-TV SERVES TEXAS "GOLD COAST" $2 BILLION MARKET

Per family buying power—$6,137 ranks among country's highest



When you, the advertiser or agency, look at a TV market, what are your main points of interest, outside of coverage and sets? As a rule you think, basically, in terms of population, retail sales, effective buying income, diversity of industry and rate of growth. Let's take a quick glance at the Texas Gulf Coast area which KGUL-TV serves and note how the facts stack up for that market:

1. *Population—KGUL-TV serves a population of* 1,218,000 *Texans, of whom* 946,212 *are within the Grade A contour. Between* 1940 *and* 1950 *the population in this KGUL-TV area increased by over* 46%.

2. *Retail sales—Like the wealth and population of the area, these have been zooming from year to year. Sales Management's "Survey of Buying Power" for* 1953 *puts the figure at* $1,479,585.

3. *Effective buying income—The net in* 1953, *according to Sales Management, will reach a total of* $2,179,947,000. *The same source sets the per family buying power at* $6,137. *This average is not only among the tops of the country but it is about equal to what the effective buying income per family is in the areas covered by New York's most powerful stations.*

4. *Diversity of industry—Within KGUL-TV's coverage area lies oil fields that in* 1951 *produced* 115,000,000 *barrels; natural gas field that the same year accounted for* 534,000,000,000 *cubic feet; livestock and agricultural resources that Sales Management estimates will this year provide* $97,380,000 *in income; two of the country's leading ports (Galveston-Houston) which jointly in* 1952 *had over-all shipments of* 53,000,000 *tons, and a fast expanding chemical empire with investments well over the* $250,000,000-*mark.*

5. *Rate of growth—Under KGUL-TV's "umbrella" is an area where in* 1952 *over* 50,000 *newcomers established homes; where* 87,000 *new homes were constructed in less than five years; where in* 1953, *Sales Management estimates,* $285,985,000 *will go for auto sales, and where bank deposits are expected to exceed* $1,750,000,000.

The expansion of industry and wealth has been especially fabulous in the great oval that sweeps around Galveston and Houston.

The Houston statistical story, in essence, shows: in 1952 retail sales were in Metropolitan Houston $890,300,000, sales by wholesale distributors were $1,672,754,000 and the investment alone in synthetic rubber facilities (an important factor in this new industrial frontier) amounted approximately to $134,000,000.

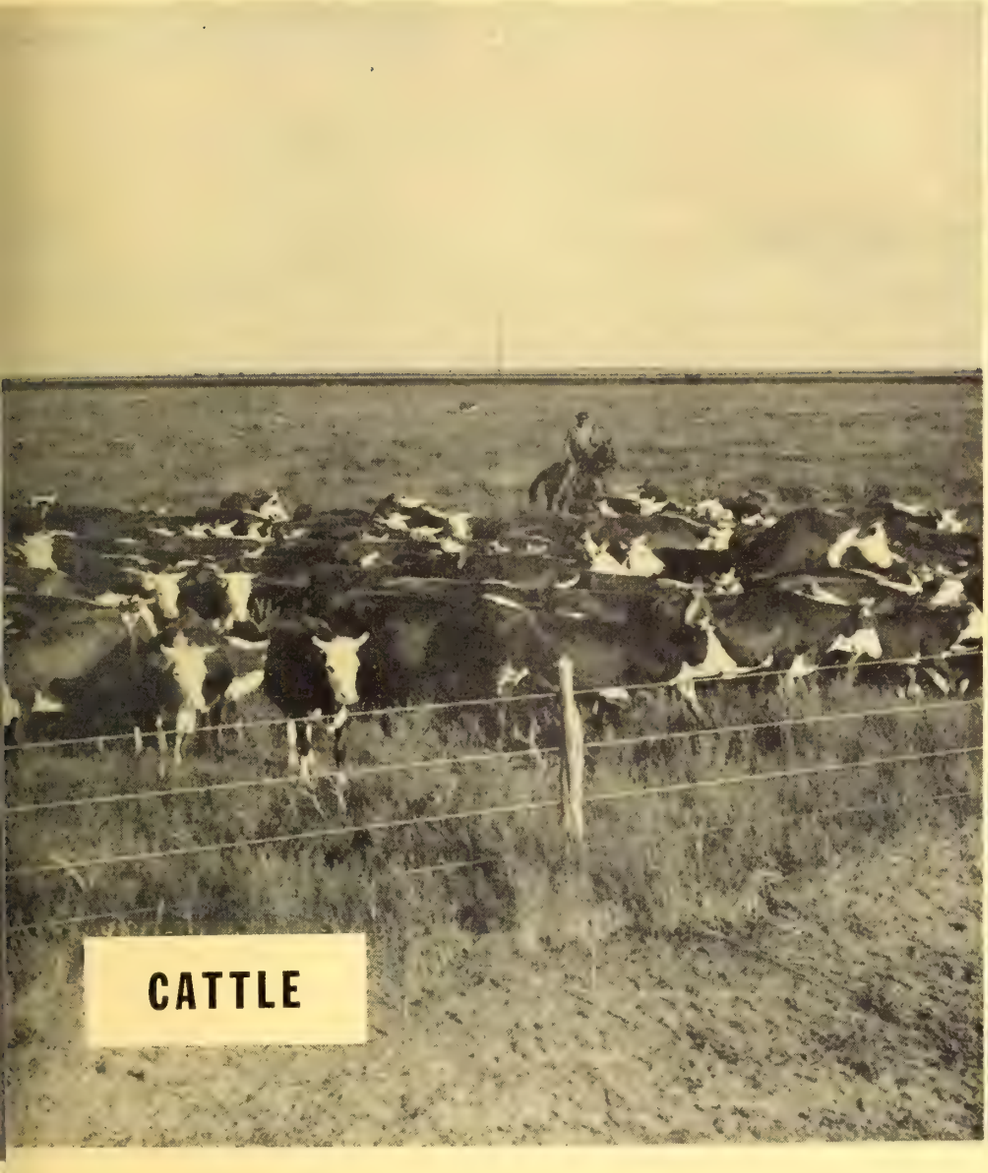
Metropolitan Galveston's pace in industrial and mercantile development is likewise sturdy. In 1952 the reported payroll was $105,000,000, with $30,000,000 of this attributable alone to manufacturing and processing plants.

This Greater Gulf area is often referred to as the "Texas Gold Coast." The figures in the chart at the right support the label graphically.

In **HOUSTON**
family antennas are turned to **KGUL-TV**

market

FROM GALVESTON
KGUL-TV
COVERS THE
TEXAS GULF COAST AREA









*Basic market data on KGUL-TV's coverage area**

COUNTIES	POPULATION	FAMILIES	RETAIL SALES	FOOD	GEN'L MDSE	DRUG	NET EFFECTIVE BUYING INCOME	EFFECTIVE BUYING INCOME PER FAMILY
TEXAS:								
Brazoria	54,500	14,700	$57,341,000	$16,965,000	3,164,000	1,747,000	$94,552,000	6,432
Chambers	8,100	2,200	6,322,000	1,773,000	540,000	65,000	10,756,000	4,889
Fort Bend	30,700	7,800	31,657,000	6,190,000	2,683,000	470,000	33,082,000	4,241
Galveston	123,900	36,300	150,341,000	35,190,000	13,943,000	5,854,000	217,321,000	5,987
Harris	914,100	270,100	1,138,535,000	277,101,000	132,937,000	34,930,000	1,725,757,000	6,389
Liberty	27,900	7,800	30,612,000	8,366,000	1,561,000	816,000	28,615,000	3,669
Matagorda	22,400	6,300	26,934,000	6,653,000	1,223,000	894,000	26,803,000	4,254
Wharton	36,800	10,000	37,843,000	8,856,000	3,371,000	849,000	43,061,000	4,306
TOTAL	**1,218,400**	**355,200**	**$1,479,585,000**	**$325,904,000**	**$159,422,000**	**$45,625,000**	**$2,179,947,000**	**Avg. $6,137**
PERCENT OF TEXAS:	**14.7%**	**15.3%**	**16.6%**	**16.0%**	**14.8%**	**16.1%**	**18.9%**	

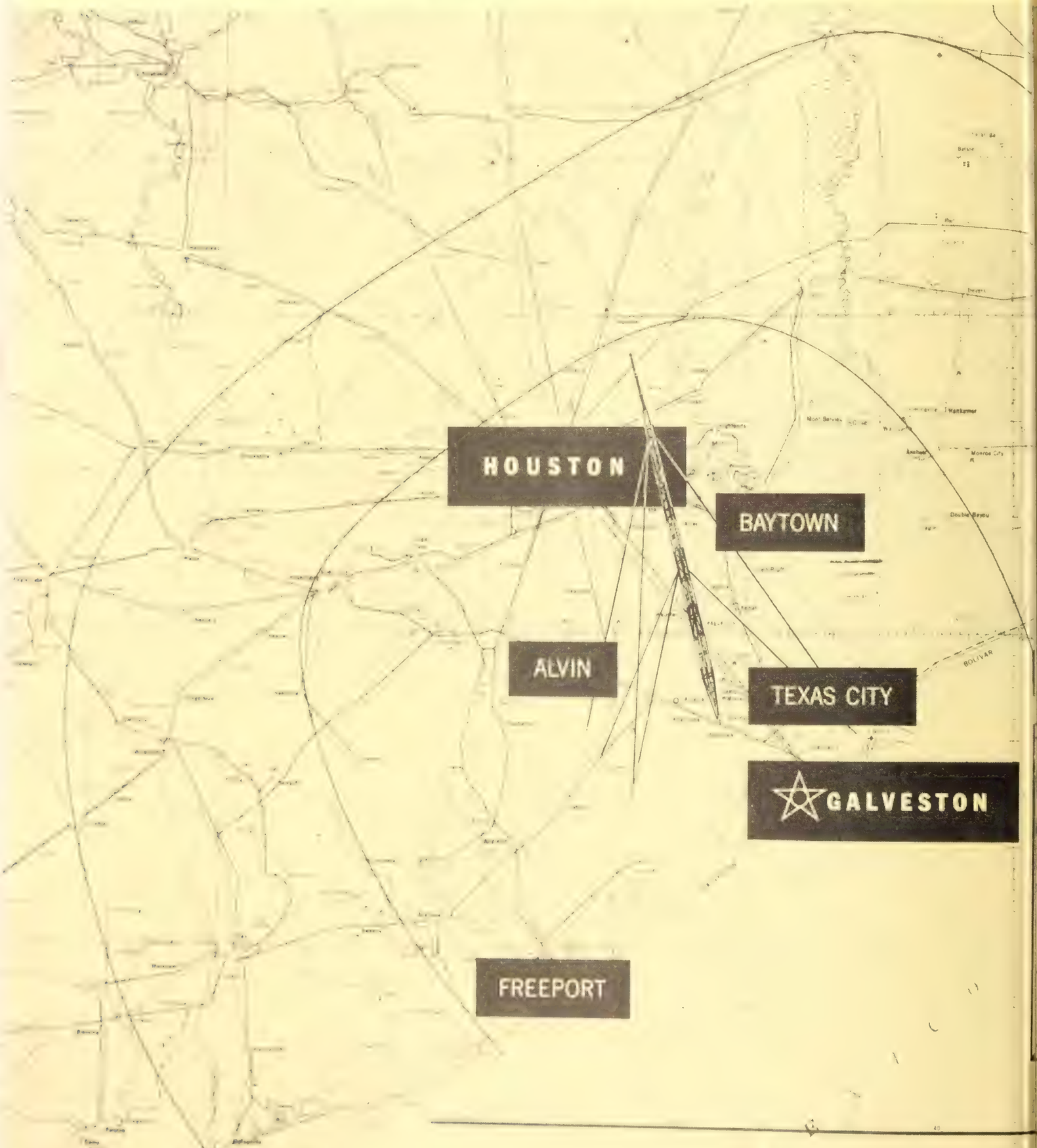
SOURCE: 1953 Sales Management "Survey of Buying Power." *Based on 0.1 mv/m Contour Area Normalized to County Lines

This presentation was researched on the scene, and prepared in its entirety by SPONSOR *Presentations, Inc., for KGUL TV, Galveston*

FROM GALVESTON
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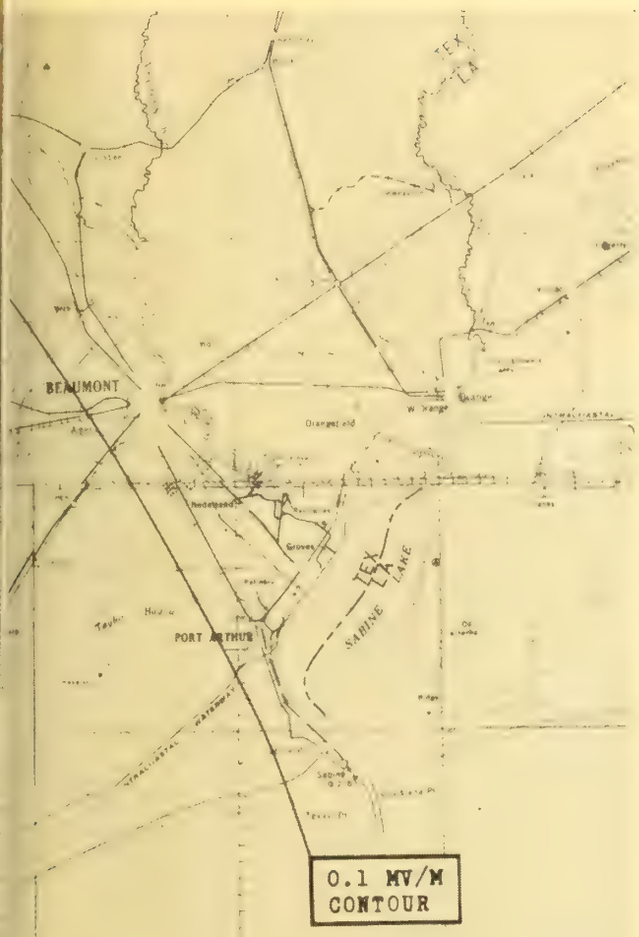
market

SEE THE DOMAIN OF TEXAS' MOST POWERFU



FROM GALVESTON
KGUL-TV
COVERS THE
TEXAS GULF COAST AREA

V STATION



GUL-TV

ANNEL ELEVEN

erving the Texas Gulf
st Area from Galveston

ot of Measured Field
Strength Contours

NDIVERE, COHEN & WEARN,
Consulting Engineers
Washington

MEETS SPONSORS' NEEDS

Studios

Studio A: 30 by 30 feet; a multi-purpose studio designed for complete cycloramic staging of live productions. This compact creation of engineering originality is augmented by a network of overlapping curtains which provides additional cycloramic features. Permanent set installations in this studio include the most modern electric kitchen obtainable, a composite living-room set of three dimensions and an inverted news desk so designed as to facilitate a variety of backgrounds without disrupting other studio activities. Studio B: (on planning boards) located in Houston and to be made available to advertisers and agencies for live programs.

Studio cameras

Two General Electric orthicons, type PC-7-A (model 4DC-7A1). Planned: two cameras for Houston studio.

Film and slide facilities

Two 16 mm Eastman film projectors (model 250). Two automatic and Selectroside projectors. One General Electric film camera (model TE-5A). One RCA film camera (model TV-20D). A film editing department equipped to handle all classes of film including news.

Production facilities

Staff and equipment for the designing and construction of any type of sets and props required by advertisers and agencies. Planned: highly mobile, remote equipment of new design for up-to-the-minute news coverage and special events.

Music

A Baldwin Aerosonic piano. A complete recorded music and sound effects library are also available.

This presentation was researched on the scene, and prepared in its entirety by SPONSOR *Presentations, Inc. for KGUL-TV Galveston*



SPLASH DAY": A "MUST" AMONG KGUL-TV's REMOTES IS THIS SUPER EVENT MARKING OPENING OF THE GALVESTON BEACHES

KGUL-TV's ORIGINATIONS ALERT TO RECREATIONAL INTERESTS

KGUL-TV exercises a simple and correct philosophy in program building: fit it as closely as possible to the day-by-day interests of the people in the Texas Gulf Coast area.

These interests are wide and plentiful, all of which makes it easier for KGUL-TV to diversify its local programing. The Texas Gulf Area is almost as rich in the ways of recreation as it is in the means of earning a livelihood. Texans take their favorite recreations seriously and the smartly programmed station makes sure to include in its schedule a good representation of shows featuring these recreations. KGUL-TV has a number of such shows on tap and in the offing.

Listed on the adjoining page are the highlights of KGUL-TV's local programing. Already on the air also:

Every Day's a Holiday—sprucely produced daily musical, with Al Pliner Trio and Tish McCarley and name guests.

Adventure Squad—safety talks, with film and live illustrations, by traffic specialists from the police departments of Galveston, Houston and Texas City.

And planned for airing are:

Farm Fare—Weekly half-hour on outlook of crops, long range weather predictions, marketing of cotton, rice and peanuts, with films and live demonstrations; conducted in co-operation with the Productive Marketing Administration of the State of Texas, county agents and prominent farmers.

Fishing with Experts—prominent piscatorial authority reports on what the weather bodes for fishermen, loads 'em with tips and dishes adventure with guests, professional and amateur.

In **HOUSTON**
family antennas are turned
to **KGUL-TV**

FROM GALVESTON
KGUL-TV
COVERS THE
TEXAS GULF COAST AREA

KGUL-TV's highlights in program originations

What's new with Wilma

A highly imaginative treatment of a daily half-hour homemakers show, m.c.'d by Wilma Rutherford, who has been presiding over this type of show since early 1948. Her sponsors—which include food chains and brand name packagers—have credited Wilma with having plenty to sell.

Texas chef

Equipped with a background of 30 years as a chef in leading hotels and restaurants plus 17 years in Texas radio, George Young, conductor of this daily half-hour, has collected a sizably faithful audience in an area where the preparation of food packs major interest. Young mixes his preparation and giving of recipes with information about foods that will be plentiful and inexpensive the next few days. The show has become a popular mecca for food authorities and visiting officials and celebrities, who swap interviews for one of Young's specially cooked dinners.

How's the weather?

A daily strip of reports and forecasting for a region where the subject of weather takes precedence in business and social conversation. Casey Linn sprinkles it all with good-humored philosophy and anecdotes.

Songs and stories with Utah Carl

A three-times per week session of Western songs and stories, played every time he's on to a packed studio of youngsters and oldsters alike. An area-wide celebrity in every sense of the word, who brings Red Foley and other top stars in the field of Western music to the KGUL-TV studios as his guests.

Chilton Bennett and the news

A Monday through Friday nightly commentary on the local, national and international scene. For 10 minutes Bennett reports the news and then gives a keen factual analysis based on his years of worldwide travel and his educational background as vice-president of Drake University. Bennett's approach to TV news is so unique that he quickly won a wide following on KGUL-TV.

All KGUL-TV personalities have Texas backgrounds



◄ Wilma Rutherford
Texas' best known conductor of women's shows; in TV since '48; was with WBAP-TV and KRLD-TV



Utah Carl ►
His singing and guitar made him KGUL-TV's top mail-puller; has toured 20,000 mi. on personals



◄ Chilton G. Bennett
News commentator; he recently completed tour of 20 countries



George Young ►
His know-how with food and personality has won him big Texas following



◄ Casey Linn
Came into weather forecasting by way of sportscasting, acting and general announcing



Don Mahoney ►
Before m.c.ing kiddie talent shows, he worked in western pictures, radio; rode in rodeos



"EVERY DAY A HOLIDAY": KGUL-TV's knack for turning out popular daytime originations includes this musical variety show which features vocalist Tish McCarley and the Al Pliner Trio

This presentation was researched on the scene and prepared in its entirety by SPONSOR *Presentations Inc., for KGUL-TV Galveston*

FROM GALVESTON
KGUL-TV
COVERS THE
TEXAS GULF COAST AREA

management & staff



FILM STAR JIMMY STEWART, A KGUL-TV STOCKHOLDER, AND KGUL-TV PRESIDENT PAUL E. TAFT AT THE STATION'S INAUGURAL

FORMER AD EXECUTIVE PILOTS KGUL-TV

The key to the fast pace that KGUL-TV has been setting among the newer television stations may be in this: Paul E. Taft, KGUL-TV president and operator, saw 14 years of advertising and merchandising service in one of the toughest competitive fields; namely, branded coffee. Taft, who organized the station, had previously been assistant to the president of the Duncan Coffee Co. of Houston.

During these 14 years Taft developed a keen appreciation of promotion values. As a big user of air media, he also got to know program values. Both backgrounds are being applied assiduously and imaginatively at KGUL-TV, with a particularly strong accent on audience promotion.



In **HOUSTON**
family antennas are turned to **KGUL-TV**



◄ Raymond E. Jones
Commercial manager since June 25, year 11 operations of CBS and 5 year Columbia KC&B

H. B. Williamson ►
Program director, a J. Walter Thompson alumnus with stage acting background





◄ M. B. Johnson
Film director: got his grounding in TV at a Houston station: was also in radio

Pat Bradley ►
Production assistant, graduate of KEDO and radio theatre in St. Louis, Washington



◄ Wm. D. Evans, Jr.
Promotion director: spent five years as department store ad executive in Houston

M. B. Franklin ►
Chief engineer; hails from Richmond where he was the technical director of WTVR



National sales representatives: **CBS TELEVISION SPOT SALES**

NEW YORK • CHICAGO • DETROIT • LOS ANGELES • SAN FRANCISCO • ATLANTA

New and upcoming television stations

Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 5 June '53)	178	No. of post-freeze CP's granted (excluding 17 educational grants; as of 5 June '53)	357	Per cent of all U.S. homes with TV sets (as of 1 Apr. '53)	51.0% §
		No. of grantees on air	70	Per cent of all homes in TV coverage areas (as of 1 Apr. '53)	75.9% §
No. of markets covered	120	No. of TV homes in U.S.	23,930,000§		

New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REP OF AM OPERATION‡
nden, S. C.	WACA-TV	14	3 June		78.2	44.3	0	NFA	Camden Bdcstg. Co. (WACA)	Camden, S. C.	Dora Clayton
hart, Ind.	WTRC-TV	52	3 June		216	116	0	NFA	Truth Publ. Co. (WTRC)	116 S. Second St.	Pearson
t Wayne, Ind.	WKJG-TV	33	21 May	1 Nov. '53	270	143	0	NFA	Northeastern Indiana Bdcstg. Co. (WKJG)	20 E. Jefferson St. Edward G. Thoms	Raymer
ksonville, Fla.	WJHP-TV	36	3 June		121.4	60.7	1	112,000§	Jacksonville Journal Co. (WJHP)	500 Laura St.	John H. Perry#
nsas City, Mo.	KCMO-TV	5	3 June	Oct. '53	100	50	1	288,000§	KCMO Bdcstg. Co.	125 East 31st St. E. K. Hartenbower	Katz#
ridian, Miss.	WTOK-TV	11	3 June		31.2	16.8	0	NFA	Southern TV Corp. (WTOK)	Box 1771 Robt. F. Wright	Headley-Reed#
waukee, Wis.	WOKY-TV	19	3 June		17.28	8.64	1	427,000§	Bartell Bdcstrs. (WOKY)	710 N. Plankinton Ave.	Bolling
nsacola, Fla.	WEAR-TV	3	3 June		53.6	26.8	0	NFA	Gulfport Bdcstg. Co. (WEAR)	2nd & Hyer Sts.	Hollingbery
enix, Ariz.	KOY-TV‡	10	27 May		316	160	2	58,500§	KOY Bdcstg. Co.	840 Central Ave.	Blair
enix, Ariz.	KOOL-TV‡	10	27 May		316	160	2	58,500§	Maricopa Bdcsters (KOOL)	Adams Hotel	Hollingbery
mford, Conn.		27	27 May		19.5	11	0	NFA	Stamford-Norwalk TV Corp.	c/o Prentiss M. Brown, Washington Loan & Trust Bldg., Wash., D. C.	
eka, Kans.	WIBW-TV	13	3 June	Jan. '54	100	50	0	NFA	Topeka Bdcstg. Assn. (WIBW)	1035 Topeka Blvd. Ben Ludy	Capper Publ.#

New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
go, N. D.	WDAY-TV	6	1 June	13	6.5	NBC prim; CBS, DuM	1	8,000 VHF	WDAY, Inc.	Tom Barnes	Free & Peters
no, Cal.	KMJ-TV	24	1 June	33	16.5	NBC prim; CBS	1	16,000 UHF	McClatchy Bdcstg. Co.	Wm. S. Sanford	Raymer
Petersburg, Fla.	WSUN-TV	38	31 May	20.4	12.2	ABC basic	1	38,500 UHF	City of St. Petersburg	Geo. D. Robinson	Weed TV
esville, O.	WHIZ-TV	50	25 May	13.8	7.6	NBC prim; other 3	1	8,000 UHF	Southeastern Ohio TV System	Vernon A. Nolte	Pearson

II. Addenda to previous C.P. listings

These changes and additions may be filled in on original chart of post-freeze C.P.'s appearing in SPONSOR's *9 February issue, and in issues thereafter.*

heville, N .C., WISE-TV, ch. 62, new target 1 July '53
ise, Idaho, KIDO-TV, ch. 7, new target 12 July '53; to be NBC, CBS and DuM affil.
ffalo, N. Y., WBUF-TV, ch. 17, new target 15 July '53
lumbia, S. C., ch. 67, new test target, July '53; gen. mgr., H. Moody McElveen Jr.
lumbus, Ga., WDAT, ch. 28, call changed to WDAK-TV
catur, Ill., WTVP, ch. 17, target 1 July '53; nat'l rep, George W. Clarke
Knoxville, Tenn., ch. 26, new call WCEE-TV
Lakeland, Fla., ch. 16, new call WOTV
Lancaster, Pa., ch. 21, new call WWLA
New Orleans, La., WCNO-TV, ch. 32, target early '54; gen. mgr., Stanley Ray
Pittsburgh, Pa., WKJF-TV, ch. 53, new test target, late June '53
San Angelo, Tex., KTXL-TV, ch. 8, test target 7 July '53
San Diego, Cal., KFSD-TV, ch. 10, commercial target 1 Sep. '53
Santa Barbara, KEYT, ch. 3, new target for commercial programing, 25 July '53
Scranton, Pa., WTVU, ch. 73, new target, 1 Aug. '53
St. Paul, Minn., WMIN-TV, ch. 11 (shared-time grant), target 1 Sep. '53; pres. & gen. mgr., N. L. Bentson; to be ABC affil.
Texarkana, Tex., KCMC-TV, ch. 6, new test target, soon after 1 July '53
Waco, Tex., KANG-TV, ch. 34, new target 1 Sep. '53
Wichita, Kans., KEDD, ch. 16, new target 15 July '53; nat'l rep, Edward Petry; to be NBC, ABC affil.; est sets in mkt., 10,000-12,000 (distribs.)

oth new C.P.'s and stations going on the air listed here are those which occurred between May and 5 June or on which information could be obtained in that period. Stations considered to be on the air when commercial operation starts.
'ower of C.P.'s is that recorded in FCC applications and amendments of individual grantees.
formation on the number of sets in markets where not designated as being from NBC earch, consists of estimates from the stations or reps and must be deemed approximate.
ta from NBC Research and Planning. Set figures as of 1 April 1953. Where UHF is specified set figures are VHF. In box score, total TV homes figure is as of 1 May.
centages on homes with sets and homes in TV coverage areas are considered approximate.

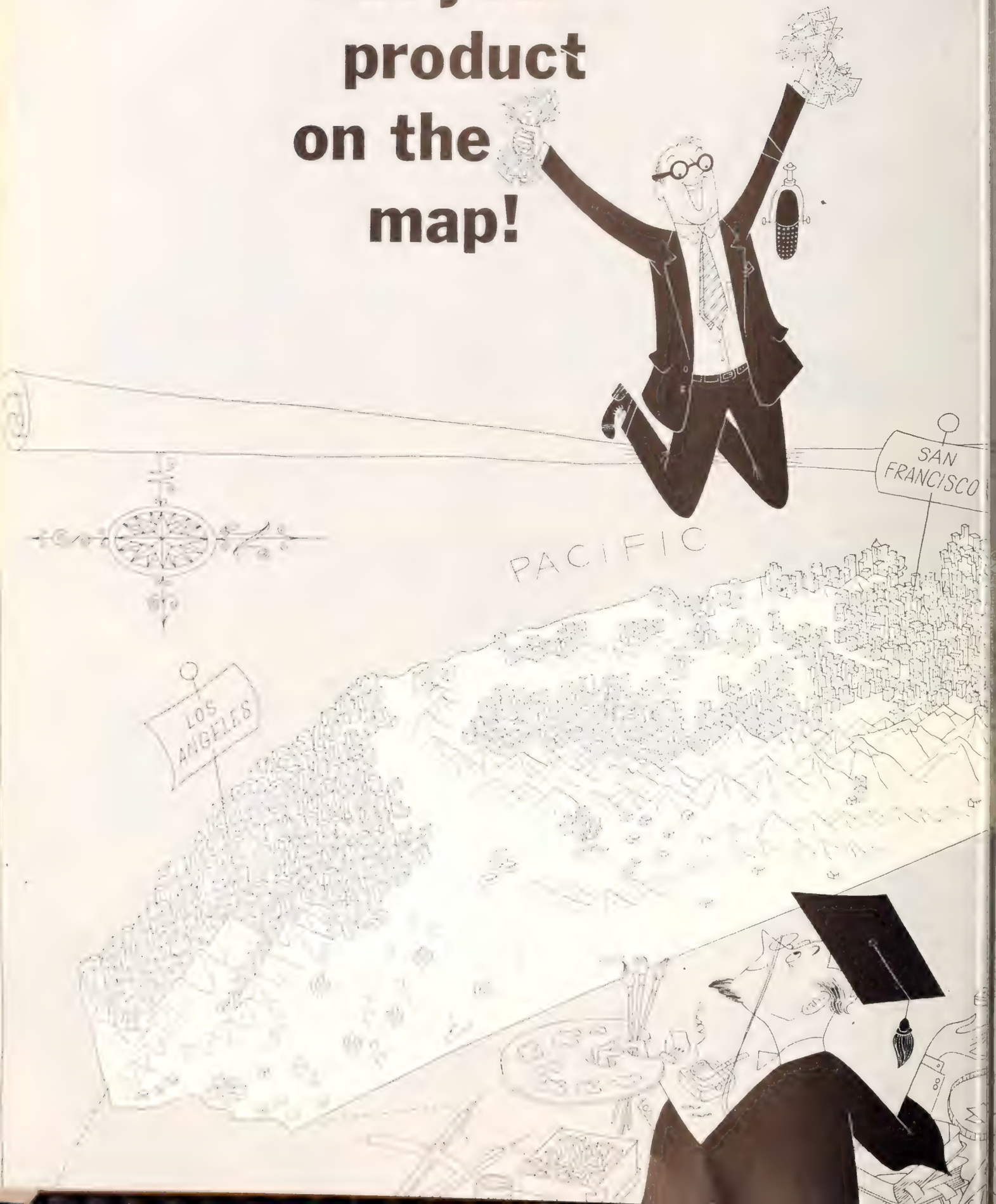
‡Shared-time grant. The Phoenix grantees will share time and transmission facilities, but will maintain separate studos.

†In most cases, the representative of a radio station which is granted a C.P. also represents the new TV operation. Since at presstime it is generally too early to confirm TV representations of most grantees, SPONSOR will henceforth list the reps of the radio stations in this column.

#These reps have already confirmed their representation of the new TV stations.

NFA: No figures available at press time on the number of sets in the market.

Put your product on the map!



Trying to get your bearings on the Pacific Coast? The Coast's terrain – mountains, valleys and deserts – has naturally defined the habitable areas. Most of the 15,831,400 population is centered in the metropolitan areas or dispersed throughout the broad valleys and coastal plains.

Spread out as the people are, only RADIO can reach all of them at one time. Fact is, only Columbia Pacific – with its combination of strategically-located high-power stations balanced with moderate-power stations in the few compact markets – can blanket the entire populated area . . . city, suburban and rural alike!

And Columbia Pacific delivers more potential West Coast customers per average quarter hour than any other regional network on the Coast!

Let us map out a campaign for you that will sell your product up and down the Coast . . . WHEREVER the people are!

THE COLUMBIA PACIFIC RADIO NETWORK

Represented by CBS Radio Spot Sales



Radio ...and now a message from our sponsor TV

by Bob Foreman

Mr. George Grommett
International Battery Corp.
Hohokus, N. J.

Dear George:

Thanks for your flattery. I appreciate your asking my advice on your dilemma and since you requested them, I'll give you a raft of opinions. As I understand it, your sales are dropping. Your competition is improving its position. I'll take your word for it that neither product nor distribution nor price nor your own sales organization is at the root of your trouble.

I spent a whole evening pouring over the thoroughly documented statement you made that your broadcast media buys represent the most thrifty, the lowest cost-per-1,000, biggest discount, shrewdest wheel-and-deal operation of anyone in the business. They certainly look that way.

I wonder if you haven't built a bear trap and then got caught in it. You've snared yourself in economies and clung to the fact that your cost-per-1,000 is unbeatable. Nothing I think may be quite so irrelevant. I say this since I took the trouble to investigate your competitors' cost-per-1,000. You've got 'em topped seven days from Sunday. Only they're outselling you.

Next I asked what have your competitors got that you haven't? For one thing they've got some prestige programing. Top drawer stuff. Higher in cost to be sure, but complete with personalities who become associated in the minds of the people with their product. Exciting personalities. Furthermore, they're heavy in television, despite the fact that radio (as you've proved time and again) is nearly always a far better buy on a cost-per-1,000 basis.

Your competitors must have come to the conclusion that numbers alone prove nothing. Neither ratings nor cost-per-1,000 give more than a vague clue to the effect certain programs, in television especially, have on a sales organization or on the stores through which a product is sold, even on the delivery boys who bicycle the stuff to the front door.

You insist on quality in your product. Yet you seem to do little to reflect this when you buy your broadcast efforts. For some reason, you attempt to do your selling in the bargain basement. Kind of out-of-place there, isn't it?

Then too, I feel you may be making another mistake (don't get me wrong, you're not alone in this thinking). You figure and figure and multiply rating by turnover and parlay the unduplicated audience of one segment into that of another, finally, by some mathematical legerdemain, coming up with some astonishing numerical justification that your broadcast advertising reaches everyone.

Now, the gents across the street, who are giving you such trouble these days, are concentrating on such non-national media as television despite all the booklets printed to the effect that 48% of the people don't even have sets and that 27% of the population isn't even in a TV area and that penetration is less than 30% in large slices of the television areas.

Maybe you're not putting enough (of the right) advertising against the right segment of the population. Maybe you need more frequency rather than such a thinly spread blanket. Maybe you should concentrate advertising on far fewer people and let the other go for the time being. Leaving whole areas of the country bare may only be unpleasant to consider as you look at one of those two-tone coverage maps. As Al Smith said when he was told he was going to do fine in a certain huge slice of the country, he drew his hand across the map before him and asked, "Does this territory represent acres or people?"

Mrs. Rudrin, Pepperidge Farm's founder, makes story of bread effective (see review, p. 64)



NETWORK TELEVISION AND RADIO FOR $10,000?

Too often in combinations of other media, the advertiser is actually wasting money. Duplicated circulation puts his message in the hands of customers who already know it.

By their very nature this can't be true of NBC Radio and Television. People don't—usually can't—look and listen to them simultaneously.

By using both NBC Radio and Television, you reach a larger unduplicated audience than with any other media combination. And you can buy both for as little as $10,000 for a basic 5-minute segment on both networks. Another NBC plan offers you 12 radio commercials and 12 television commercials on outstanding shows for less than $100,000.

Remember this: NBC Radio and Television combined reach virtually all of America.

NBC

a service of Radio Corporation of America

This is Mr. A. P. Weed



This is what he says

"*The Covington County Bank* (of Andalusia, Alabama, of which he is president) *is in its second year of sponsoring Fulton Lewis, Jr., on WCTA. During the period of our sponsorship, our deposits have practically doubled. We feel that Mr. Lewis has contributed immensely to our increased business. We also believe that in continuing our sponsorship we will continue to create new users of our service.*"

This is Fulton Lewis, Jr.



whose 5-times-a-week program is available for sale to local advertisers at local time cost plus pro-rated talent cost. Currently sponsored on 364 Mutual stations by 752 advertisers (including 60 financial institutions), the program offers a tested means of reaching customers and prospects. Check your local Mutual outlet or the Cooperative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

People are the thing. Certain types in certain towns are more responsive to advertising. Certain media provoke more immediate responses. And no matter how much numerical justice can be attributed to any other approach, if it isn't working, I'd seriously consider junking it and flying by the seat of your pants. You're a human being. So is your wife. So are the people in your agency. I'd get some practical thinking from these folks and throw the charts in the Disposall right now.

commercial reviews

TELEVISION

SPONSOR: ***Pepperidge Farm Bread***
AGENCY: ***Kenyon & Eckhardt, Inc., New York***
PRODUCER: ***Van Praag Productions***
PROGRAM: ***Announcement***

The head lady herself tells the story of this product. The woman who founded Pepperidge presents in straightforward fashion the story of the ingredients she uses — butter, milk, and so forth. And we see each ingredient as Mrs. Rudkin explains. Hence this spot combines believability with a sort of testimonial from the person-who-knows in a highly effective way. Obviously no Hollywood actress or a TV model acting from a script, Mrs. Rudkin is convincing, charming, and thoroughly interesting on camera as well as in the voice-over portions. She talks a woman's language and does it most effectively and interestingly.

SPONSOR: ***Mystik Cloth Tape***
AGENCY: ***J. Walter Thompson Co., Chicago***
PROGRAM: ***Announcement***

The spots prepared for this cloth and colored sticking tape are multiple in use and in color, both virtues being intelligently put across in the Mystik TV copy. Well lighted closeups show how the tape fixes lamp shades and record albums and other items with simple straightforward demonstration footage.

This is all topped by a zoom of the container to give necessary package identification. Sans tricks or gimmicks here is one effective way to use TV. ★ ★ ★



PACIFIC NORTHWEST BROADCASTERS ☆ **THE WALKER COMPANY**

SEATTLE, WASHINGTON	SAN FRANCISCO 5, CALIF.	HOLLYWOOD 28, CALIF.	MINNEAPOLIS 2, MINN.	NEW YORK 17, N. Y.	CHICAGO 1, ILLINOIS
Jones Building	116 New Montgomery St.	6381 Hollywood Blvd.	1687 N.W. Nat. Bank Bldg.	347 Madison Avenue	360 North Michigan
MUtual 3377	EXbrook 2-8033	Hollywood 9-5408	GEneva 9631	Murrayhill 3-5830	Andover 3-5771

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Have you tested one medium against another, and what were the test's chief results

THE PICKED PANEL ANSWERS



Mr. Tasker

An "if-fy" answer should be avoided even to an "if-fy" question, but take this example. The same sum of money was spent through medium A in one city and medium B in another city. But while the basic copy theme was the same, it had to be handled quite differently for the two media, and in city A the message failed to reach an important buying segment. The result, both sales and knowledge of brand increased more in B city. In this test, a great deal was learned about how to use each medium for this particular new product, under the particular market situation then current.

In an entirely different field, a new approach through medium A was an immediate success. For several years, customer coverage and intensity of impression increased rapidly. Then interest leveled off and began to decline. Trouble spots developed. To remedy the new situation, expenditures in medium A were curtailed and use of media B and C was materially expanded using adaptations of a copy approach which had proved very effective in medium D. The combined use of all four media proved to be more effective strategy for the changed competitive situation than major emphasis in medium A alone.

Media research should be directed at *how to use* the power of *all* media to advance the sales strategy dictated by current market requirements rather than as a test of one medium against others. The product, the competitive situation, the budget, the over-all sales strategy, and the need for changes in pace are all important factors in the selection of media for each campaign. One may offer the greatest advantage this year, another or another combination next year.

GERALD L. TASKER
V. P. & Dir. of Research
Cunningham & Walsh
New York



Mr. Bernstein

To say in general terms that one medium can do a better job than another is thoroughly misleading for each medium should be chosen for specifics, rather than on general terms.

However, an interesting comparison with its resulting effects did turn up during our testing period for Mr. Potato Head, a toy manufactured by our client, Hassenfeld Bros., Inc. In several major markets, we used 1,800-line newspaper advertisements to introduce Mr. Potato Head. The results were spontaneous, and sales records more than justified the expenditure. However, within a couple of weeks after these advertisements ran, sales dropped to what the company considered a normal level for this toy.

On the West Coast, Los Angeles and San Francisco, television was used. In these markets, sales were very slow in coming at first. But as the weeks passed, the sales tempo increased, and the increased sales were sustained long, long after the test campaign (13 weeks) ended. In judging the over-all results, the television markets produced far greater sales than did the newspaper markets. In all instances, advertising expenditures were allocated on the same dollar basis.

Further in our study, we tested New York City, using television, while in Montreal we used newspapers (both English and French); the results were the same.

JOSEPH M. BERNSTEIN
President
Bo Bernstein & Co., Inc.
Providence, R. I.



Mr. Smith

Like many agencies who prepare and place a considerable amount of mail order advertising we have had plenty of opportunity to compare one medium with another. We have had more experience with such comparisons in the mail order book field than in any other—and when we say "book field" we mean both the promotion of individual books and of book "clubs." Naturally, we are not at liberty to document our comments with actual result figures, but our comments are based on carefully analyzed counts of coupons and of dollars.

In the promotion of individual books during the past five years, we have found that radio (we've had very little experience with television) has been generally more productive than newspapers or magazines. In other words,

equivalent dollar expenditures in radio, both spot and network, produces orders at lower net cost on individual books than the print media.

It is true that the rate of bad debts and of C.O.D. returns in radio is very high, but it is also high with orders that come in via publication advertising. The great measure of difference seems to lie in the fact that good radio salesmen (and saleswomen) can do a more intensive selling job at lower cost-per-1,000 than can be done in publication advertising today. This is extremely important since the generation of mail order business on single books demands the most intensive kind of selling. Generally speaking, the picture is reversed insofar as getting members for book clubs is concerned.

We have conducted many tests of newspapers and magazines vs. radio in the solicitation of book club memberships. For us the general pattern has been that radio produces orders at slightly lower cost. At the same time, the orders are of poorer quality. . . .

The radio pattern is further complicated by the extreme difficulty of buying desirable spot time for the relatively short-term campaigns which characterize mail order book club selling. Radio in general has been much more mercurial in its performance for us as compared with newspapers. When it is good, it is very, very good; when it is bad, it is terrible.

Our experience with tests of magazines vs. radio parallels the history of the newspaper-radio tests. Ordinarily, the campaigns which we have run in these magazine-radio tests have first been tried in newspaper advertising.

We have also had a number of opportunities to test the sale of magazine subscriptions in the same three media. Here our experience has been consistently unfavorable to radio. We have been successful in selling magazine subscriptions on an acceptable cost ratio in Sunday book review supplements and in large space both in the main news sections of Sunday newspapers and dailies. The same publications and the same offers have been failures over the air. . . .

These comments cover a very specialized kind of advertising. We do not consider them necessarily representative outside of the areas discussed.

NED C. SMITH
New York
President
Smith, Hagel & Snyder

WHEN SELLING TO WOMEN . . .
THERE'S NO PLACE LIKE HOME!



• Yes . . . WDSU-TV certainly agrees there *is* no place like home when selling to New Orleans women! That's why we've built this unique Monday thru Friday noontime show that covers the house from attic to cellar. Local stars utilize their talents in the fields of Fashion, Cooking, Beauty, Decorating, Music and Family Problems. If selling to women is *your* problem . . . we have the solution if you'll come on over to "Our House"!

• Write, Wire, or Phone Your JOHN BLAIR Man!

WDSU-TV
CHANNEL 6
NEW ORLEANS

EVEN IN PLYMOUTH
IT'S
W·H·E·N



Every night in the year people in Plymouth watch WHEN and then shop the Syracuse Market.



Plymouth, N. Y., suburb of Syracuse, is only one community in the rich 26 county market that watches WHEN. In fact, WHEN offers *exclusive* coverage of the important Central New York Market. Rich agriculture and high industrial diversity give this market (more than 2¼ million people) a high stable buying income . . . people that are able to buy your product if they know about it. GET *COMPLETE* COVERAGE OF THIS IMPORTANT MARKET BY USING WHEN.

SEE YOUR NEAREST
KATZ AGENCY

Everybody WATCHES

W·H·E·N
TELEVISION
SYRACUSE

CBS
ABC
DUMONT

A
MEREDITH
STATION



agency profile

Lester Kamin

President
Kamin Advertising Co., Houston

In Houston they call Lester Kamin a human dynamo and with reason. In seven brief years, Kamin (now just 33) has built his Kamin Advertising Agency from a one-man operation into a concern with a staff of 30 people and with branch offices in Galveston, Austin, and New York City. Today Kamin's agency has billings of well over $1 million annually.

Approximately one-third of Kamin's billings comes from television. Mr. Kamin believed in the power of the new medium right from the start and pioneered TV advertising in Houston working with KPRC-TV when there were only 3,000 sets in the area.

In keeping with his agency's hefty growth Kamin early this year added a 2,000-square-foot television studio (the only one of its kind operated by an advertising agency in the Southwest). This studio is used for filming commercials and screening new TV shows. The addition of this studio has meant Kamin can produce commercials more quickly and efficiently.

The agency is especially proud of a half-hour evening television show called *Fashions in Motion*, a complete "live" show produced weekly by the agency for Battelstein's, a Houston fashion store.

To serve regional clients better Kamin set up a number of branch offices last year. The first, in Austin, serves Austin, San Antonio and the West Texas region. Then followed an office in Galveston to serve the Gulf region, and one in New York to be the liaison for national accounts which use Southwestern representation.

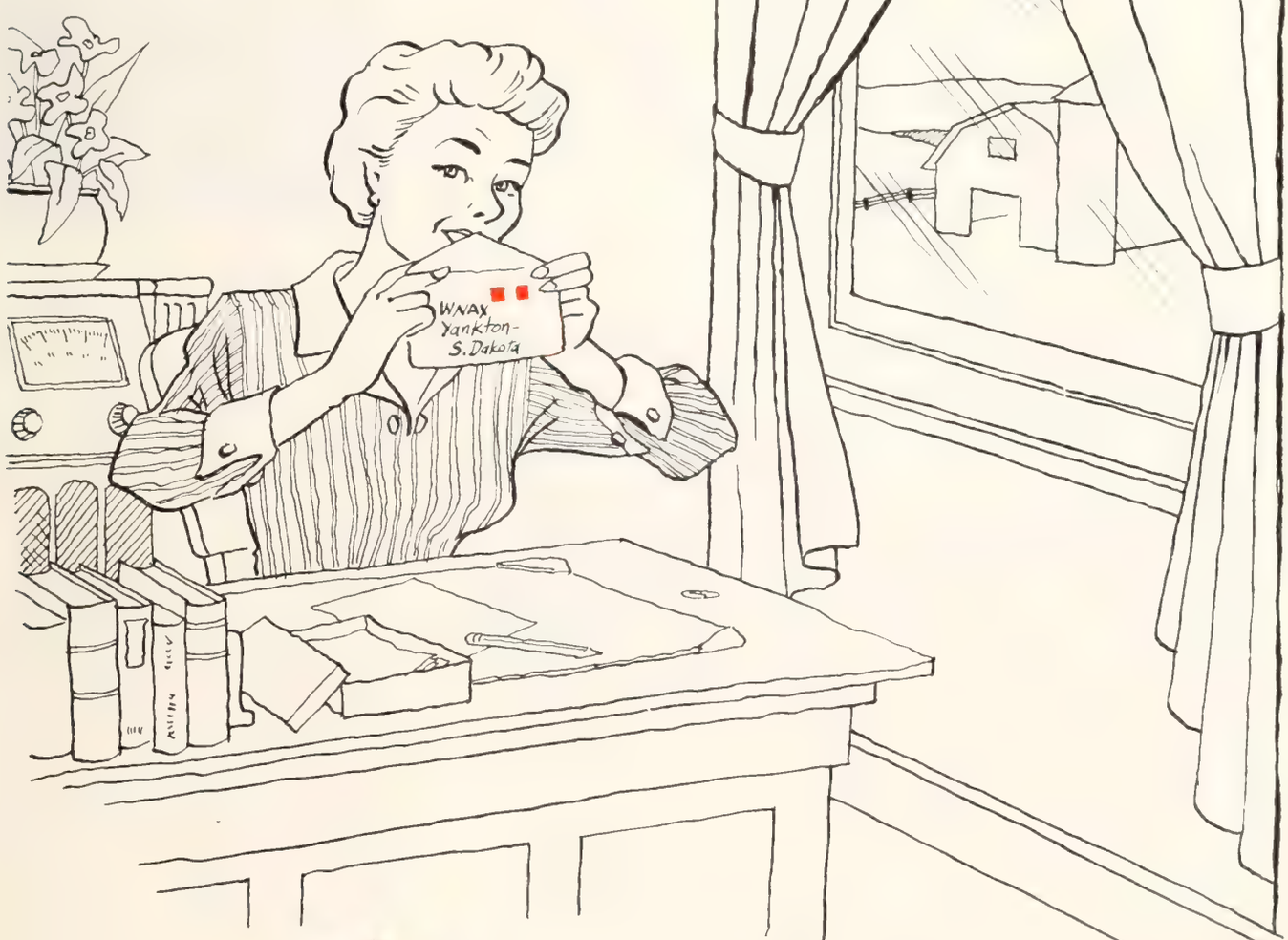
Kamin is a native of Houston and a graduate of the Baylor School of Law. However, he began his career as a radio announcer and served in public relations in the Army. It was during that time that he decided to start an agency of his own. Upon his discharge in 1946 he started lining up accounts.

Among the more than 75 accounts now served by Kamin are: Kabro of Houston (dress manufacturers), Glamour Products Co. of Los Angeles, Sanitary Farms Dairies of Texas, Reeder's Wholesale Distributors (Crosley appliances), Golden Age Beverage Co., Chrysler Dealers of Harris County, Lucky Seven Stores (one of the largest super market chains in the Southwest), and Finger Furniture Co.

With the Southwest experiencing the greatest boom in its history, Kamin seems to have hitched his wagon to a shooting star. ★ ★ ★

A Lick and a Promise—to Pay

In the first 21 weeks of this year, 189,986 pieces of mail from Big Aggie Land were received by WNAX-570. Of this total, 75% was correspondence purchasing or asking about an advertised product. Ninety-nine per cent of the mail came from our 4½-billion-dollar countrypolitan market: Minnesota, the Dakotas, Nebraska and Iowa. The remaining 1% included a letter from a lady in Chicago who wanted "complete data about scientific soil." We asked for more information; turned out she had a window box garden. We sent her a cu. ft. of Big Aggie land.





WNAX-570
Yankton-Sioux City
A Cowles Station
Represented by The Katz Agency
CBS Radio

round-up

WIOU survey shows how grocery products rank in Kokomo

Grocery advertisers who want to know exactly how their products stand in Kokomo, Ind., can now do so, thanks to the efforts of WIOU.

That station, with the aid of research firm Frank Gregory & Associates, recently conducted a personal interview survey in every grocery outlet in the community; managers were asked to rate best sellers in each of 10 product categories: breakfast foods, coffee, cookies, detergents, flour, luncheon meats, margarine, ready mixes, soaps and tea.

A few examples of the results: under "detergents," Tide was first with a rating of 690; Cheer, 406; Surf, 292; Fab, 240; Dreft, 230; Oxydol, 144; Vel, 90; Breeze, 74; Joy, 6; Trend, 2. Under "tea": Tender Leaf, 616; Lipton, 588; Salada, 132; Boscul, 64; Maxwell House, 56; Little Elf, 16; Royal Guest, 12; Kroger Brand, 12; Ko We Ba, 8; Nectar, 4.

Conducted between 1 and 21 March, the survey covers 75 grocery outlets. The ratings are based on "comparative" sales. The grocery manager was asked to list his five best-selling brands in each category; if a product was first in sales, it rated a 10; second, 8; third, 6; fourth, 4; fifth, 2; and sixth or under, 0. The totals were then computed to obtain brand popularity ratings.

For more information on this study, write John Carl Jeffrey, v.p. and general manager, WIOU, Kokomo, Indiana. ★ ★ ★

FM radio proves lusty child in both North and South

More proof that FM radio is alive and kicking—both North and South comes from WABB-FM, Mobile, Ala., and WABF, New York.

When storm damage to its transmitter put WABB-FM off the air some weeks ago, delay in arrival of replacement parts held up repairs and resumption of broadcasting. A growing volume of calls, postcards, and letters, from a three-state area "made life miserable" for radio repairmen, switchboard operators and secretaries who had to explain the situation, the station reports.

In an effort to relieve the pressure on these people, WABB ran a large ad in the Sunday *Mobile Press Register*, thanking the public for its great interest, asking it to bear with the delay, and addressing specific explanations to "listeners," to "radio repairmen," and to "advertisers."

And in New York, Ira Hirschmann, president of FM station WABF, reports: "All of the commercial time on WABF was completely sold out for the month of May." The sellout consisted of 15-minute, half-hour, and hour programs, as well as announcements.

"The SRO sign may not be news for an AM operation," said Hirschmann, "but for FM, and especially a station dedicated to programs on a higher audience level, a sellout should serve as a final refutation to those who have again and again attempted to be the pallbearers of FM." ★ ★ ★

Frisco TV reception has blind spots, KNBC says

Radio station KNBC, San Francisco, is taking a real blast at TV in its area.

According to an engineering study conducted for that station (results of which were sent to SPONSOR by KNBC's ad manager, Dean Moxley), San Francisco and its hilly, rugged terrain presents an "unsurmountable" TV reception problem in many sections of the city and county.

To help further its own cause with advertisers and to emphasize its "98%" coverage of San Francisco, KNBC retained a leading electronic systems consultant in northern California, R. A. Isberg, to prepare "an unbiased engineering study of the poor and impossible TV reception areas, by channels, in the city and county of San Francisco." Working from "current, proven engineering data," Isberg produced a map showing these "poor and impossible" areas for reception of signals from San Francisco's three VHF stations. The map, says the station, shows that TV in San Francisco "is not satisfactorily available to over 25% of the consumers to whom advertising messages are directed."

KNBC hints at "similar conditions" in other counties in the Bay Area, but, it points out, "there is insufficient engineering data on which to base a conclusive study such as is now available for San Francisco." ★ ★ ★

Community theatres furnish talent for local TV dramas

To gain greater community identification as a group, Food Fair Super Markets in Washington are sponsoring a 13-week dramatic series on WMAL-TV. The package, premiered recently, is titled *Food Fair Theatre Showcase*, and utilizes community theatre groups in the Washington area. It marks one of the few times a local station has built a dramatic show.

Each of the 13 programs will salute a different group. Each dramatic organization is alloted a fixed production budget from the sponsor to stage a one-act play. The best play will be selected by mail ballot. Voting blanks are available at Food Fair Super Markets. Commercials on the dramatic shows will be institutional, stressing the community angle.

All productions will originate in the studios of WMAL-TV, and the station's Bill Flaherty is in charge of TV staging. Phil Mellilo is TV director for the series, and Ruth G. Graze, a.e at the Epstein Agency, is agency coordinator. ★ ★ ★

Briefly . . .

Fleet-Wing Corp. of Cleveland, gasoline dealers, realized a rousing 8.9% increase in business during the month of March largely because of a special license plate promotion on Bill Mayer's *Mayor of the Morning* program on WGAR. Total Fleet-Wing gallonage was increased by nearly 70,000 gallons

during the first month of the identification plate promotion and is still going strong. Offer of an attractive red, white, and blue initialed plate for purchase of eight gallons of Fleet-Wing gasoline and 35¢ was taken up by more than 30,000 motorists after the announcements on the record show.

* * *

When KLAN, Seattle-Renton independent, adopted a kilted Scotsman as its symbol, it touched off a week-long series of promotions to mark the event. Included among the festivities was the selection of a Miss KLAN of 1953



Bag-Pipe Society honors kilted KLAN owners

(third from right in picture above). KLAN owners Harold Riddals (third from left) and William Simpson (fourth from left) don traditional Scottish gear to receive an honorary membership certificate in Seattle's famous Scotch Bag-Pipe Society.

* * *

Mrs. Frances Lafferty, wife of Perry Lafferty, director of the NBC TV program *Eye Witness*, has formed a nondues club called Television Wives Anonymous. Says she, "I'm sure that a lot of wives whose husbands are engaged in television feel as I do and wonder if the profession couldn't figuratively be named 'the other woman' —it has so alarmingly supplanted us in the affections of our men."

* * *

A special high-density, plastic-surfaced plywood, new on the market, can reduce the cost of building sets for TV shows, according to the manufacturer. Called GPX and developed by the Georgia-Pacific Plywood Company, the wood has a smooth, hard, semi-glossy finish, is highly resistant both to scratching and to wear. Since its plastic surface can be painted faster than canvas or other woods, it reduces the labor cost of painting. Also, it requires no priming coat before papering.

THE KOA STORY...

Nielsen Reports Guarantee 57% of all radio homes in 303 counties in 12 states listen regularly to KOA every week.



Plus BONUS COVERAGE...

CAR RADIO BONUS

KOA is the best Outdoor Advertising Medium in all the West with appeal that's ***alive*** wherever you drive... in more locations than you could afford to buy!

GEOGRAPHICAL BONUS

Nielsen only counts Coverage ***of 10% and up.*** Mail response proves KOA is a favorite with as many as 9% of the radio families in hundreds of additional counties in over 34 states.

SUMMER BONUS

More than 12 5 million tourists vacation an average of 8 8 days in the Mountain States and spend more than $600 million.

If you believe more people should be buying what you're selling... KOA IS YOUR ANSWER.

Write for your copies of the "BONUS COVERAGE" and "VACATION" issues of KOA's *The Western Markets.*

NBC KOA DENVER

Covers The West... *Best!*

National Sales Representative: Edward Petry and Company

Offices in New York, Chicago, Detroit, San Francisco, Los Angeles, St. Louis, and Dallas

850 KC 50,000 Watts

KUDL 1380

a lot of Coverage a low rate

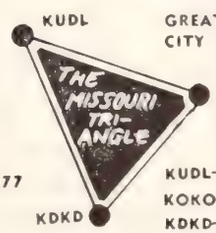


1000 WATTS 250-Watt Rate

IN THE GREATER

KANSAS CITY MARKET

Top Programming and All the Coverage You Need at a Sensible Price



KUDL—Kansas City
KOKO—Warrensburg
KDKD—Clinton

- STUDIOS 1012 BALTIMORE BLDG.—PHONE BA-0077
- SEE FORJOE

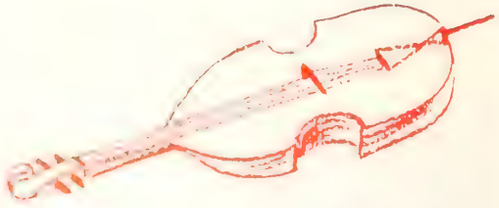
TOOLS OF



For the Carpenter



For the Ballplayer



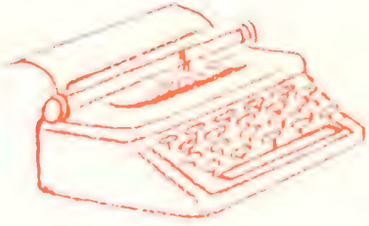
For the Violinist



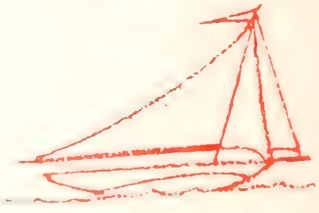
For the Photographer



For the Laborer



For the Journalist



For the Sailor

FOR THE TIMEBUYER

SPONSOR 510 MADISON AVENUE, NEW YORK 22

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☐ half-page	$220	(one-time rate)	
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Firm

City State

Name

Advertising deadline 29 June

Extra *press run!*

Extra *merchandising!*

Extra *readership!*

Extra *practical use!*

Extra *long life!*

THE TRADE

We're not stretching it. The Fall Facts Issue (this is our seventh) is invaluable to timebuyers, account executives, ad managers, radio and TV directors, station executives. Nowhere else can they get best-buying tips, costs, trends, directories. Nowhere else can they get 1953 Radio Basics and TV Basics. Nowhere else can they learn why this fall and winter are different—and how to cash in on the difference. They get this (and much more) while they're burning midnight oil making fall and winter decisions. The 1953 Fall Facts is all meat. It's 100% geared to buyer use. Anything that doesn't fit the use requirement is out. That's why your advertising message should be in.



TV results

KITCHEN MIXER

SPONSOR: Baranov's Jeweler AGENCY: Champ-Wilson

CAPSULE CASE HISTORY: *Baranov's sells, among other items, the Knapp-Monarch Liquidizer, a kitchen mixer which retails at $39.95. The manufacturer made available a five-minute demonstration package, half film, half live, on the mixer. Baranov's, which had previously concentrated its advertising in newspaper space, ran the demonstration in a late-evening spot on a Tuesday night. By the next day, the store had sold 53 mixers; a total of 80 were ultimately sold from the single pitch. Eighty dollars' worth of TV time resulted in net sales of $3,436.*

WFTV, [illegible] PROGRAM: Demonstration

SPRAY DYE

SPONSOR: Fab-Spray of Florida AGENCY: Direct

CAPSULE CASE HISTORY: *Fab-Spray wanted to introduce their product, a spray dye for the renewing and recoloring of fabrics, to the Florida market. They selected participations in six daytime WTVJ programs to do the job, one announcement per day on each show, Monday through Saturday. James Sumpter, Fab-Spray sales manager, reports that on the first day of TV use, "The outlet stores where Fab-Spray was being sold were swamped with sales and inquiries throughout the day; the same results continued the whole week." Cost: $175 weekly.*

WTVJ, Miami PROGRAM: Daytime participations

SHOESHINE STAND

SPONSOR: L. P. Deponte AGENCY: Direct

CAPSULE CASE HISTORY: *"Pop" Deponte operates a shoeshine stand on North Washington St., Spokane. To polish up business a bit, he bought a live announcement on KXLY-TV in which he himself appeared, shining a pair of men's shoes. His business took an immediate upswing, he reports. After a second announcement people from Cheney, Wash., and other out-of-town places sought him out, says Deponte, and a third pitch resulted in almost more business than he and his son could handle. His daily gross jumped from an average of $6 to $12 to more than $30, he states. Cost: $50 per announcement.*

KXLY-TV, Spokane, Wash. PROGRAM: [illegible]

CANDY

SPONSOR: Kerr's Butterscotch AGENCY: Davidson-Maddux

CAPSULE CASE HISTORY: *For its first use of TV, this 58-year old candy company elected to buy one-minute participations on WOR-TV's* The Merry Mailman (*Monday through Friday, 6:00-6:30 p.m.), four nights a week. It ran a special premium offer on 12 programs: a raccoon tail (to tie on bicycles) was offered to children sending in 15¢ and a Kerr's box top. This offer pulled 5,000 requests. After two months on the show, Kerr's sales in the New York area had risen 23.9% above the previous year's level. Average weekly cost: $425.*

WOR-TV, New York PROGRAM: Merry Mailman

ROLLER PAINTER

SPONSOR: Warren 200 Home Painter AGENCY: Ruthrauff & Ryan, L. A

CAPSULE CASE HISTORY: *Late-night TV paid off 10 to one for this sponsor. To push its client's "Warren 200", a pressure-fed roller painter selling for $24.95, R&R took participations on* Jackson's Theatre, *late movie show on KTTV. After three announcements, the agency reported that between 130 and 140 home painters had been sold as a direct result. This meant a sales gross of $3,493 from an investment of $300.*

KTTV, Los Angeles PROGRAM: Jackson's Theatre

USED CARS

SPONSOR: Carlin Motor Co. AGENCY: Direct

CAPSULE CASE HISTORY: *This Sioux City Lincoln-Mercury dealer cosponsors* Ringside with the Rasslers *on KTTV, Fridays at 10:30 p.m. On their very first program, Carlin offered two specific used car buys. One was a "TV Special" for one day only. At 10:00 a.m. the next morning (Saturday), an out-of-town customer came in and snapped it up. The second offering was a used Lincoln. It had a buyer by 11:00 a.m. Saturday. That day, four auto sales were directly traceable to the single TV presentation. Program cost: $116.25.*

KVTV, Sioux City, Iowa PROGRAM: Ringside with the Rasslers

DAIRY PRODUCT

SPONSOR: Meadowgold Dairies AGENCY: Direct

CAPSULE CASE HISTORY: *Meadowgold set up an eight-week campaign for four of its products, using WDTV's* Kay's Kitchen *program on Wednesdays (the show is across the board, 1:30-2:00 p.m.). One of the products promoted was a special aluminum tumbler filled with cottage cheese. In the course of the campaign, the sponsor sold 300,000 of the cheese-filled tumblers—and this item was only one of the four pitched on the program. According to Meadowgold officials, the results of the promotion "exceeded our fondest expectations." Each weekly announcement cost the sponsor $143.*

WDTV, Pittsburgh PROGRAM: Kay's Kitchen



WDEL-TV

Channel 12
Wilmington, Delaware

Year after year . . . leading brand names appear on this screen

The reason: WDEL-TV sells profitably. That's why so many national and local advertisers use it consistently. They have found that the WDEL-TV market is responsive—$1,533,373,000 effective yearly net buying income. Vital, diversified local programming and top NBC network shows attract listeners and hold them in WDEL-TV's large, rich area—Delaware, parts of New Jersey, Maryland and Pennsylvania. Follow the example of leading advertisers, *buy WDEL-TV.*

WDEL | AM TV FM
A Steinman Station

Represented by **MEEKER**

New York Chicago Los Angeles San Francisco

NBC TV-AFFILIATE

BAYUK ON TV

(Continued from page 34)

ploying humidors and rotating their stocks. With self-service coming more and more to the fore retailers don't want to bother with products which have to be "babied."

A partial answer was found in the development of a five-cigar "Fresh-Pack," which had an additional cellophane wrapper to maintain freshness and made a self-contained unit for display purposes. Later a 10-Pack containing two Fresh-Packs was introduced. But the biggest comment in the industry has been caused by the introduction of the new 20-Pack.

Says Harry P. Wurman, president of Bayuk, "With today's super markets stocking as many as 30,000 different items it is too much to expect the retailer to nurture your product when all he has to do with other lines is toss them on the shelf. So we set out to develop a package that was not only foolproof insofar as freshness was concerned but which had eye-appeal to women shoppers and sold for under the cost of a cigarette carton."

The 20-pack is the answer. Four Fresh-Packs have been wrapped together to form a package which is exactly the size of a carton of king-size cigarettes. Usually priced at $1.88 the item sells for less than a carton of cigarettes. It was tested in 33 self-service stores in eight states last summer; more than 40% of the units were purchased by women. The package should have additional appeal to retailers because the gross markup on cigars is greater than on cigarettes. And although the cigar industry has no hope of overhauling the cigarette makers (436.5 billion cigarettes sold last year vs. 6.1 billion cigars), there is certainly room for vast improvement in sales.

Bayuk's entry into the sports field got excellent dealer reaction. John P. McDonald, general sales manager of Bayuk, told SPONSOR: "Our announcement on the *Saturday Night Fights* TV series to our distributors and dealers back in January was received with a great deal of enthusiasm, and from all indications this reaction on the part of dealers has intensified since that time as a result of the growing public awareness of the caliber of the program and the products it promotes. After all, the payoff is at the cigar counter, and that is where the fight series is proving its effectiveness to the dealer."

Clearing time on Saturday nights has been quite a headache, particularly in one-station markets. To fill in some of these holes Bayuk sponsors local sports programs (once a week if a 15-minute show is available, otherwise a twice-weekly five-minute program); it plans to drop local shows when it can clear the market with its network show. For its Webster line Bayuk cosponsors *Eastern Parkway Fights* on Mondays, 10:00-10:45 p.m., on WABD, New York.

But time clearances weren't the only headaches encountered by Bayuk. Early in the game last-minute substitutions had to be found for featured boxers who canceled out due to "illness" at near deadline time. Unable to point a suspicious finger at anyone in particular, Wurman, Ellington, and promoter Arcel conferred, came up with the idea of insuring the next scheduled fight for $100,000 with Lloyds of London via a New York insurance broker. And although only a single fight was insured, no further maladies turned up in fistic circles

Bayuk's president, Harry P. Wurman, told SPONSOR: "Our *Saturday Night Fights* have lived up to all that we expected of them and then some.

WSAZ-TV

HUNTINGTON • CHARLESTON

channel 3 reasons why WSAZ-TV

1. *You can SELL this rich . . . growing . . . prosperous market with only ONE TV Station . . . . The Only TV Station in the area . . . .*

2. *Exclusively covered . . . in 103 Counties of West Virginia, Ohio, Kentucky and Virginia . . . The Retail Sales: $1,828,557,000; Effective Buying Power: $2,873,113,000 . . . .*

3. *Your products will receive a fine reception with the excellent promotion and sales-wise departments of WSAZ-TV at your service . . . INVEST your advertising budget where your return will be assured.*

WSAZ-TV

100,000 watts

HUNTINGTON, WEST VIRGINIA

represented by THE KATZ AGENCY.



TELEVISION'S FIRST GUEST STAR

It was 1927. Fifty people faced a blank screen in New York, waiting for the Bell System's public demonstration of the first intercity television transmission. Then they saw Secretary of Commerce Herbert Hoover smile from Washington, and the first signs of life stirred in a new industry.

The next twenty years were filled with research, further experiments and tests. Out of them came improved transmission techniques, using coaxial cable and radio relay.

By 1947, network television was ready.

Even now, with some 34,000 channel miles crisscrossing the country, millions of dollars are going into building more and better facilities for tomorrow's needs.

Yet the cost of the service, furnished by the Long Lines Department of the American Telephone and Telegraph Company, is low. Bell System charges for the use of intercity television facilities average about ten cents a mile for a half-hour program time.



Walter Gifford, then president of the American Telephone and Telegraph Company, talks with Herbert Hoover in the first demonstration of intercity television transmission, between New York and Washington, D. C., April 17, 1927.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW

STANDARD
Believes in
ADVERTISING
and
Advertisers
Believe in
STANDARD



The Register Contains
- The Advertiser, Address Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

WHEN time counts — and you want to know the brand name of a product — what company makes it — the names of the officers (especially the Advertising Manager, the Advertising Agency) — where they advertise and how much they spend — you'll realize why the STANDARD ADVERTISING REGISTER belongs on *your* desk.

Better get the facts. Just drop us a line on your company letterhead and we'll do the rest.

THE AGENCY LIST

Standard source of information about 3,000 U.S. and Canadian advertising agencies with data on their recognition, personnel, and over 30,000 clients. Issued three times a year — the AGENCY LIST is part of STANDARD'S complete service or may be purchased separately.



Free Write for colored illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services. It's yours for the asking.



NATIONAL REGISTER PUBLISHING CO., INC.
130 West 42nd Street, New York 36, N. Y. — 333 N. Michigan Avenue, Chicago 1, Illinois

Not only has it benefited the company in the matter of increased sales of Phillies and Websters, but we have good reason to believe that the series has made an important contribution to the boxing industry, as well. By blacking out the cities in which the fights originate, with the exception of the three largest, we avoid the promoters competing locally with the national telecast; and by contributing to the net receipts, we have made it possible for good fighters to fight more frequently than in the past and make more money for themselves as well as the promoters while doing it. Meanwhile the fans have been getting more and better fights."

Wurman reported to stockholders that sales for the first quarter of 1953 were up 10% over last year's figures and that "Bayuk is definitely on the upgrade."

This brand of optimism seems to be pervading the cigar industry after years of gloom. From a peak of eight billion cigars in 1920, sales slumped to four billion in 1933. World War II caused more ups and downs, then sales started to skid again in 1949.

Two groups have undertaken the problem of making the business slump-proof: Cigar Manufacturers Association of America and Cigar Institute of America. While the former group busies itself with intra-industry problems (such as compiling statistics and working toward tax relief), CIA uses its $300,000 annual budget to promote consumer acceptance of the product. The great bulk of this budget is used for large-space ads in the sports sections of newspapers. The ads lean heavily on testimonials by athletes to put across the slogan, "After a meal only a cigar will do."

Without knocking any other form of tobacco, CIA ads stress this one angle heavily. Baseballer Tommy Henrich is quoted as saying: "A lot of the time I smoke whatever's at hand—but after a meal only a cigar will do."

Reasoning behind this campaign stems from the findings of a survey conducted by CIA's agency, Benton & Bowles, two years ago. It was determined that of the 20,000,000 men who smoke cigars, only about 5,000,000 smoked more than one a day. So, according to George Hafford, assistant to the director of CIA, "We decided to concentrate on those 15,000,000 occasional smokers. If we can get them to smoke one cigar a day each, the cigar factories will be working 24 hours a day."

Other aspects of the Institute's work are explained by Director Eugene L. Raymond: "Public relations and publicity activities channeled the increased acceptance of cigars to the point where other industries, like railroads, shirt companies, and liquor organizations began using cigars in their advertising as an illustration of luxury and relaxation, and, with the help of Cigar Institute, merchandised their advertising with promotions at the retail level."

Other PR activities include persuading Hollywood to take the cigars out of the hands of movie gangsters and put them into the well-manicured hands of up-and-coming business executives.

Design of humidors, chasseurs, and hostess trays has been undertaken to win feminine acceptance of cigars in the home. A CIA study showing that women don't object so much to cigars, *per se*, as to bad smoking manners inspired Amy Vanderbilt to write an article on cigar-smoking etiquette which was printed and will appear in her new book.

In recent years much consolidation has gone on within the cigar industry. This has been brought about by nar-



El Pasoans, like most Southwesterners, stay indoors in the summer to enjoy the cool comfort of their air-conditioned homes and to watch TV... in the day-time and at night-time, too. Because El Pasoans do stay home in the summer, they look to TV for entertainment. This gives the TV advertiser a greater opportunity to sell his product here.

CBS • DUMONT • ABC

KROD-TV
CHANNEL 4 • EL PASO, TEXAS

RODERICK BROADCASTING CORP.

DORRANCE D. RODERICK
Chairman of Board

VAL LAWRENCE
Pres. and Gen. Mgr.

DICK WATTS
TV Sales Manager

Call your nearest
O. L. TAYLOR COMPANY office for full details.


It's Hatching!
Some new sweating and straining going on in Memphis, where "Ol' Man River" is rolling bumper cargoes in and out of the capital city of the Mid-South Empire.
Engineers . . . civil . . . mechanical . . . and radio;
Contractors . . . sub-contractors . . . sub-sub-contractors . . . lawyers . . . and many wheels, big and little, hold the beginning of our TV life in their collective hands.
Sympathetic souls say our progress is remarkable—but it seems all-fired slow to us!
However, it is more than a hope that along about first frost this fall, a new and important sales tool will be ready for use. That might be wise to remember in firming up your after Labor Day advertising plans for this 2½ billion dollar market.
COMING SOON
WHBQ-TV
STUDIOS, HOTEL CHISCA
MEMPHIS, TENN.
Represented by
John Blair Co.
F. PRICE

rowing price margins. With retail cigar prices virtually at a standstill during the 1941-'51 period, taxes were up 230%, raw materials increased 121%, and labor costs rose 129%. Except for raising prices, the only solution lay in increased volume, greater manufacturing efficiency and economy, and lower unit selling costs.

Bayuk's concern with this problem caused the firm to look around for a new advertising agency in 1951. An advertising committee, headed by V.P. in Charge of Sales and Advertising John A. Quigley (since resigned because of ill health) invited 22 agencies to solicit the account. This group was narrowed down to eight for the final eliminations.

It is interesting to note that Quigley's group rejected one agency after commenting, "A very slick pitch—but what happens when the slick sales crew goes off the job and the workers take over?" Ellington's presentation consisted simply of: (1) a list of accounts; (2) roster of personnel with their biographies; (3) an indication of which presonnel would work on the account. Ellington got the account, according to Quigley, because "he seemed most sincerely interested in our product and we were convinced that the top man in the agency would supervise our account."

In getting the Bayuk account, Jesse Ellington renewed an old acquaintance. He and Neal D. Ivey had joined in 1938 to found their own agency with Bayuk as the first account. As the agency grew, Ellington moved to New York to handle Celanese and Anaconda. He and Ivey split in 1944 with Ellington keeping the New York accounts and Ivey retaining the Philadelphia clients.

During the Ivey period as much as three-quarters of the Bayuk budget was used for radio. From June 1938 to September 1942 and from September 1945 to September 1949 Bayuk sponsored *Inside of Sports*, a 15-minute program, over the Mutual network. Then the budget was shifted to give newspapers the lion's share. Ellington changed all that when he got the account late in 1951.

Competitors have shown a keen interest in Bayuk's TV work, and many of them are engaged in radio-TV tests. Well out of the test stage is the campaign used by General Cigar Co. to promote the sale of White Owl cigars. Through Young & Rubicam, General spends $1 million-plus for air coverage of sports events. N. Y. Yankees get TV coverage in their home city (plus a few out-of-town games) as well as a 26-station radio network. A handful of radio stations carry the Chicago White Sox games for White Owls. And a 15-minute *Sports Spot* is aired over the CBS network following the *Pabst Blue Ribbon Bouts* every Wednesday evening. A spokesman for this account told SPONSOR: "We're not interested in spreading our coverage too widely. The profit margin being what it is, we think it makes more sense to increase sales in the biggest markets than to reach out too far for a few sales. Don't forget, the cigar industry still follows the practice of pre-paying all its freight charges."

White Owl sales are credited with the major share of General's increase from $30.9 million in 1951 to $34.8 million in 1952. Probably as a result of its handling of White Owls, Y&R was given the Robert Burns account by General.

American Tobacco Co.'s Roi-Tan, which it claims is the largest selling 10¢ cigar in the country, is promoted

DON'T BE FOOLED



ABOUT ROCHESTER

IN ROCHESTER Pulse surveys and rates the 422 weekly quarter-hour periods that WHEC is on the air. Here's the latest score:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS	267	103	12	7	0	0
TIES	32	30	1	3	0	0

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!

WHEC carries SIX of the "top ten" evening shows!

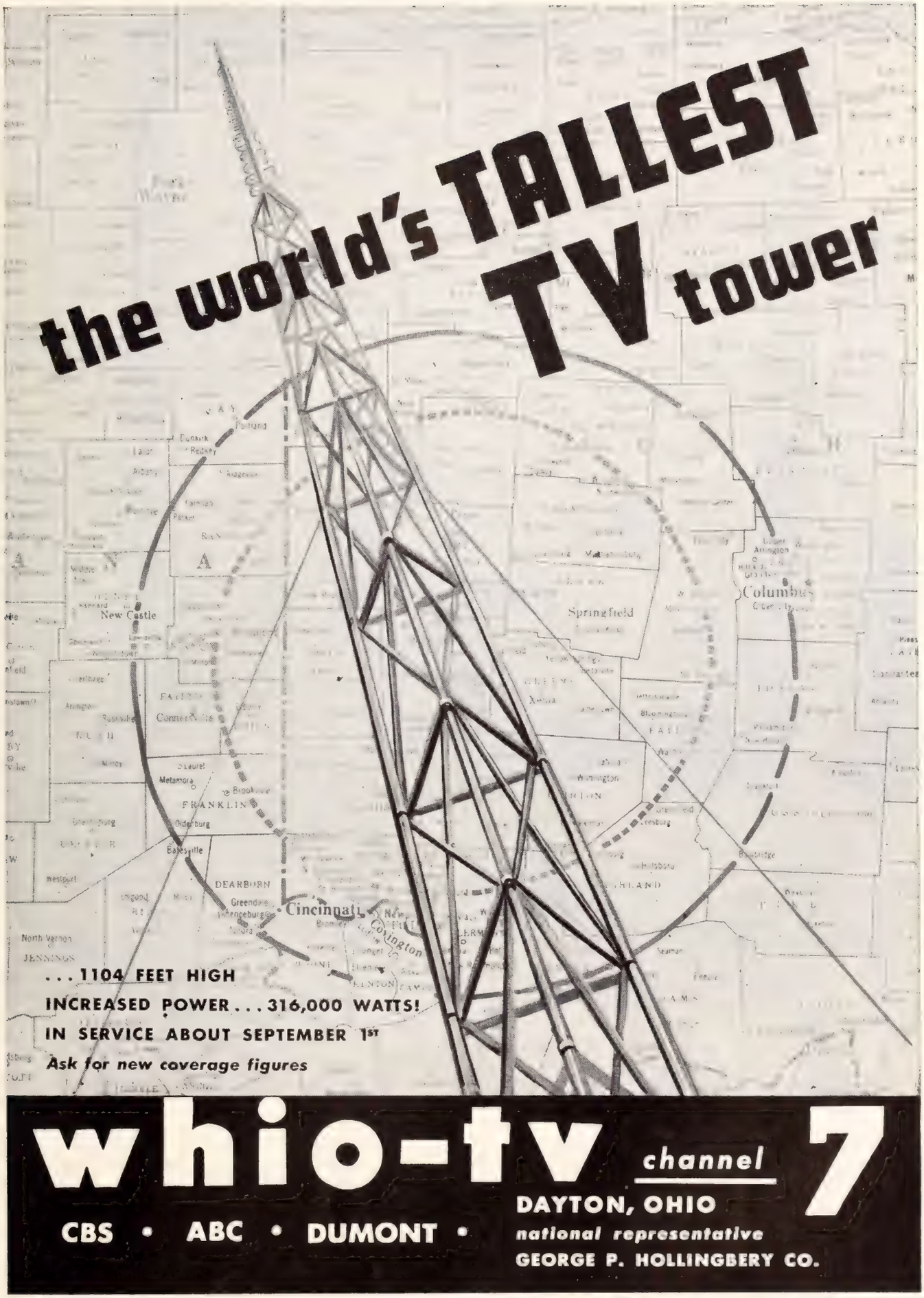
LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—

WHEC of Rochester

NEW YORK 5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco


the world's TALLEST TV tower
...1104 FEET HIGH
INCREASED POWER...316,000 WATTS!
IN SERVICE ABOUT SEPTEMBER 1ST
Ask for new coverage figures
whio-tv channel 7
DAYTON, OHIO
CBS • ABC • DUMONT •
national representative
GEORGE P. HOLLINGBERY CO.



entirely at point-of-sale. A few newspaper tests have been made by Lawrence Gumbinner, but results have not been decisive enough for a clear-cut decision for the future.

Muriel cigars, a P. Lorillard product, has no air program of its own but gets hitchhikes on *Two for the Money* (AM and TV), *Chance of a Lifetime*, and *The Web*, and is handled by Lennen & Newell, which has Lorillard's Old Golds account.

In telling the Bayuk story Jesse Ellington concludes: "Licking that narrow profit-margin is simply a matter of mass selling. We think that the combination of television advertising and multi-unit packages will do the trick." ★ ★ ★

COMPETITOR'S STAR

(*Continued from page 33*)

Agency executives pointed out that such a decision would hinge on a great many factors, including guesswork.

Said an account executive at McCann-Erickson, "We in the trade are probably much more aware of sponsor identification than the typical listener is. Sponsor identification is very short lived. The message you deliver to a consumer today is forgotten tomorrow that's why you have to keep repeating it.

"The star's drawing power is what I consider most important. You get me the audience and I'll put the message across."

A spokesman for Lever Bros., referring to their Pepsodent brand, however, indicated identification may often linger on in the public's mind for years after sponsorship has been dropped.

He reported, "We still get mail for Bob Hope—now sponsored by General Foods and Colgate—referring to him as 'that Pepsodent guy.' Sponsor tags like this are the kind of thing people remember. Jack Benny and Jell-O are synonymous for a great many people even today. Television increases the identification because you actually *see* the performer with the product."

Harry C. Ommerle, CBS TV program director, feels many advertisers go along with the concept that identification is not easily built up or destroyed. "We haven't had that problem in TV yet," he said, "but in radio advertisers shy away from a star if there's a long-time identification with another product by the public."

Ommerle takes exception to this policy. "Competitors advertise on the same page of *The New York Times* or the *Saturday Evening Post*," he said. "The audience and the message sell the product. A star would perhaps have difficulty in going from one cigarette to another, but if the brands have different prices and appeals, there'd be little problem involved."

Other agency executives indicated that altering a show's format, and allowing a definite period of time to elapse would lessen the personality's past association with a competitor. However, many replied they'd advise buying such a personality "only if he was a popular star, and if he was the only thing left at the price I could afford to pay."

The advertising manager of a large drug house went along with this viewpoint with his theory that "The public generally accepts or rejects the star as a performer alone. It's not interested in his sincerity when he's delivering a commercial. People don't believe what he says—they'll buy his product because they like him as a performer. Take Godfrey, for example. His products sell because audiences like his personality.

"Sincerity is much more important when it comes to picking the show's announcer. Here you have a problem: The announcers with the top appeal usually are already under contract to one or several other advertisers. If he was so strongly identified with another product that you immediately thought of the product when you saw the announcer, I'd be extremely reluctant to hire him. For instance, I doubt if we'd ever buy a Betty Furness or a Jonathan Blake."

SPONSOR also asked admen for opinions on the related question of whether or not to hire announcers who work for competitors, or for several other well-known products.

Two popular announcers—Dick Stark and Rex Marshall—were chosen at random as typical examples of announcing talent blessed with multi-sponsorship.

Stark is on TV for the Block Drug Co. (Amm-i-dent) on *Danger* and *The Kate Smith Show*. He advertises Crisco for Procter & Gamble on *Guiding Light* and the *Fireside Theatre*. Liggett & Myers is the sponsor of the *Perry Como Show*, on which Stark also does the commercials (Chesterfield).



This is the Land of.. ..Milk and Honey

WISCONSIN'S MOST *Show—Full* STATION IN GREEN BAY

CHANNEL 2 'BAY

HAYDN R. EVANS, Gen. Mgr. Rep.: WEED TELEVISION

On radio, he delivers pitches for Procter & Gamble on *Pamper Young's Family* (Camay, Duz).

Equally versatile Rex Marshall takes over announcing chores on these TV shows: *Suspense* (Electric Auto-Lite Co.), *Mr. Peepers* (Reynolds Metals), and the *Red Buttons Show* (General Foods for Instant Maxwell House and Gaines dog food).

A survey of these advertisers and their agencies uncovered opinions ranging from "do it only if you have no better choice," to "it's highly desirable to have your announcer well known to the audience through multiple selling chores."

A. N. Halverstadt, advertising manager for P&G (among the three advertisers using Stark), said, "It must be universally true that, in an effort to achieve maximum effectiveness, any advertiser would like his advertising to be as unique and exclusive as possible. . . . In line with this, we believe the average advertiser would prefer the exclusive services of performers on his broadcasts.

"In many cases, and for a variety of reasons, such exclusivity is not practical. In such cases it seems clear that the advertiser must make other arrangements, taking into consideration the circumstances and alternatives in each such case."

George Abrams, advertising manager of the Block Drug Co., another Stark sponsor, said, "We'd be extremely leery of hiring an announcer who was working for a competitor—if at all possible, we'd choose someone else just as good. But the case of Dick Stark, who is not advertising any competitor's goods over the air at the same time, is completely different.

"He sells beautifully for us, and he sells beautifully for his other sponsors, too. There's no conflict, so there's no problem."

An executive at Cunningham & Walsh, agency for Liggett & Myers (the third Stark sponsor) said, "First of all, you've got to decide whether an announcer is a good salesman. From there on in, other factors determine your choice between two men who're equally as effective. Sometimes you'd want a young announcer who would be completely identified with your product. Sometimes you'd want the reverse."

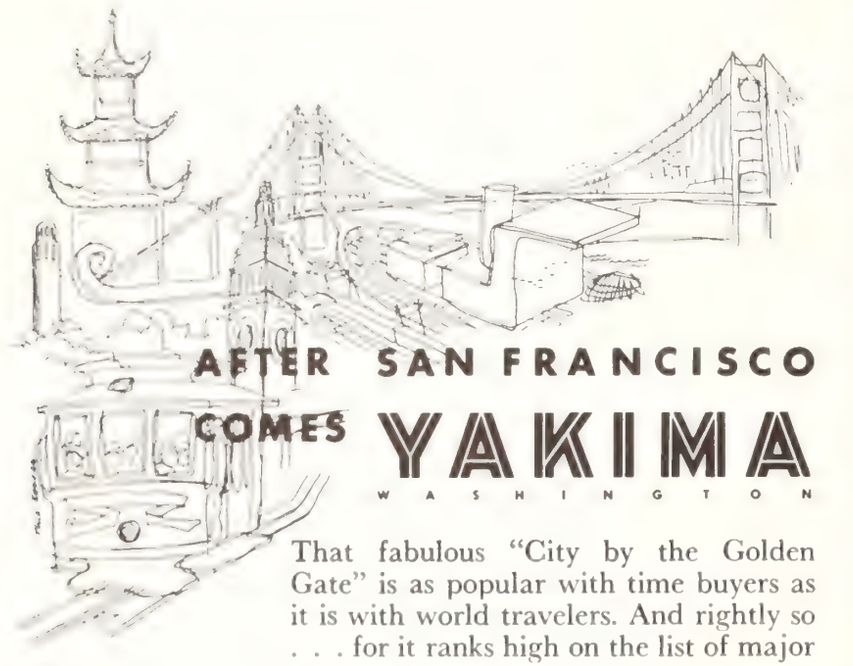
Frank Gilday, Cecil & Presbrey account executive for Electric Auto-Lite, one of Rex Marshall's sponsors, said, "The very first thing you consider is a man's ability." He added, "Of course, if he's working for a competing product, he's not available to you. To be convincing, an announcer must sell only one product of a kind at a time."

And William Lewis, account executive at Benton & Bowles for General Foods (the *Red Buttons Show*), which also uses Marshall, spoke up for the possible merits of a *non-exclusive* arrangement.

"You could argue that a personality has as much chance of becoming well-known and respected through familiarity as he has of losing his appeal altogether. For example, if you heard an announcer praise one product, tried it, and liked it, you'd be apt to try another product you heard the same announcer plug."

But in the case of Horace Heidt, you have a man who is not selling different products for different sponsors. He is selling the same type of product to (in some cases) the same people with the same type of show, and the same merchandising.

The American Tobacco Co. signed him in January 1953 for a half-hour



AFTER SAN FRANCISCO
COMES YAKIMA
WASHINGTON

That fabulous "City by the Golden Gate" is as popular with time buyers as it is with world travelers. And rightly so . . . for it ranks high on the list of major U.S. markets.

But for the national advertiser seeking lucrative and productive secondary markets, we suggest, "after San Francisco, comes Yakima."

Yakima, Washington, is a unique secondary market where key city media have never been a factor. It remains the influential radio center of a virtually isolated 200 million dollar agricultural-industrial area. And as the area continues its astounding growth, Yakima becomes an increasingly important secondary market center in the West.



KIT NBC · ABC
THE BRANHAM COMPANY

KYAK MBS
GEORGE W CLARK

KIMA CBS
WEED AND COMPANY

1ST

. . . Reaching MORE Chicagoland television homes (more than 75 per cent) than any other Chicago station on an average day, sign-on to sign-off—ALMOST 10 PER CENT MORE THAN THE SECOND STATION.

. . . Reaching MORE Chicagoland television homes than any other Chicago station on an average weekday, sign-on to 6:00 p.m. —ALMOST 37 PER CENT MORE THAN THE SECOND STATION.

. . . Reaching MORE Chicagoland television homes than any other Chicago station on an average night, 6:00 p.m. to sign-off—SIX PER CENT MORE THAN THE SECOND STATION.

. . . With the highest rating in more quarter-hours during a week than any other Chicago station—48 PER CENT MORE THAN THE SECOND STATION.

. . . With an average rating for all quarter-hours during a week greater than any other Chicago station—26 PER CENT MORE THAN THE SECOND STATION.

The "Q for Quality" Station in Chicago Television

American Research Bureau, April 1953

NBC TV

Quality Programming
Quality Facilities
Quality Audience

WNBQ
CHANNEL 5



Represented by NBC Spot Sales

variety show Thursday evenings over CBS Radio (10:00-10:30 p.m.). In conjunction with the program, Heidt was to appear in local auditoriums throughout the country with a two-and-a-half-hour version of the radio show. By mid-June, this entourage will have given 165 performances before more than 450,000 persons in 145 communities in 38 states (plus shows in Toronto and Vancouver). Altogether, the troupe will have traveled 28,000 miles.

His local sponsors will have included such organizations as the American Legion, Lions Club, Shriners, Chamber of Commerce, and various high schools, universities, hospitals, and charities.

Here's a run-down of a typical merchandising operation in Flint, Mich., one of the cities Heidt & Co. visited recently.

Heidt was to appear with his *American Way* program in Flint in mid-April. The merchandising crew contacted regional chains beforehand, had them mail letters plugging the show to managers of all local stores. The letters emphasized Heidt's nationwide work for charity, and the fact that winners of the local talent test might be given the chance to appear on the coast-to-coast radio show. They advised store managers they'd be cashing in on the publicity by tying in with the show through displays of Luckies.

The merchandising crew itself arrived a few days before show night. It contacted jobbers, regional chains. At one of the largest Flint super markets, Hamady Bros., a 50-case display was arranged. Displays were set up in 12 other Hamady Bros. markets. Window banners for all markets were supplied by the owner, who also bought newspaper ads plugging Luckies and tying in with the show.

In addition, the show got some free publicity in the papers and over local radio stations WFDF, WTAC, and WBBC.

Results? A letter from Bob Hamady reports, ". . . through the efforts of . . . your merchandise crew, it was possible to *double* our Lucky Strike sales through your promotion and mass displays. I highly recommend other super markets to also tie in with your 'Horace Heidt for Lucky Strike Promotion,' for it is a great cigarette sales builder, and was shown great interest on the part of our customers."

Horace Heidt, a veteran of 30 years' experience in show business, has 22 years of touring and merchandising behind him. Past sponsors have included Stewart-Warner (for Alemite Oil), Tums, and Philip Morris. The present traveling show costs approximately $14,000 a week in salaries and expenses (exclusive of time).

Strong factors connected with sales strategy are usually responsible for buys by advertisers of a competitor's former talent.

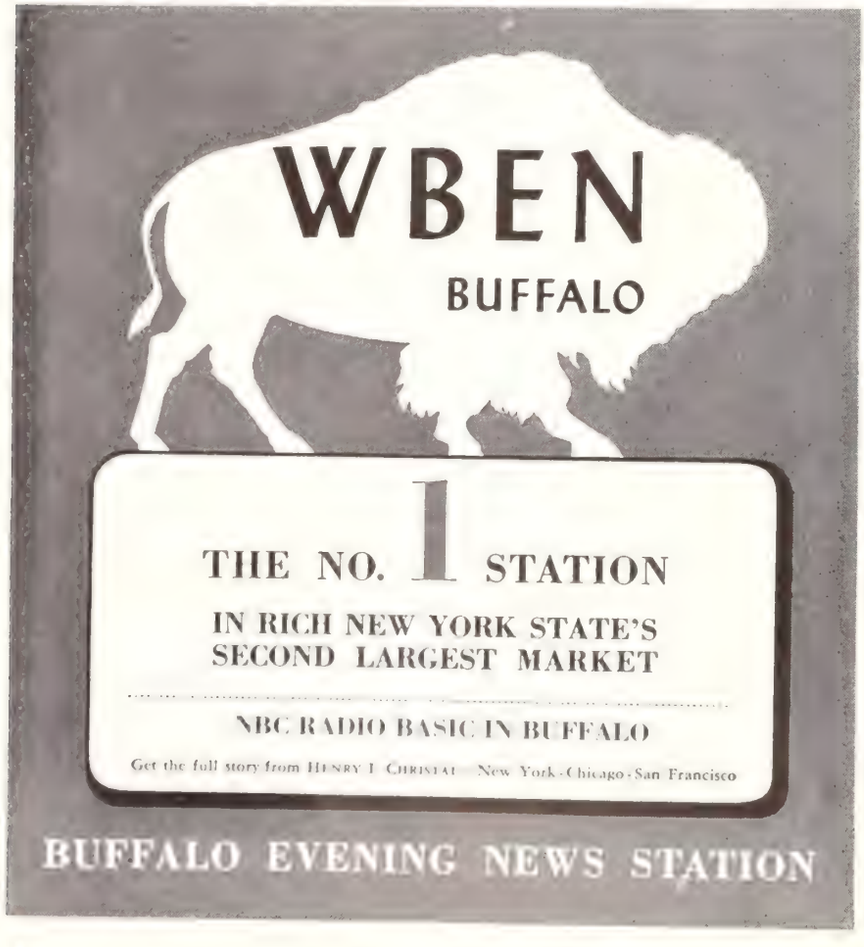
Arthur Godfrey on TV was signed by Snow Crop in 1952 despite the fact that he'd advertised Hi-V orange juice in 1950. However, this case differs somewhat from that of American Tobacco with Heidt, because Hi-V is a regional brand of pasteurized orange juice while Snow Crop puts out a frozen juice, nationally distributed.

The American Tobacco Co. presumably bought *The Frank Sinatra Show* over CBS Radio in 1947 because Sinatra had top drawing power at the time, despite the fact that he'd been on for Old Golds for two years previously.

In cases where a popular personality identified with one product was bought to sell another non-competitive one, the star's drawing power is also given as the prime reason for the buy.

After a 10-year run for General Foods on NBC Radio (1934-'44), on behalf of Jell-O and Grape Nuts, Jack Benny was signed immediately by American Tobacco to sell Lucky Strikes.

Another old-timer among top radio shows, *Amos 'n' Andy*, has had as among its sponsors: Pepsodent (1929-'37); Campbell Soup (1938-'43); Lever Bros. (1943-'50); and Rexall Drugs (since 1951). ★ ★ ★



MEDIA EVALUATION

(*Continued from page* 40)

in *Life* to get national distribution for a food product over a one-year span. It worked, the media supervisor told SPONSOR, for "it achieved national penetration, got into every market, and was welcomed by dealers. Then we went into radio and TV. But I can't honestly say that we couldn't have done the same thing with some other medium just as easily."

A cigar client of this agency used to use mainly newspapers, plus a few magazines, and is now spending all his budget in radio and TV. It's one of the fastest-growing cigars in the business,



★ *More* **PEOPLE**

OVER

★ *More* **AREA**

TUNE

★ *More* **OFTEN**

TO

KVOO

THAN TO

★ *Nielsen*

★ *Nielsen*

★ *Pulse*

Any Other Station in the **KVOO** *Market Area*

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS — OKLAHOMA'S GREATEST STATION — TULSA, OKLA.

the supervisor says. A cigarette was introduced solely in newspapers, is now in radio and television.

This agency believes in a change of pace. "We like to change before the medium has softened up from under us," the media supervisor says. "Take Account X for example. They were in magazines before 1947. The magazines weren't doing the job. So we switched to comics for three-and-one-half years. Sales increased. When we began to feel the copy was becoming repetitious, we switched to outdoor and are still using it. Meantime for dominant emphasis we've been relying on radio and TV. The question is: When will our show lose its prime effectiveness for this product?"

This recalls one point that expert after expert among the 158 SPONSOR interviewed in its eight-month investigation of media stressed repeatedly: The persuasiveness of the human voice in both radio and TV in selling goods cannot be overestimated. This gives the air media an exclusive advantage over print and outdoor so far as this one important quality is concerned.

As an example: Lipton Advertising Director W. B. (Bill) Smith sums up the advertising story of Lipton Tea in just one word: "Godfrey."

Media selection is the last of a series of steps in planning a campaign, according to McCann-Erickson's media director, William Dekker. "You go from product, to market, to type of copy, to appropriation. You never ask, 'What medium should I use?'—without relation to product."

Guy Richards, Compton's v.p. and media director, agrees. "The function of the medium obviously is to convey the sales message to the market desired within money available and produce business at the lowest cost. Thus message, market, and money must all be defined in advance of selecting the best media. Equally important is the manner of their use, for the best of media, inadequately used, can lead to advertising mediocrity, if not to failure."

Many experts, including Marion Harper Jr., McCann-Erickson's president, and Dr. E. Lawrence (Larry) Deckinger, Biow research director and chairman of the Advertising Research Foundation's committee on radio and TV rating methods, stressed the importance of copy when choosing media.

Harper said it would be hard to go into the psychological aspects of media without discussing the influence of copy on media selection. Dr. Deckinger explained it thusly to SPONSOR:

"Media and copy are not independent. Some media lend themselves better to certain types of copy than others—and vice versa. To take extreme situations as obvious examples of a principle that has many subtle facets—who can tell an involved copy story in a chainbreak? Or who can blow a siren on a printed page? Or what is better psychologically suited for a news story than a newspaper? Or who can show you what a product looks like on the radio? Or who can show you colors on televison?"

Arno H. Johnson, v.p. and director of research of J. Walter Thompson, and Henry Godfrey, copy and media research director, both pointed out that they attach little importance to cost-per-1,000 figures in choosing media. The price of the medium "may be the least important item when selling some types of products, cars for example," Johnson said.

(*Please turn to page* 98)



WREN RINGS THE BELL IN TOPEKA!

A Definite, Sales-Producing MERCHANDISING PLAN

No mumbo-jumbo or perfunctory mailing pieces that head straight for the grocer's wastebasket. WREN gives you a DEFINITE, SALES-PRODUCING Merchandising Program in Topeka that no other station can match. A co-operative arrangement with the Topeka Food Dealers' Association . . . a technically trained merchandising department . . . and Topeka's best audience ratings. Add them up and it spells sales for you in Topeka, Kansas.

MORE LISTENERS . . . MORE HOURS . . .
THAN ANY OTHER STATION IN TOPEKA

WREN

5000 Watts—ABC

Weed & Co.

'OU MIGHT GET A 1600-LB. 3ULL MOOSE*—

3UT . . .

OU NEED THE ETZER STATIONS O BAG AUDIENCES I WESTERN MICHIGAN!



RADIO: WKZO, Kalamazoo, and WJEF, Grand Rapids, are Western Michigan's outstanding radio values. February, 1953 Pulse figures for Kalamazoo-Grand Rapids credit WKZO-WJEF with 41% of the morning audience, 41% of the afternoon, and 40% of the nighttime. The next-best two-station choice gets only 24%, 20% and 29%, yet costs 13.9% more! And Kalamazoo and Grand Rapids are only part of the story. *Latest Nielsen figures credit WKZO-WJEF with a 12-county audience of 151,050 daytime radio homes—130,530 nighttime radio homes!*

TELEVISION: WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its brilliant Channel 3 picture reaches more than 300,000 television homes in 27 Western Michigan and Northern Indiana counties. This is one of America's really important television markets—far bigger than Rochester or New Orleans, Miami or Houston, Atlanta or Omaha. WKZO-TV blankets this market: April, 1953 Nielsen figures credit WKZO-TV with an average nighttime audience of 198,678 TV homes, or 47.9% more than Station "B"—an average daytime audience of 126,889 homes, or 41.3% more than Station "B"!

That's the Fetzer story in a nutshell. Ask your Avery-Knodel man!

**F. D. Fetherston and D. G. MacDonald got one this size on the Magnassippi River, Quebec, in 1889.*

WJEF top IN GRAND RAPIDS AND KENT COUNTY (CBS RADIO)

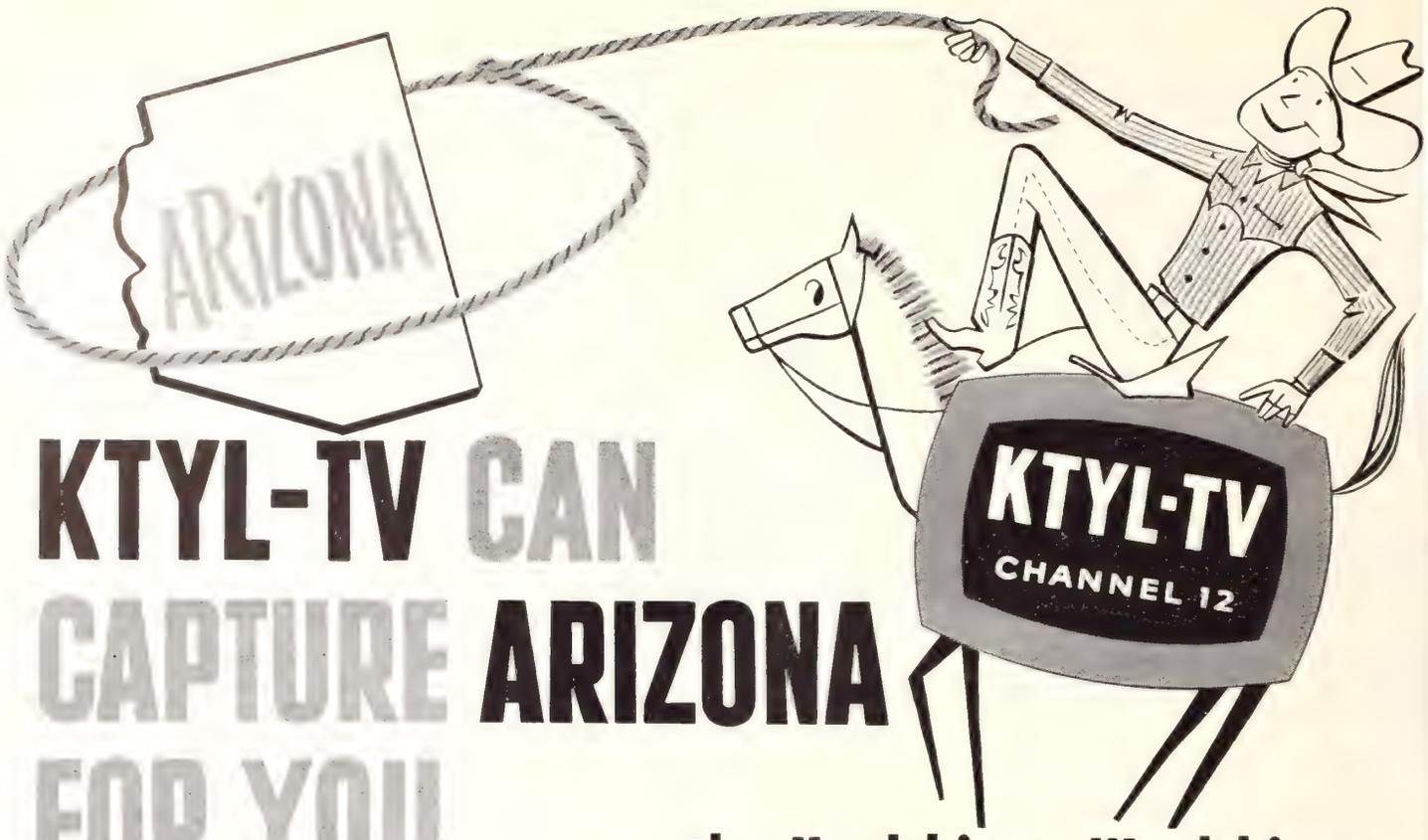
WKZO-TV top IN WESTERN MICHIGAN AND NORTHERN INDIANA

WKZO top IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS RADIO)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES



KTYL-TV CAN CAPTURE ARIZONA FOR YOU

...the Healthiest, Wealthiest, Fastest-Growing Sales Market in the Nation!

ARIZONA IS FIRST*

. . . in Retail Sales Growth

. . . in Population Growth

. . . in Per Capita Income Growth

. . . in Employment Growth

. . . in Bank Capital Growth

. . . in Truck Registration

. . . in Farm Income Growth

*Source: *Research Department, Valley National Bank*

KTYL-TV... NBC Affiliate for Phoenix and Central Arizona...

has tied up 63.2% coverage of the most fabulous, flourishing sales potential in the entire country . . . the thickly-populated Central Arizona belt that includes Metropolitan Phoenix and more than 568,000 free-spending, prosperous consumers!

Right on the hoof, here's what KTYL-TV can deliver to media buyers: Primary NBC programming for this booming market . . . an antenna perched high on South Mountains *(1150 feet higher, in fact, than any other Arizona station)* only eight miles from downtown Phoenix . . . top-flight production and engineering personnel . . . and a complete, hard-hitting merchandising department.

Yes, the audience is here! The income is here! The availabilities are here! Call your Avery-Knodel man today . . . while you have the best selection!

FIRST IN EVERYTHING THAT SPELLS MORE SALES!

KTYL-TV
CHANNEL 12

ARIZONA'S *Showmanship* STATION

aytime

TV COMPARAGRAPH OF NETWORK PR

MONDAY

Arthur Godfrey* Snow Crop. Mxn: Consol Cosmetics. Duggan alt das Owens Corning FSR Star Kist Tuna. R&D alt das Lever Bros: pepsodent m-w McCann-Erickson Pillsbury Mills: flour. mixes m-th Leo Burnett	No network programing all wk	Ding Dong School Ch m-f L sponsored tu. th. fr Glamour Girl NY m-f L	No network programing m-f	Arthur Godfrey* Snow Crop. Mxn: Consol Cosmetics. Duggan alt das Owens Corning FSR Star Kist Tuna. R&D alt das General Mtrs: Frigidaire Div tu.th FC&B Pillsbury Mills Bisqk. mixes m-th Leo Burnett	No network programing all wk	Ding Dong School Minn. M. & Mfg Ch L BBDO 3 hr $985 Glamour Girl NY m-f L	No network programing m-f	Arthur Godfrey* Snow Crop. Mxn: Consol Cosmetics. Duggan alt das Owens Corning FSR Star Kist Tuna. R&D alt das Lever Bros: pepsodent m-w McCann-Erickson Procter & Gamble Bisqk. mixes m-th Leo Burnett	No network programing all wk	Ding Dong School Ch m-f L Glamour Girl NY m-f L	No network programing m-f
I'll Buy That NY m-f L Strike It Rich Colgate: tthpst; vel. super suds. palmolive. fab. ajax 63NY m.w.f L Esty $8000	No network programing m-f	Hawkins Falls Ch m-f L Bennett Story NY m-f L TBA	No network programing m-f	I'll Buy That NY m-f L Strike It Rich m-f sus tu th NY L	No network programing m-f	Hawkins Falls Ch m-f L Bennett Story NY m-f L TBA	No network programing m-f	I'll Buy That NY m-f L Strike It Rich Colgate m.w.f see mon Esty	No network programing m-f	Hawkins Falls Ch m-f L Bennett Story NY m-f L TBA	No network programing m-f
Bride & Groom Gen Mls: bisqk* 47NY m.w.f L DFS. KR $15,000 Love of Life Amer Home Pr 62NY m-f L Blow $6000 Search for Tom'w P&G: joy* 63NY m-f L Blow $6500 Guiding Light P&G: ivory. duz* 51NY m-f L Compt $10,000	No network programing all wk	No network programing m-f	No network programing m-f	TBA Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joy* m-f (see mon) Blow Guiding Light P&G: ivory. duz* m-f (see mon) Compton	No network programing all wk	No network programing m-f	No network programing m-f	Bride & Groom General Mtrs m.w.f (see mon) DFS. K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joy* m-f (see mon) Blow Guiding Light P&G: ivory. duz* m-f (see mon) Compton	No network programing all wk	No network programing m-f	No network programing m-f
No network programing m-f Garry Moore NY m-f L ¼hr $2038	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f Garry Moore Pillsbury Mills: ballard biscuits 48NY L tu 1:45 2 seg C-M ¼hr $2038	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f Garry Moore Purex Corp: bleaches. cnrs 54NY L w 1:30 45 pm ¼hr FC&B $2038	No network programing m-f	No network programing m-f	No network programing m-f
Double or Nothing Campbell Soup 41NY L m.w.f Ward Wheelock $8000 Art Linkletter Lever: suf 26Hy m.w.f L Ayer (see bel) Pillsbury Mills: flour. mixes 28Hy ex th L LB ¼hr $4000	No network programing m-f	No network programing m-f	No network programing m-f	Freedom Rings Westinghouse: Appliances. TV. radio sets tur. hear. plane mtrs 3 NY tu.th L FSR $6000 Art Linkletter Ivory: all pr 28Hy L LB tu 2:30 45 Pillsbury Mills ex th 2:45 3 LB ¼hr $4000	No network programing m-f	No network programing m-f	No network programing m-f	Double or Noth'g Campbell Soup m.w.f (see mon) Ward Wheelock Art Linkletter Lever: suf m.w.th 2:30 45 Ayer Pillsbury Mills ex th 2:45 3 (see mon) Leo Burnett	No network programing m-f	No network programing m-f	No network programing m-f
Big Payoff Colgate: fab. chlorophyll tth-pst. cashmr bqt 35NY m.w.f L (sus tu.th) Esty $12,000 Action In the Afternoon Western drama Phila m-f L 15min: $1350 ½hr: $3200	Paul Dixon Show m-f 3-4 (Participating segs available; see cost below) Scholl Mfg: foot aids 100Cinc L m 3:30 40 seg D&C 10min: $376.76	Break the Bank co-op m-f 3-3:30 NY L (3 min annets. ½hrs available) Welcome Trav'lrs Elec Prods Kitchenware 61Ch alt m th L DFS (see bel) P&G: prell* 61Ch 51L m-f 3:45-4 Blow ¼hr $1200	No network programing m-f	Big Payoff m-f NY sus tu.th L Action In the Afternoon m-f Phila L (see mon)	Paul Dixon Show m-f 3-4 100Cinc L Participating segments available) For 10min: $376.76	Break the Bank co-op NY m-f 3-3:30 L (3 min annets. ½hrs available) Welcome Trav'lrs P&G: prell ivory snow† m-th 3:45-4 seg (see mon) DFS	No network programing m-f	Big Payoff Colgate m.w.f (see mon) Esty Action in the Afternoon Phila m-f L (see mon)	Paul Dixon m-f 3-4 Partic sponsors: River Brand Rice Mills: carolina rice. river brand rice w 3:30 4 seg KFCC (see bel) 100Cinc L D&C 10 min seg KFCC $376.76	Break the Bank co-op m-f 3-3:30 NY L (3 min annets. ½hrs available) Welcome Trav'lrs P&G: prell ivory snow† m-f 3:45-4 (see mon) DFS	No network programing m-f
Summer School NY L (start 7/6) No network programing m-f	No network programing m-f	On Your Account NY m-f L sus m. th Ladies Choice Hy m-f L	No network programing m-f	No network programing m-f	No network programing m-f	On Your Account P&G: tide 62NY L starts 7-1 Benton & Bowles Ladies Choice Hy m-f L	No network programing m-f	No network programing m-f	No network programing m-f	On Your Account P&G: tide tu. w. f Benton & Bowles Ladies Choice Hy m-f L	No network programing m-f
No network programing m-f	No network programing m-f	TBA Gabby Hayes Quaker Oats 32NY m-f 30L Per prog S&M $3500 Howdy Doody Standard Brands: royal puddings. gelatin 53NY 48L m.th 5:45-6 Bates ¼hr $1550	No network programing m-f	No network programing m-f	No network programing m-f	TBA Gabby Hayes NY m-f L sus tu Howdy Doody Kellogg Co: rice krispies† 48NY 44L LB (see bel) tu.th 5:30-45 Colgate tthpst 51NY 5:45-6 48L Bates ¼hr $1550	No network programing m-f	No network programing m-f	No network programing m-f	TBA Gabby Hayes NY m-f L Howdy Doody Continental Bkg: wonder bread. hostess cakes 39NY 29L ¼hr: Bates $1550	No network programing m-f

THURSDAY

Arthur Godfrey' Snow Crop Mxn: Cereal Cosmetics Duggan ... Ocean Cottage FSR Sno-Kist Tuna R&D ... Gerber's Mixed Dessert Juice tu,th FC&B Pillsbury Mills: flour mixes m-th Leo Burnett

No network programing all wk

Ding Dong School Scott Paper Co: scott towels, cottonette wax paper, scotties 53Ch ... 38L thursdy JWT ½hr $985

Glamour Girl NY m-f L

No network programing m-f

Wheel of Fortune NY L

15 min: $2675

No network programing all wk

Ding Dong School General Mills: cereals, mixes 36Ch L f only Tatham-Laird ½hr $985

Glamour Girl NY m-f L

No network programing

Lash of West Reymer & Bros NY F Ketchum, McLeod, Grove

No network programing

Junior Crossroads NY L

No network programing

No network programing

No network programing all wk

I'll Buy That NY m-f L

Betty Furness Westinghouse 76NY thru f 2:45 L McE $1060

Strike It Rich NY m-f L sus tu,th

No network programing m-f

Hawkins Falls Ch m-f L

Bennett Story NY m-f L

TBA

No network programing m-f

I'll Buy That NY m-f L

Strike It Rich Colgate m,w,f (see mon)

Esty

No network programing m-f

Hawkins Falls Ch m-f L

Bennett Story NY m-f L

TBA

Space Patrol Ralston-Purina: wheat chex, rice chex 32Hy L Gardner $4500

Sky King Derby Fd: peter pan peanut brs 50NY alt wks F NL&B $22,000

Hail the Champ Amend: chuckles 19NY alt wks F HH&M $11,000

No network programing

Red Brown of the Rocket Rangers NY L

$7500

Happy's Party 3Pittsb L

Kids & Company Int'l Shoe Co: red goose shoes 23NY L D'Arcy $2,500

No network programing

TBA

Love of Life Amer Home Pr m-f (see mon) Biow

Search for Tom'w P&G: joy m-f (see mon) Biow

Guiding Light P&G: ivory, duz m-f (see mon) Compton

No network programing all wk

No network programing m-f

No network programing m-f

Bride & Groom General Mills: m,w,f (see mon) DFS, K-R

Love of Life Amer Home Pr (m-f (see mon) Biow

Search for Tom'w P&G: joy m-f (see mon) Biow

Guiding Light P&G: ivory, duz m-f (see mon) Compton

No network programing all wk

No network programing m-f

No network programing

The Big Top National Dairy Prods: sealtest ice cream, sealtest dairy prods 51Phila L Ayer $14,000

No network programing all wk

No network programing

No network programing m-f

Garry Moore Motor Pr: deeprz 59NY th only L RW&C till 7-2

Stokely Van Camp food prods 62NY th only L C&H ¼hr $2038

No network programing m-f

No network programing m-f

No network programing m-f

No network programing m-f

Garry Moore Kellogg Co: gro-pup 55NY L f 1:45-2 seg LB ¼hr $2038

No network programing m-f

No network programing m-f

Lone Ranger General Mills: wheaties, ktx NY F DFS $18,000

No network programing

No network programing

No network programing

Freedom Rings Westinghouse tu,th (see tu)

Fuller & Smith & Ross

Art Linkletter Green Giant Co: canned peas, corn 28Hy th only L LB (see bel)

Kellogg: all pr 28Hy tu,th L LB ¾ hr $4,000

No network programing m-f

No network programing m-f

No network programing m-f

Double or Noth'g Campbell Soup m,w,f (see mon)

Ward Wheelock

Art Linkletter Lever: surf m,w,f 2:30-45 Ayer Pillsbury Mills exc th 2:45-3 (see mon) Leo Burnett

No network programing m-f

No network programing m-f

No network programing

No network programing

No network programing

No network programing

Big Payoff NY m-f L sus tu,th

Action in the Afternoon Phila m-f L (see mon)

Paul Dixon Show m-f 3-4 10Cine L (Participating segments available)

For 10min: $376.76

Break the Bank co-op 3:3:15 Gerber's Baby Fds 3:15:30 36NY L

D'Arcy

Welcome Trav'lrs P&G: prell, ivory snow† m-f 3:15-1 seg (see mon)

DFS

No network programing m-f

Big Payoff Colgate m,w,f (see mon)

Esty

Action in the Afternoon Phila m-f L (see mon)

Paul Dixon Show m-f 3-4 10Cine L (Participating segments available)

10 min: $376.76

Break the Bank co-op m-f 3:3:30 NY L (1 min annets, ¼ hrs available)

Welcome Trav'lrs Kelvinator Div, Nash Corp 17Ch f only L Geyer (see bel)

P&G: prell† m-f 3:15-1 Biow ¼hr $1200

No network programing

No network programing

No network programing

No network programing

No network programing

No network programing

On Your Account NY m-f L m, th

Ladies Choice Hy m-f L

No network programing m-f

No network programing m-f

No network programing m-f

On Your Account P&G: tide tu, w, f

Benton & Bowles

Ladies Choice Hy m-f L

No network programing

No network programing

No network programing

Top Stake Horse Races Gillette Safety Razor Co 60NY L

Maxon $35,000

No network programing

No network programing m-f

No network programing m-f

TBA

Gabby Hayes Minute Maid 29NY th only L Bates $3,500

Howdy Doody Kellogg Co tu,th (see tu) Leo Burnett

Standard Brands m,th 5:15-6 (see mon) Bates

No network programing m-f

No network programing m-f

No network programing m-f

No network programing m-f

TBA

Gabby Hayes Quaker Oats m,f S&M

Howdy Doody Int'l Shoe Co 52NY 45L HH&M (see bel) alt f 5:45-6

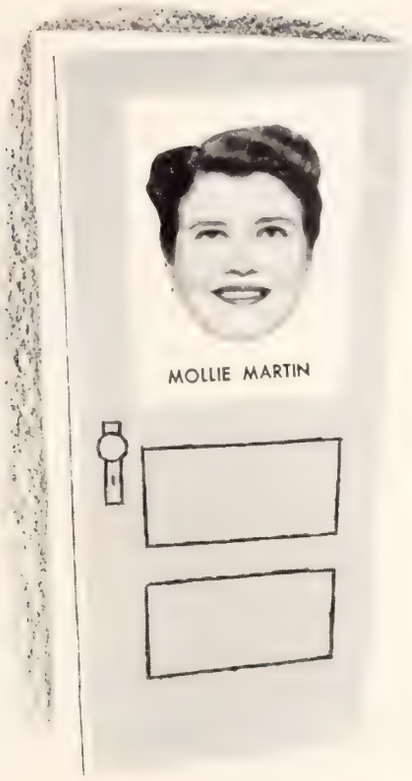
Welch Grp Juice 49NY 46L alt f 5:45-6 DCSS ¼hr $1550

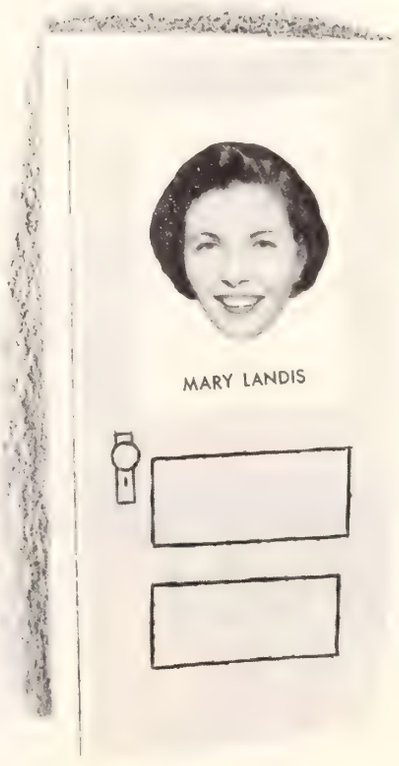
No network programing

No network programing

No network programing

No network programing





Three doors to bigger sales . . .

Homemaker's Institute



Knock on your customers door with Homemaker's Institute . . . there's a friendly *"welcome"* every time!

Mollie Martin, Mary Landis and Kitty Dierkin, three of WBAL-TV's most popular *women* personalities, cover almost every subject of interest to homemakers . . . from green beans to buttons. While Al Herndon, well known WBAL-TV star, adds the masculine touch! From noon 'til 1:00 it's an exciting full hour telecast!

Here is YOUR ready-made entrance into Maryland homes . . . Homemaker's Institute, packing a three star *sales* punch for you!

TELEVISION BALTIMORE

WBAL-TV

NBC IN MARYLAND

Nationally Represented by
EDWARD PETRY & CO.

MEDIA EVALUATION

(*Continued from page 88*)

But to Ted Bates, of Ted Bates & Co., cost is the predominant factor. "Most important thing with us in buying media," he told SPONSOR, "is—which will give us the lowest cost-per-1,000 impressions? Everything else revolves around this."

Dr. Lyndon O. Brown, director of media, merchandising, and research at Dancer-Fitzgerald-Sample, is another farmer adman. (He raises beef in Minnesota when he isn't riding herd on 42 research projects at D-F-S.) He puts it this way:

"Choosing media for a campaign is like farming. You know from years of experience what each field is good for. Just as you wouldn't dream of putting corn in a certain field, so you wouldn't use one medium for a certain job but you would pick another. What makes it harder is there's no way of measuring on a comparative basis either the effectiveness or the cost of one medium against another, except in actual sales. How can you match a TV commercial with a radio station break, or with a full-page ad? What's the norm or denominator for such a comparison?"

John P. Roche, president of Roche, Williams & Cleary, Chicago, warns against generalizing. "No principles underlie the choice of media on which over $6 billion was spent in 1951 because every case is different," he said. "The product, the market, funds available, who buys, how can they be reached—these are only a few of the dozens of factors that influence media selection. Take money alone. For $100,000 you can consider a small national magazine campaign. You'd need three to five times that for network radio, five to 10 times that for newspapers, and maybe 10 to 20 times that for network TV. That's about as far as you can generalize. And even that one probably won't stand up!"

(You can get into network radio and TV for less than $100,000, generally for 13 weeks, SPONSOR discovered. For low-cost radio and TV shows, see page 40 of "Media Basics," SPONSOR, 4 May 1953.)

Ben Duffy, president of Batten, Barton, Durstine & Osborn, in filling out SPONSOR's media evaluation questionnaire, stressed one factor in media selection which the questionnaire overlooked: the art of space buying.

"I feel that space buying is just as creative as writing," he said, "and when people arrive at conclusions, they are just as difficult to explain as it is to explain why or how a man wrote a certain piece of copy or an artist drew a certain illustration.

"To illustrate this point, I can assure you that a new magazine like *Life* or *Look* could never get going if people bought space on a formula basis. Sometime someone had to have the belief that a magazine could produce results before case histories, experience, and ABC figures were available.

"I have often said that a good space buyer is one who is as open-minded as a German chemist and as conservative as a Scotch engineer."

And Vincent R. Bliss, executive v.p. of Earle Ludgin & Co., of Chicago and a member of SPONSOR's All-Media Advisory Board, stressed another factor equally overlooked in media selection: "the influence which is brought to bear by uninformed people in the client's office." Here's how he explains it:

"There is always some guy in the treasurer's department who is hipped on book matches and a production manager who wants to know why there isn't a special campaign in the foreign-language press.

"These aren't always impossible to deal with, but you really are in a box when the president, the treasurer, or the board of directors says: (a) that nobody but morons read *Life*, (b) that he never listens to the radio so nobody else does, (c) that nobody but rich people own television sets, (d) that after all there is nothing like a good billboard, (e) that women never read the *Saturday Evening Post*. I could make a list of such non-expert expertising a yard long. You can't wave these off as entirely ridiculous or not to be seriously dealt with because some of the prejudices voiced by presidents and boards of directors are their honest opinions even though they have no sound foundation or are things that used to be true 10 years ago.

"One president was firmly convinced that no one ever built a solid foundation for a loyal public by means of radio—that only magazines could accomplish this. At the opposite end of the line you have those people who for years would stubbornly refuse to believe in the efficacy of any advertising until the blinding conviction exploded in their minds that television used any way and anywhere would automatically produce a positive miracle."

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

WDBJ...Roanoke's LARGE ECONOMY SIZE



Whether YOU use NIELSEN or SAMS, you'll find WDBJ's daily audience DOUBLE the second station's—at LESS than 20% more cost!

WDBJ's Nielsen and SAMS reports are now available from your nearest Free & Peters Colonel, or from the station.

Compare—then call—Free & Peters!

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*





THE WORLD'S FIRST RADIO STATION • *Owned and Operated by* THE DETROIT NEWS • *National Representatives:* THE GEO. P. HOLLINGBERY COMPANY

BMI

Broadcasting Program Aids

. . . from performance rights in an extensive and constantly growing catalog of music to a variety of helpful and practical programming services.

PERFORMINDEX: Convenient, time-saving catalog of most-performed BMI-licensed song titles . . . includes record listings.

MEET THE ARTIST: Reference volume of vital statistics on 144 of the nation's popular recording artists.

CATEGORICAL INDEX: Helps you select appropriate music for countless script situations.

These are but a few of many specific program aids in daily use by BMI-licensed broadcasters.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

NOW AVAILABLE

BOUND VOLUMES of SPONSOR

HANDSOME—DURABLE
EASY TO USE

All 1952 issues bound in two volumes for permanent reference . . . only $15

Write for your set today
Quantity is limited

SPONSOR
510 MADISON AVE NEW YORK 22

Advice from researchers: Sam Barton, president of Market Research Corp. of America (formerly Industrial Surveys), will run media tests for advertisers and agencies but not for media. Reason: "Client doesn't want results, only promotional material." He says three considerations enter into media selection.

1. What the facts are, an objective appraisal.
2. What's most profitable for the agency to handle.
3. What's acceptable to the officials of the company.

Note that No. 2 contradicts the official stand of agencies queried that nothing influences their choice of media except what's best for the product. In explanation Barton said: "Costs in executing a $1 million ad campaign vary greatly by medium. For example, it's cheaper for an agency to spend $1 million on a *Life* campaign than to lay out newspaper ads for 180 markets."

As for No. 3, he adds: "The client's preference has to be considered. For example, a member of the board of directors will ask: 'Why are we in medium A and not medium B?' The firm then gets into B with sometimes no more reason than one man's express desire."

Regarding No. 1 above, Barton cites the competitive factor. Example: If you can get an exclusive TV campaign and the competition can't, that might be a consideration in media selection.

His advice to ad managers: "Base your choice of media on actual facts tempered by the competitive situation. Make it so that the director on the board is satisfied, the agency gets a good return, and your distribution system (your salesmen, for example) are enthusiastic."

Three steps in choosing media suggested by Barton:

1. Develop a sure-fire system for evaluating prospects for your product.
2. Determine which media can reach your prospect most cheaply. Choose the media according to peculiar advantages each has for your product.
3. Test the effectiveness of the medium. This is imperative. To be accurate, you must measure how much of your product is being used *before* your campaign begins. The ideal plan is to test each medium. There are two ways. (SPONSOR will detail them in a later article.)

Frank Coutant, president of Fact-Finders Associates, once back in the early 1930's itemized some 150 factors that influence sales results and make media testing the nightmare it is. The situation hasn't improved much since then, he told SPONSOR. A veteran ex-Y&R and Pedlar & Ryan adman, he has found that in agency practice the choice of media is based upon such factors as these:

1. How much money is available.
2. Is the campaign aimed at quick results or long-term impression?
3. Can the product be adequately presented in words alone, in black- and white-pictures, or is color needed?
4. Should the widest possible number of impressions be sought, or is it better to sacrifice circulation for heavier impact on selected audiences?

"There are hundreds of other angles," he says, "which is why media plans boards discuss each problem for days at a time."

Coutant frowned on statistical analyses because each case is different. For example, when he was an account executive for P&G, he made a survey that convinced him the soap firm wasn't getting its money's worth out of summer radio, so he recommended a hiatus. P&G told him: "Yes, but because of volume discounts, it's cheaper for us to stay on." And they did.

Coutant likes to tell about how he once asked one of the five top agencies in the country why it always led off a campaign with *Life*. He was told: "Habit."

'Don't be habit-tied," he advises.

And his advice to media is to be honest. For example: "I discovered in making a survey for Bristol-Myers that Mum was the No. 1 deodorant among Negroes in the South. Yet the company had done nothing to promote it there. So we set out to find what publications reached the Negro South. It was impossible. No publisher of a 'white magazine' would care to admit that his publication did."

Tips in brief: Here are tips in brief on how to choose media from other research experts interviewed by SPONSOR during its eight-month project:

Archibald Crossley, president, Crossley, Inc.: "Tests have convinced me of the value of duplication and repetition. If I were an advertiser, I'd be inclined to work with a somewhat restricted schedule and continue my campaign in it. Repetition is very important."

Carl H. Frederikson, v.p. and general manager of S-M Surveys: "The

18 YEARS OF PROGRESS



. . . and Still Going Strong!

Back in 1935 . . . when Oshkosh B'Gosh, Inc., started advertising on WLS . . . their product consisted chiefly of overalls and their annual sales volume was quoted in six figures.

In 1953 . . . after eighteen consecutive years of WLS advertising . . . Oshkosh B'Gosh products include more than thirty classes of work clothing such as jeans, matched shirts and pants, coveralls, coats, caps, etc., in addition to overalls . . . the floor space of their plant has been increased nearly fifty per cent, and the efficiency more than doubled . . . and their sales volume amounts to millions of dollars annually.



We don't claim that WLS did it all . . . but the very fact that Oshkosh B'Gosh, Inc., has advertised consistently on WLS for eighteen consecutive years, is convincing evidence of the part WLS has played in this progress.

WLS can get comparable results for *you*. See your John Blair man . . . or contact us . . . today.

WLS GETS RESULTS *for the* **CLOTHING INDUSTRY**



A Clear Channel Station

WLS — The PRAIRIE FARMER STATION — CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

package is one of the most important advertising media. Smart advertisers know this and pay attention to it."

Lester Frankel, technical director, Alfred Politz Research: "Don't ignore the sense of sound in radio. If sound is desired, radio is preferred—just as TV is preferred for demonstrability, magazines for color, and newspapers for timing."

Dr. George Gallup, Gallup & Robinson: "A good effort always beats a mediocre effort whether it's in copy, product, or choice and use of media. It comes down to how intelligently you use media. There can be a 10-to-one differential between the man who uses a medium best and the one who uses it worst. There certainly isn't that much differential between media."

Richard Manville, president, Richard Manville Research: "To ask the medium whom it reaches is like talking to a fishfood maker and asking him what kind of fish eat his food instead of going to the fish and asking him what kind of fishfood he eats. Moral: Go to your customers, not your media salesmen, for your facts."

Horace S. Schwerin, president, Schwerin Research Corp.: "Neither radio nor TV is being utilized to even 10% of its potential by advertisers because of lack of knowledge, use of outdated methods, and use of nothing but repetition (especially in radio) to get the message across. My advice is to concentrate on improving your message and use of your media."

Conclusion: Having surveyed the media field, can you draw any *one* general conclusion to help you select media?

★ ★ ★ ★ ★ ★ ★ ★

"Everything connected with either the production or the marketing of any product or service must, in the final analysis, be reasoned back from the needs, desires and preferences of the ultimate consumer or user."

F. K. LEISCH, A. C. Nielsen Co.

★ ★ ★ ★ ★ ★ ★ ★

SPONSOR's media investigator finds it hard not to agree with Dr. Darrell Blaine Lucas, chairman of NYU's marketing department, BBDO research consultant, technical director of the Advertising Research Foundation, and co-author of *Advertising Psychology and Research*. He says:

"If TV were cheap and had color, there is no doubt but that because of its triple impact—sight, sound, and motion—it would knock the tar out of the other major national media. But I'm afraid it can never become cheap enough. Meantime don't ignore radio. For it to grow into a major medium despite the predictions of experts in the late '20's and early '30's was a moral victory. It was and remains a powerful selling tool." ★ ★ ★

SPONSOR's All-Media Study

You can order back copies and reserve future issues in order to follow series.

Published to date:

(Introductor article "Why SPONSOR spent 8 months evaluating media" published 6 April 1953):

1. *Why evaluate media?* (20 *April* 1953).
2. *Media Basics I—newspapers, direct mail, radio, magazines* (4 May 1953).
3. *Media Basics II—TV, business papers, outdoor, transit* (18 *May* 1953).
4. *How to chose media, part I* (1 *June* 1953).
5. *How to choose media, part II* (*current issue*).

To be published:

6. *Beware of these media research traps.*
7. *How 50 leading advertisers evaluate media.*
8. *How 50 leading agencies evaluate media.*
9. *How a leading agency evaluates media.*
10. *The client who bet $1 million on its media test.*
11. *How a small agency tests media and product sales every week.*
12. *How to set up a "fool-proof" media sales test.*
13. *Psychological aspects of media evaluation.*
14. *Sales impact of radio and TV.*
15. *Why these corporations don't use air media.*
16. *New media evaluation and research developments.*
17. SPONSOR's *conclusions.*

test

YOUR PRODUCT IN TEXAS' LARGEST SPANISH-LANGUAGE MARKET!

40 National Accounts

ARE NOW USING KCOR, SAN ANTONIO TO SELL THE BIG 45 COUNTY MARKET

Anacin	Cheer	Jax Beer	Packard
Black Flag	Coca Cola	Joy	Pearl Beer
Bordens Milk	Crustene	Lone Star Beer	Purasnow Flour
Breeze	Dickies Clothes	Lucky Strike	Royal Crown
Camay	Fab	Lilt	SSS Tonic
Camels	Falstaff Beer	Lydia Pinkham	Shinola
Cameo Starch	4-way Cold Tablets	Maxwell House	Stanback
Carnation	Feenamint	Mercury	Steins Clothes
Champ Dog Food	Folgers Coffee	Mejoral	Supreme Crackers
Charles Antell	Grand Prize Beer	Oxydol	Tide

★ WRITE FOR THE NEW BELDEN LATIN-AMERICAN SURVEY

5000 Watts Day—1000 Watts Night
KCOR Bldg., San Antonio, Texas

KCOR

Richard O'Connell
KCOR New York Manager
New York, N. Y.

Harlan J. Oakes & Associates
Los Angeles, San Francisco & Chicago

TEXAS FIRST AND MOST POWERFUL SPANISH-LANGUAGE STATION



this man has ice water in his veins !

Of course he'd never volunteer to give blood, anyway. But any resemblance of this old duffer to the average, red-blooded American is a mistake.

For instance, several million healthy Americans have given blood. *But it's not enough.*

So this is to tell several million more Americans that their blood is needed—now!

We've never let anyone down who was in trouble. When a GI gets wounded and suffers *shock*—he's in bad trouble. He's got to have blood and lots of it! Folks here at home need blood too—to save their lives.

So make a date with your Red Cross, Armed Forces or Community Blood Donor Center. *One* hour and you're on your way.

BUSINESS EXECUTIVES
CHECK THESE QUESTIONS

If you can answer "yes" to most of them, you—and your company—are doing a needed job for the National Blood Program.

- ◯ HAVE YOU GIVEN YOUR EMPLOYEES TIME OFF TO MAKE BLOOD DONATIONS?
- ◯ HAS YOUR MANAGEMENT ENDORSED THE LOCAL BLOOD DONOR PROGRAM?
- ◯ HAS YOUR COMPANY GIVEN ANY RECOGNITION TO DONORS?
- ◯ HAVE YOU INFORMED EMPLOYEES OF YOUR COMPANY'S PLAN OF CO-OPERATION?
- ◯ DO YOU HAVE A BLOOD DONOR HONOR ROLL IN YOUR COMPANY?
- ◯ WAS THIS INFORMATION GIVEN THROUGH PLANT BULLETIN OR HOUSE MAGAZINE?
- ◯ HAVE YOU ARRANGED TO HAVE A BLOODMOBILE MAKE REGULAR VISITS?
- ◯ HAVE YOU CONDUCTED A DONOR PLEDGE CAMPAIGN IN YOUR COMPANY?
- ◯ HAVE YOU SET UP A LIST OF VOLUNTEERS SO THAT EFFICIENT PLANS CAN BE MADE FOR SCHEDULING DONORS?

Remember, as long as a **single** pint of blood may mean the difference between life and death for **any** American . . the need for blood is **urgent!**



GIVE BLOOD

...give it again and again

NATIONAL BLOOD PROGRAM



CLEVELAND'S
Chief
STATION
WJW

5,000 WATTS—850 K.C.
BASIC ABC NETWORK
REPRESENTED
BY
H-R REPRESENTATIVES

Travel U. S. Hiway #10
for
Hungry Horse Dam
Glacier Park
Yellowstone Park
Sun Valley
Blackfoot Dude Ranches
Flathead Lake
Features that lure the
tourist to

The Art Mosby Stations



MONTANA
THE TREASURE STATE OF THE 48

Representatives:
Gill-Perna, Inc.
N. Y., Chi., L.A., and S.F.

SHOE SUPERMARKET

(Continued from page 35)

but to sell his type of store.

The shoe merchant's unique retailing venture started out as a gamble, all right, but it wasn't an uncalculated risk. Weiss is a veteran of the shoe business with more than 35 years' experience in every aspect of shoe merchandising. This experience, plus knowhow acquired through his operation of drive-in theatres in the Midwest, convinced him that the combination of shoes and drive-ins was a natural.

As Sam puts it: "Nowadays more people are using their cars to get to places they can shop. Good roads and ample, convenient parking facilities influence customers' decisions on where to shop. If you make shopping easier on the consumer, he's apt to become a regular customer."

Parking convenience plus low prices are the main drawing cards for "Shoe King Sam's Drive-In Factory Shoe Outlet" stores. The air-conditioned, specially designed one-story buildings have big free parking lots, ample seating room, attractive displays.

Sam carries a line of shoes that retail from $2.91 to $14.91. He claims he can cut prices "considerably" because of three main factors:

1. Low rent. Although the stores are easily accessible and centrally located for Long Island residents, Weiss has obtained lower rental districts for his outlets, thus cutting his overhead below the average.

2. Large turnover. Weiss says he can stock over half a million in inventory, buys in large quantities to get special prices on regular merchandise as well as factory outlet goods.

3. Self-service. Although Weiss has sales help to accommodate customers for his higher-priced merchandise, many of his departments are completely self-service. Customers select models from large racks on which samples are displayed, then pick the right size from huge shoe bins. Sales people are available to offer assistance on correct fit and other problems.

Weiss plugs his low markup, resulting from these three features of his operation on the regular news program and uses announcements to call attention to "specials."

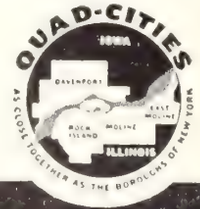
Here's a sample of the ad copy for his news show:

ANNOUNCER: "And that's the news, the weather report in just a moment. Every hour on the hour, you'll find thousands of pairs of the newest shoe styles priced *less than wholesale* at *Shoe King Sam's Drive-In Factory Shoe Outlets.* Over half a million dollars' worth of nationally advertised, famous-brand shoes for every member of the family—at savings of 50% and more — priced as low as $2.94 — and up—in every imaginable style, every possible color, and every size! *Remember Shoe King Sam* features *only* the latest styles. *Remember Shoe King Sam* gives you double your money back if you can buy the same shoes for less anywhere! *Remember*, there's *no* sales tax at *Shoe King Sam's*. . . . Plenty of free parking space."

Encouraged by the marked increase in sales following his radio debut, Weiss opened his second store this past December in Levittown. In the months following the opening of his Levittown outlet, sales at New Hyde Park rose 48% (the two are 11 miles apart).

With plans for further expansion already in full swing, Weiss expects to advertise on additional local radio stations, perhaps on TV, in the new areas. By late summer or early fall, he'll have a third Long Island outlet and plans

THE
QUAD-CITIES
No. 1 Radio Station
WHBF
joins the nation's
No. 1 Radio Network
CBS
Effective July 1, 1953



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

additional drive-in stores elsewhere in New York and in other Eastern states in the future.

Competition? So far Weiss hasn't had to worry about competitors in the retail shoe outlet drive-in category. Prospective shoe store owners are leery of drive-ins because "it's not as easy as it looks," Weiss says. "To run a business like mine you need to operate on a large scale. You've got to start out with lots of store space, lots of parking space, and lots of inventory."

Despite the newness of this type of operation, and the apparent drawbacks, however, Weiss is aware of the fact that some of the former Doubting Thomases are now eyeing his successful ventures with plans for duplication.

As Weiss puts it, "You've got to adapt your retail outlets to your customers' way of life. And people today are living on wheels." ★ ★ ★

COST-PER-1,000

(*Continued from page* 29)

by percentage of error in the figures used rather than any real differences between the stations.

Some stations, reps told SPONSOR, have become so alarmed about cost-per-1,000 thinking among clients that they have begun to program deliberately to improve their cost-per-1,000. They are dropping long-standing programs with suburban and rural appeal, for example, because these shows don't have strong listening in the cities where ratings are measured. They're replacing these shows in some instances with disk jockeys, knowing that this is the easy way to build a rating—within the rating area. What this amounts to is that they're offering the advertiser a larger number of gross ears that show up in ratings but dropping out the ears of well-to-do homeowners, for example, who may represent a better market than the new in-city audience but aren't counted by ratings.

What's the rebuttal from the proponents of cost-per-1,000?

They are, first of all, so touchy on the subject that several of them refused an opportunity to explain their point of view to SPONSOR. It's possible, however, to set down their case—based on what they've said to rep salesmen and buyers at some of their agencies. Here's a summary:

The first line of defense in this issue is the contention that the problem does not exist. "We don't insist that timebuyers abandon judgment and use cost-per-1,000 inflexibly," is what one soap company executive has been telling reps who call on him.

SPONSOR was told by an executive of a second soap corporation that choice of spot radio time was not controlled by the company but was up to each of its agencies individually.

Some of the reps, too, agree that there is a genuine effort on the part of some of the clients who stress cost-per-1,000 to see that flexible judgment is retained.

But it frequently doesn't work out that way in practice, both timebuyers and reps reported. Said a rep salesman who had been a buyer at one of the major agencies which has products of one of the aforementioned soap companies:

"When I started buying I used to choose meticulously on the basis of everything I knew about a station. If the cost-per-1,000 came out higher than average, I would then have to sit down and write a letter to the client to justify my decision. I found myself working later and later at night to prepare my case and put it in writing. After a while I got tired of staying late and fell in line with the thinking and just bought what was easy to justify."

A second defense of cost-per-1,000 emphasis is that it is necessary because many buyers are inexperienced and need some specific guidance—a crutch. It's felt that the day-to-day buying will result in fewer mistakes if it's put on a more or less mechanical basis.

The third defense boils down to this statement: "It works." It's pointed out that meticulous devotion to figures has always characterized Procter & Gamble's buying but that P&G is outstandingly successful.

The question raised by the critics, however, is whether the problems of all clients who use cost-per-1,000 thinking are the same as those of a P&G. P&G deals in the very largest of mass markets, selling the most every-day of products. It must of necessity buy impressions by the ton in order to keep its head above its competitors. It's a steady pressure advertiser. Are clients with other types of products and markets faced with the same problem?

Moreover, it's asked, can other clients match the research resources of a P&G and do as good a job of filtering the truth or near-truth out of research facts?

It's pointed out, too that the degree to which P&G wants to stick to cost-per-1,000 is sometimes exaggerated—even among buyers who work for P&G agencies. P&G has, for example, bought folk music programs in the South on which no research track record existed.

Some reps are inclined to put the blame for over-emphasis of cost-per-



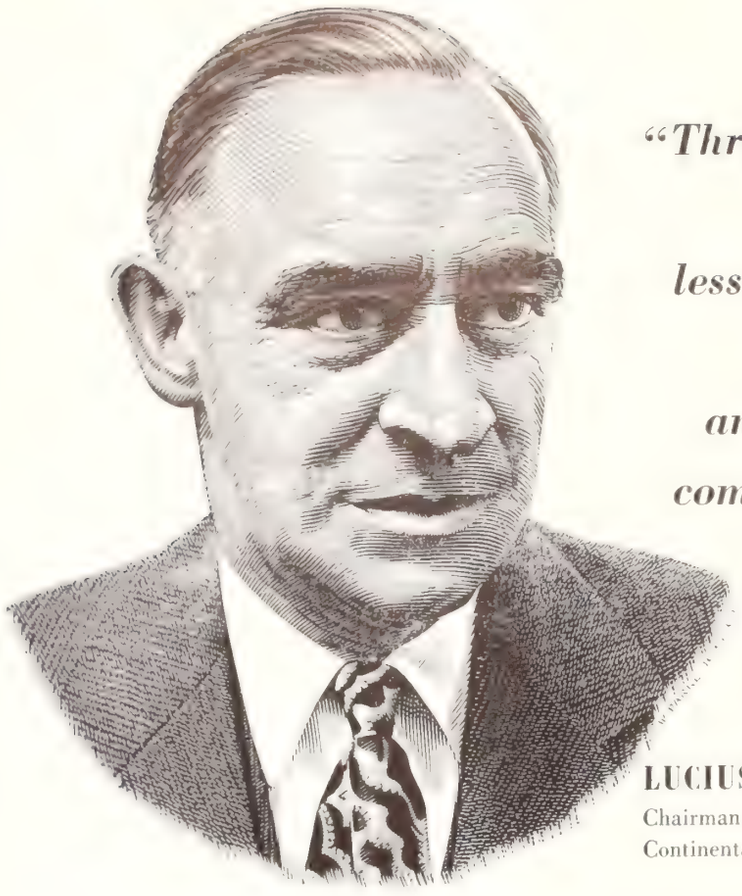
Every summer day there are 602,000 or more visitors in our primary coverage area

Easy Listenin'!

Have you seen the new "Pulse of Boston Area" survey? WHDH is first again with a completely projectable rating to 1,423,500 radio homes. Ask your Blair man for the story!

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY



"Thrifty citizens . . . with Savings Bonds . . . less likely to be taken in by the false promises and ideologies of communist propagandists . . ."

LUCIUS D. CLAY
Chairman of the Board
Continental Can Company

"The regular purchase of Savings Bonds through the Payroll Savings Plan by millions of our citizens contributes importantly to the country's economic stability, the national defense effort, and to the financial independence of the individual. The thrifty, self-reliant citizen is one far less likely to be taken in by the false promises and ideologies which communist propagandists invariably direct to the 'have nots'."

• To thousands of company executives, accountants, payroll department employees, PSP means Payroll Savings Plan, the simple payroll allotment operation through which employees make a monthly investment in U. S. Savings Bonds.

• To almost eight million employees of nearly 50,000 companies, PSP has a more intimate connotation. To them, PSP spells *Personal Security Plan.*

• Multiply the personal security of a single Payroll Saver by 43,000,000—the number of individuals who hold Savings Bonds having a cash value of $49.5 billion—and you have economic stability that is the keystone of our national defense.

• Thanks to the thousands of companies which offer their employees the Payroll Savings Plan, Bill Brown in the Machine Shop . . . Joe Green in the boiler room . . . and eight million more Browns and Greens can well turn a deaf ear to ". . . the false promises and ideologies . . ." of communist propagandists. Bill can see his new home taking shape in his growing stack of Savings Bonds . . . Joe sees each bond another step toward a college education for little Joe . . . and the "Old Timer," who eats his lunch with Bill, talks of "sitting down pretty soon" because his Bonds will make a nice addition to his Social Security.

• PSP holds still another benefit—this one for the employer. Payroll Savers are conscientious workers. Statistics show that absenteeism goes down, production improves and accidents decrease as payroll participation goes up.

• If employee participation in *your* Payroll Savings Plan is less than 50%—or if your company does not have a Payroll Savings Plan—get in touch with Savings Bond Division, U. S. Treasury Department, Washington Building, Washington, D. C. Learn how easy it is to help your country, your employees and your *company*—through the PSP.

The United States Government does not pay for this advertisement. It is donated by this publication in cooperation with the Advertising Council and the Magazine Publishers of America.

1,000 on radio itself. Listen to the blistering comments from one spokesman for this point of view:

"Cost-per-1,000 emphasis is only a symptom of what's wrong with the selling in this business. It's a natural stage in the evolution when you start working only with numbers. Stations should refuse to follow along in this cut-your-own-throat groove. Ratings should be abandoned completely by stations in selling. They should sell their ability to move goods, their standing in the community, their record of success—not some dubious numbers.

"The blame should not be put on the advertiser or the agency. The stations handed them the numbers—why shouldn't they use them? We created the Frankenstein. Cost-per-1,000 grew out of the desire of stations to simplify comparison between them. Now it's reached the stage of complete over-simplification.

"The only thing the advertiser cares about is sales. But agencies have become oriented to a ratings point-of-view. It creates a rat race of competition for ratings with no one stopping to think about selling products."

What's the solution to the problem—aside from any action stations take to deemphasize or eliminate ratings in their selling? These were among the suggestions offered:

1. Clients should work to give their agencies more "lead time" on campaigns. Part of the reason for cost-per-1,000 near-sightedness lies in the rush-rush act. You can't evaluate carefully if you have to buy 30 or 40 markets between a Thursday afternoon and the following Monday morning.

2. Advertisers should carefully consider whether or not they have oriented their agencies properly as to their major objectives. It's possible for wide gaps of misunderstanding to exist between the advertising manager at one end of the line and the timebuyer at the other. Does the buyer think you are more concerned about raw cost-per-1,000 than you really are? Is he buying on a basis that will keep him well "covered" but that won't necessarily cover your market?

3. Agencies should train buyers systematically. The purchasing agent who buys raw materials for an advertiser is an expert. Yet the man or woman who spends millions for advertisers on spot radio is sometimes a novice. And no matter how good his superiors are they can't check everything he does.

4. Timebuyers should have access to the full facts on a client's marketing problems. They should have a chance to study his product the way a good copywriter does. Then they should be backed up in their decisions so that they feel free to stand up and argue for the approach they think best.

To date these suggested remedies are needed more in spot radio buying than in spot TV. Cost-per-1,000 hasn't been emphasized as much in buying TV as in radio, for one thing because TV time is still a scarce commodity in many markets. But the same kind of thinking has begun to permeate TV buying. As one TV rep put it: "They're trying to do to us in five years what they did to radio in 20."

Sponsors who depend on spot radio to move goods for them can thank many a timebuyer they have never even met for the fact that cost-per-1,000 buying hasn't completely dominated some agencies. For the veteran buyers often go out of their way to sidestep cost-per-1,000. The pity of it, many feel, is that they have to. ★ ★ ★

MEN, MONEY, MOTIVES

(*Continued from page* 10)

Another impression of the changing-but-always-the-same field of showmanship: Why did Walter Craig walk out of his high-paying, high-prestige job as top man in radio and television at Benton & Bowles? There is the usual noncommittal explanation, "Failure to agree." But it goes far deeper. Craig was and is a creative showman, a type prone to grow restless, frustrated and unfulfilled under a veto power too frequently exercised by non-showmen. The creative showman does not work for salary alone, but also for satisfaction. This suggests that the showman, per se, can come to a point of no return of enthusiasm. And remember, Benton & Bowles still had some programs of its own origination and supervision, unlike the trend in the trade.

* * *

Or take the situation at another large Manhattan advertising agency long identified with aggressive program showmanship. Very soon now the news will break of the exit from this agency of a staff program supervisor. He has been on the payroll for years, has been earning in excess of $25,000. He is the last of the big salaries in the once booming department. This respected veteran will separate from the agency because the drift to outside packages has rendered his experience and talents redundant and his salary impossibly high for the routine servicing which is all that remains with the department.

* * *

The departure of this program supervisor is neither incidental nor inconse-



Ask Your Blair Man About the New "Pulse of WHDH Area"!

602,496 More!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY



KWJJ

is for the

"Careful Buyer"

The buyer who must make every advertising dollar do double duty—the local advertiser who knows the Portland market best—they are the steady customers of KWJJ. They have found that this powerful independent brings more sales per dollar spent because KWJJ brings local people the kind of local programming they want to hear.

One spot schedule will convince you

KWJJ

Studio and Offices
1011 S.W. 6th Ave., Portland 4, Oregon
WEED & COMPANY

Use WMBD To SELL the Heart of Illinois

Obviously OUTSTANDING

Population (SM)	584,300
Radio Homes (SAM)	127,870
Food Sales (SM)	$152,571,000
Drug Sales (SM)	$24,259,000
General Mdse. Sales (SM)	$65,386,000
Effective Buying Income (Net) (SM)	$940,168,000
Per Family Income* (SM)	$6,157
Per Capita Income* (SM)	$1,886

*Peoria County only

SM—Sales Management Survey of Buying Power. Further reproduction not licensed.

SAM—Standard Audience Measurement.

AM WMBD FM

PEORIA

CBS Radio Network • 5000 Watts

Free & Peters, Inc., Nat'l. Reps.

...ual. It is one final symbol of a shift of showmanship responsibility from agencies to (primarily) networks and (secondarily) package houses.

* * *

Meanwhile it would be naive to assume that the networks are bathed in joy and leaping with creative fulfillment. Far from it. Showmanship is anguish. Showmanship is pain. Showmanship is a state of ferment. Worst of all—and the auditing mind will always cry out against it—talent is conceited, demanding, arrogant, unreasonable, and obsessed. And completely necessary. ★ ★ ★

CLICHÉS

(Continued from page 37)

But not all of the clichés are designed to knock the ball into the other man's court or score a point in the game of oneupmanship. Some are designed to soften the blow of criticism on tender creative egos. Instead of the garment business' brusque "It stinks," a radio or TV idea is apt to be turned down with a bland: "I don't get much nourishment out of that."

Some clichés arise simply out of the universal American tendency toward abbreviation in speech. Instead of saying "As far as the copy is concerned," your fast-moving radio-TV man says "copywise." Most uses of the suffix "-wise"—perhaps the most frequently encountered cliché in the business—arise for this reason. Similarly the "-ize" family of expressions represents condensed speech. When you say, "Let's formalize this operation," you're substituting a few words for, "We've worked out the details so let's agree to go ahead with our plans as discussed."

The most extravagant expressions you'll hear are those fabricated from sports similes. There's the account man who prefaces his presentation of some new program ideas to a client with this hedge: "We're just pitching up a few mashie shots to see how close we are to the green." And the most rococo riposte encountered by SPONSOR, probably apocryphal, went something like this: "We gotta take this around left end and see if we can stay on the beam for the stretch until we clout a home run into the bleachers."

The bitterest collectors of clichés in the agencies, SPONSOR found, were commercial copywriters. Said one:

"I find that when they write on your copy, 'Make it sing,' you can usually get by if you retype the copy on a different colored paper. And when they say, 'Tighten it up,' I retype the copy leaving out the commas. But the most painful blow of all is when someone buries your pet idea with a casual: 'It's too creative for this client,' or when they preface the slashing of your copy with, 'I don't know anything about copy, but . . .'"

Some of the best clichés come out of the mouths of station managers and representatives. Some of those reported to SPONSOR include:

"We just put the announcement on once and the switchboard lit up like a Christmas tree" (from the visiting station man pitching a success story to a timebuyer).

"What do you want coverage for, there's nothing out there but gophers [or jackrabbits] anyway" (from a lower-power station trying to sell a buyer off a higher-power station).

BEST!... LOUISIANA PURCHASE —SINCE 1803

WMRY, New Orleans' Negro Market Station

Based on latest morning Pulse and published announcement rates, you pay less, far less, per percentage of listeners, with WMRY.

STATION	% OF LISTENERS	COST PER % LISTENERS
WMRY (Ind)	**12**	**44c**
Station A (Net)	28	$1.07
" B "	12	$1.17
" C "	11	$1.09
" D "	11	$1.27
" E (Ind)	8	$0.66
" F "	3	$1.87
" G "	4	$1.05
" H "	3	$1.63
" I "	4	$1.05

600KC "THE SEPIA STATION"

WMRY

NEW ORLEANS, LA.

Gill-Perna, Inc.—Nat'l Rep.

"But does it sell?" (from a rep trying to save a sale when he's beaten on grounds of rating, coverage, and cost).

Within rep organizations, here are two questions you might hear the sales manager asking a salesman:

"How deep do you penetrate into that shop?" (referring to an agency).

"Accountwise do you get to the right people?"

Everyone on the selling end and in agencies, however, agrees that of all the stock expressions the most frustrating come from clients. To wit:

"I don't know anything about advertising, but I know what I like . . ."

"You people know more about radio advertising than I do, but what would you think of a campaign like this . . ."

"Of course I want a show that's fresh and different, but we have to think of our dealers."

"If you can come up with a million-dollar television idea, we'll put a hundred thousand behind it." ★ ★ ★

510 MADISON

(*Continued from page* 15)

000. Indicative of the sums regularly expended are the following for long-time users of this fruitful medium:

Estimated Sunday Comics Expenditures
1952

C-P-P Co.	$3,737,000
Lever Bros.	2,100,000
Procter & Gamble	1,440,000
General Mills	1,050,000
Armour & Co.	972,000
TOTAL	$9,299,000

For years Sunday Comics have delivered the highest ratio of thorough readers of advertising per dollar (as measured by Starch) and have had an unparalleled success in the large volume mail-order business — where the only criterion in the large cliency is *proven response.* The jumbo pages of Sunday Comics offer four colors at bargain rates and tap a very extensive market of adults (four out of five Sunday newspaper-reading adults read Sunday Comics) plus virtually all the youngsters of America. . . .

FRANK J. KAUS
Director Plan, Research & Promotion
Puck-The Comic Weekly
New York

● SPONSOR's All-Media Evaluation Study will mention comics from time to time.

My friend, Miss Elmira Mough (rhymes with cuff) was interested in your Media Basics, made a study of it, and came up with some notes. I think highly of Miss Mough's judgment and you may be interested in her reaction. She suggested a new approach which she terms "incidental techniques" to distinguish it from program types such as "comedy," "drama," and "panel." "Incidental techniques" consists of certain practices used within the above program types. It poses the question: How many people *are influenced* by the following practices (rather than how many people are reached):

1. Comedian delivers insult gag about orchestra leader. He is obviously kidding and entire audience is aware of this. Comedian then explains he was only kidding.

2. Private eye moves three feet forward and snatches revolver from hand of thug before thug has time to move trigger finger one-eighth of an inch.

3. Child actors.

4. M.C. introduces ball player in street clothes. Entertainment value of same might be studied.

5. Impressionist mimics singer: "I will now give you my impression of (Jonas Gulch) singing 'Call Me'." Number of people who have heard of Jonas Gulch might be studied.

6. Comedian shows citation appointing him honorary admiral, U.S.N.R. Value of this might be analyzed, along with obvious concomitant: Admiral showing citation appointing him comedian. (Miss Mough's brother Canterbury, at one time a J.G., offered some names, here omitted for purposes of brevity.)

Miss Mough has more notes which I shall be glad to forward if and when you are ready to prepare material for this new type of media analysis.

K. S. REW
30 *Hunter Rd.*
White Plains, N. Y.

● Mr. Rew is a writer and an avid reader of SPONSOR.

The publicity piece on why SPONSOR spent eight months evaluating all ad media is extremely interesting.

I notice that television and radio combined do slightly more than one-half of the gross business of newspapers.

I wish somehow, some way, somebody would keep rubbing the nose of the radio and TV people in this fact.

It seems to me that the networks that are trying so hard to retain leadership in this field should be constantly reminded of the fact that we haven't seen anything compared to what there ought to be . . .

ROGAN JONES
President
KVOS, Bellingham



For complete "at home" and "out-of-home" ratings see "The Pulse of WHDH Area"

Away We Go . . . .!

People on the move listen to radio . . . and people in WHDH's area listen to . . . of course — WHDH! Take advantage of this huge "out-of-home" market and add it to your "at home" buy!

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

EVER *Psychoanalyze* A CITY?



WEMP DID!

and found

Milwaukeeans *prefer*

MUSIC

Another reason for the year 'round popularity WEMP enjoys in homes, stores, offices, clubs and cars—day and night.

NEWS

Thirty times daily, prepared by Milwaukee's largest independent radio news department.

SPORTS

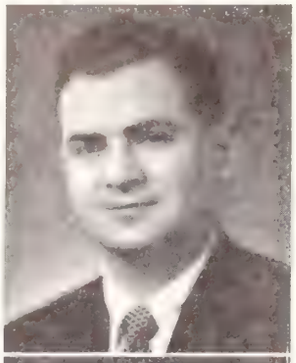
More sports broadcasts than any other Milwaukee station. Earl Gillespie, Wisconsin's favorite, does three sportscasts daily and all play-by-play reports.

They add up to consistently high ratings all year long. Remember, for $100 to $300 per week, or more, a WEMP spot campaign delivers 2 to 2½ times more audience per dollar than any network station in town.* Call Headley-Reed!

*Based on latest published Hooper Coincidentals with BR & DS rates

WEMP WEMP-FM
MILWAUKEE
24 HOURS OF MUSIC, NEWS, SPORTS
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Nat'l Rep.

Newsmakers in advertising



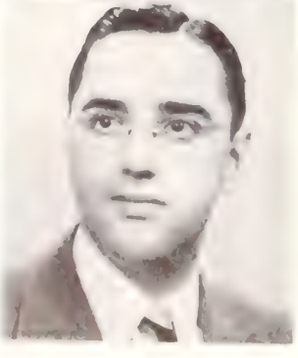
Norman Knight, *resigning as* SPONSOR's *v.p. in charge of sales and advertising effective 7 July, will become general manager of WABD, Du Mont's key New York outlet. Only 28, Knight has logged 15 years in broadcasting. Starting in high school as an announcer, he progressed through writing, production, promotion, and sales into management. After selling for Storer and managing West Virginia Radio Corp., he became Eastern manager of station relations for Mutual in* 1946 *before joining the* SPONSOR *staff in* 1949.



W. R. McHargue, *advertising v.p., E. R. Squibb & Sons, recently announced Squibb's entry into network TV via* Today *on NBC TV. It is a two-way approach: Squibb and NBC jointly present a public service film series,* MD, *(on* Today*) featuring AMA-approved health talks for laymen, and Squibb has participation time for its household products. McHargue told* SPONSOR: *"It satisfies our needs beautifully. We are basically an ethical pharmaceutical house, but we also have a fine line of home products. This dual approach is fine."*



James M. Gaines, *General Teleradio v.p. in charge of WOR and WOR-TV division, who was recently elected president of Radio and Television Executives Society, told* SPONSOR: *"This past year—the first of the combined Radio Executives Club and American Television Society—has been a forward-looking and highly productive one for members. Speaking for the new administration, I'm sure that every effort will be directed at the furtherance of the group's highly successful and progressive policy during the coming year."*



Irving Settel, *advertising manager of Concord, Inc., a chain of* 10 *Southern clothing stores, is co-editor (with Norman R. Glenn,* SPONSOR's *publisher) of the just-published* 480-*page* Television Advertising & Production Handbook *(Thomas Y. Crowell). Said Settel, "This book is the first on practical TV advertising and may become the basic industry text." A symposium, it includes chapters by George Abrams, Ben Duffy, Chris Witting, Cecil Hoge, Milburn McCarty, Herb West, Syd Roslow, Everett Crosby, Bill Todman, among others.*

The TIME of Your Life—

on the

New WJAS AM & FM

MONEY

THE ~~SUNNY~~ SIDE OF THE DIAL



IN THE MORNING . . .

With "The Bill Brant Show." The Tri-state area's popular award-winning Radio-TV personality calls the tunes and the times . . . and sells as he goes. The friendliest voice ever with the early morning show all Pittsburgh has has been waiting for. Wake up to the biggest radio buy in the Pittsburgh market. BILL BRANT . . . musician, DJ, songwriter, award winning Radio-TV star . . . and your salesman in the tri-state area.

IN THE AFTERNOON . . .

The man who will capture the afternoon market for your product. But we can't tell the whole story here. See us in the next issue for full details.



ALL DAY . . .

The latest local and world news coverage EVERY 30 MINUTES under the direction of one of the nation's veteran radio newscasters, HERB MORRISON . . . 22 years of covering the nation's top news stories, including his dramatic on-the-spot report of the Hindenburg disaster.

5000 Watts

Serving the GREATER PITTSBURGH Metropolitan Area . . .

NATIONAL REPRESENTATIVE: George P. Hollingbery Co.



"Stick our necks out" dept.

The crystal-ball gazing bug has hit us again. And this time we're peering deep. If we're right, we're the savviest magazine in the advertising field. If we're wrong, please forget fast.

1. COLOR—by early 1954 a compatible system will be approved by the FCC. RCA will get the nod on topnotch performance. Headed by Pat Weaver, NBC Television will go into action fast, urging every NBC advertiser (and many prospects) to make at least an experimental on-the-air color try. Many magazine advertisers who have previously ignored the air will rush onto the color bandwagon. (Set manufacturers don't want color before Christmas so as not to kill holiday sales of black-and-white sets in stock.)

2. NIGHTTIME SPOT RADIO—by September many advertisers who have lately scorned those onetime radio favorites, nighttime chain and station breaks, will be requesting availabilities in TV as well as non-TV markets. Good buys are being pointed out by radio salesmen, and the good old days of nighttime waiting lists on good indie as well as net stations will return.

3. NBC look for some fall surprises, radio as well as TV. Bob Weitman, program chief, and Earl Hudson, West Coast v.p., are seasoned showmen who know talent and what to do with it. The NBC strategy is not to "bowl 'em over in a day." By fall the first six months' planning will be revealed.

4. MBS don't count Mutual out of the network TV picture. The pattern doesn't shape up like the existing nets: Mutual's concept calls for a film network. Over the long haul, this may prove the most realistic approach of all.

5. TELEVISION ADVERTISING BUREAU—Bob Swezey and a committee of other industry doers, under aegis of the NARTB, will be coming up soon with a blueprint for a television advertising bureau. It will closely resemble the BAB in origin and formation.

6. UHF—most ultra high frequency stations are in for tough sledding the rest of 1953, maybe longer. This will be particularly true on the national front where the high cost of using television is making big advertisers check and double-check TV circulation. That's the big stumbling-block—circulation. The situation is comparable right now to (though not as bad as) the FM problem of 1946 and 1947. FM couldn't get going, despite its fine technical advantages, because it couldn't show advertisers enough circulation. When UHF markets show advertisers enough sets to satisfy them they'll get national business.

* * *

All-Media Evaluation Study

SPONSOR's All-Media Evaluation Study (see part 5 in this issue) isn't intended to make the blood pressure rise. Despite the startling data it discloses from time to time, it is mainly a painstaking, quadruple-checked, searching report and analysis of all advertising media.

This kind of series has a tendency to excite the researcher but to fall flat with the ad manager, agency president, and account executive.

Judging by reader reaction, we have reason to believe that by the time part 17 rolls around a high state of excitement will have been created by the All-Media series. We were rather disappointed after part one was published; knowing what we had put into this study, we thought we'd be hearing from more of our readers. But part two brought more response, and the tempo increased with parts three and four. Now we're getting reactions with every mail from buyers in every category.

Today we received a note from the vice president of an agency in Portland, Me., asking permission to reproduce "the salient portions of these articles and send them out to clients and prospective clients." The note adds, "Without doubt they are the most comprehensive and concise appraisals of the various media I've ever seen."

A Baltimore agency president wrote a letter, received today, asking whether the All-Media study would be republished in book form. So did a Tulsa agency radio and TV director. A network TV salesman stopped us on the street at lunchtime to speak enthusiastically of the project.

We hope you're up-to-date on this series. If not, we heartily recommend it for good basic reading. And we have some back copies still available if you can't locate the ones containing All-Media from part one on.

Applause

Advertising's unsung workers

Six agencies volunteered to supply the film announcements.

P&G ran an experiment to prove that filmed network TV shows can present vital public interest messages as well as live shows can.

As a result, sponsors and producers of filmed TV programs are now being urged to include messages on six major public service campaigns in the programs they film this summer.

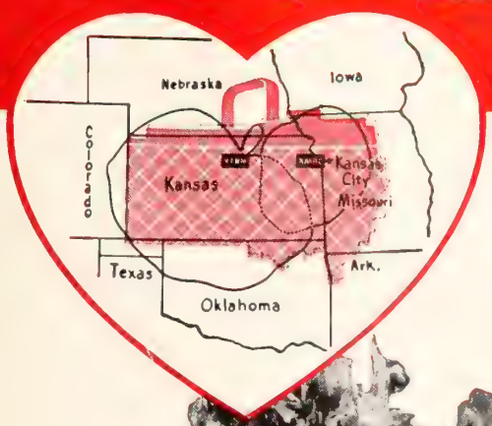
Behind it all is the Advertising Council, whose Radio & TV Committee chairman, William R. Baker Jr. (Benton & Bowles' board chairman), says: With $50,000 worth of make-ready, the Council can get $4-$5 million worth of free advertising for a campaign.

SPONSOR applauds sponsors, agencies, and stations for what they've done and will do to make the Council campaigns a success.

The six now running (and their volunteer agencies) are:

National Blood Program (Cunningham & Walsh), Savings Bonds (G. M. Basford), Ground Observer Corps (R&R), Religion in American Life (JWT), Stop Accidents (Y&R, Chicago), Better Schools (B&B).

Every Year THE "MARKET BASKET" Gets BIGGER AND BIGGER











The lines that define the boundaries of the great Kansas City Primary Trade Area remain the same year after year. And of course there's never any change in the half-millivolt contour of The KMBC-KFRM Team.

But, the "Market Basket" Gets Bigger Every Year!

KMBC-KFRM advertisers reap the major portion of the benefit of these hundreds of millions of dollars in increases each year. Because in rural, urban and metropolitan sections of the Kansas City Primary Trade Area alike, KMBC-KFRM sales messages are heard by more of the people, more of the time. The 1953 "Market Basket" is taking on new proportions, and The KMBC-KFRM Team is delivering its advertisers a pleasant share of 1953 Heart of America spending.

Write, wire or phone KMBC-KFRM, Kansas City, or your nearest Free & Peters Colonel at once. Arrange for your share of the Kansas City "Market Basket" 1953!



the KMBC·KFRM Team

CBS RADIO FOR THE HEART OF AMERICA

My, how you've grown!



From 1 drugstore counter to 4 BIG STORES



Israel and Irvin Feld, owners of Washington's four Super Music Stores.

Just 11 years ago, Israel and Irvin Feld were selling records from one counter in a drugstore. Then they started advertising on WWDC. Today, they own four prosperous Super Music Stores! Here's what they say:

> *"Without WWDC we would still be pitching records from behind one counter. With WWDC, we have grown to be the largest record enterprise in the Washington area. Our success can be attributed, in large part, to the character of WWDC and its leading air personalities."*



WWDC can help your business grow in the rich Washington market. Let your John Blair man give you the whole story.

In Washington, D.C. it's WWDC

Represented nationally by John Blair & Co.

use magazine for Radio and TV advertisers

SPONSOR

29 JUNE 1953

50c per copy • $8 per year

RECEIVED
NEW YORK N. Y.

SP 10-49
MISS FRANCES LEAGUE
NATIONAL BROADCASTIN
30 ROCKEFELLER PLAZ
NEW YORK 20 N Y



LIFE'S CLAIMS: HOW VALID?
page 27

Borden pinpoints its target with spot radio and television
page 30

Do agencies earn their 15% commission on radio and TV accounts?
page 32

Chicago furniture store finds radio moves high-cost items
page 35

Picture quiz gives money-saving tips on film commercials
page 36

RADIO & TV ABROAD
starts page 39

5 pages of charts will help you plan foreign campaign
pages 41-48

Completely New!

RCA TV CAMERA



Leading network engineers proclaim the TK-11A the finest television camera ever produced—the easiest camera in the world to handle—and the simplest one to get at. It has all the proved performance advantages of the world-famous RCA TK-10 camera — **PLUS THESE NEW FEATURES:**

NEW **7" viewfinder picture tube produces larger, brighter, sharper pictures to help the cameraman.**

NEW **plug-in, high-stability video amplifier—with frequency response uniform to 8.5 Mc.!**

NEW **fixed-position alignment coil for the Image Orthicon. Electrical control of coil eliminates all mechanical adjustments!**

NEW **plug-in blower for cooling the deflection coil and Image Orthicon!**

For complete information on the TK-11A, call your RCA Broadcast Sales Representative.

NEW **electronic-protection system guards Orthicon against deflection failure, or loss of driving signals.**

NEW **"overscan" control takes burden off Orthicon during warm-ups and rehearsals; new vertical reverse switch for film pickups.**

One latch opens both hinged sides and top. Dual bar handles provide better grip and easier carrying.

RCA

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT — CAMDEN, N.J.

REPORT TO SPONSORS
29 JUNE 1953

Projection hot topic Timebuyers intensely interested in determining best method to use in projecting radio ratings against coverage figures to get cost-per-1,000. "Most buyers I met discussed SPONSOR's recent article on subject ('Needed: a way to project ratings,' 18 May)," commented Alan L. Torbet, general manager KSFO, San Francisco, after trip to New York. His own suggestion for projection formula involves county-by-county adjustment of rating depending on penetration. Adjusted rating could then be properly applied to total homes count in non-rated county. (Details will appear in future SPONSOR issue.)

–SR–

NBC may revamp Tandem operation Broadcasting industry hears NBC Radio's "Operation Tandem" will be revamped for fall. Costs as well as programing are being re-examined. NBC said to feel, however, that it isn't rate cut that will attract sponsors so much as greater flexibility in use of network radio. NBC execs mulling over problem this month, may reach decision any day.

–SR–

Stations bet on film future Importance with which savvy broadcasters regard film programing indicated by formation of 2 film-buying services for TV stations: (1) Station Films,Inc., set up by The Katz Agency; (2) Vitapix Corp. Film Syndicate, owned by group of leading telecasters and now aiming for goal of 45 station members. Robert H. Salk, formerly TV program manager of Katz, will head Station Films at 30 Rockefeller Plaza, New York. Operation starts 1 August.

–SR–

Here's customer for spot TV Rayco seat cover sales are booming since Paterson, N. J. firm, which used to be all newspaper, added radio and TV to schedule. Working through Emil Mogul, firm now uses saturation spot radio in close to 100 markets. In Washington where it's had 6 announcements on WTTG (TV) nighttime for past 2 months, it's added NBC's WNBW (TV) to schedule with 14 announcements weekly. Mogul is interviewing Rayco customers for media pull; is also looking for 4 or 5 across-board spot TV availabilities for 13-week summer period. Nort Wyner is a.e.

–SR–

SPONSOR covers world market Eight countries have joined ranks of those accepting radio or TV commercials in past year, with England expected to be next. See page 39 for SPONSOR's International Section giving 1,500 facts about these 58 commercial radio-TV countries and article analyzing foreign market, radio, TV, U.S. sponsors abroad, and export advertising approach.

SPONSOR moving 13 July

Effective 13 July, SPONSOR editorial, advertising, and circulation offices will be located at Madison & 49th St. (40 E. 49th St.), New York, in the heart of the advertising district. Rapid expansion of SPONSOR personnel and services made this move into larger quarters necessary. Entire 15th floor will be occupied. New quarters will be air-conditioned.

SPONSOR, Volume 7, No. 13, 29 June 1953. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879

REPORT TO SPONSORS for 29 June 1953

Ryan welcomes new "Life" study

Broadcast Advertising Bureau's William Ryan told SPONSOR: "BAB welcomes 'Life's' cumulative--total individual readers--survey (see page 27 for SPONSOR analysis). We at BAB have been waiting for another medium to go all out on the cumulative concept that we have pioneered for several years in radio. Unfortunately most broadcasters, advertisers, and agencies have continued hopelessly wallowing around in average-per-program figures in an effort to measure audience and cost-per-1,000, while common sense dictated the use of cumulative audience (total individual homes and persons listening) for periods of a week to a month, as the proper answer."

—SR—

Will color film work on TV?

Thesis advanced in some advertiser-agency quarters is that color TV will have serious repercussions on filmed commercials. Reason: Color film transmitted over a color circuit may lose enough fidelity so as to make live color preferable for commercials.

—SR—

Stations won't share ad costs

Meeting with scant encouragement from radio stations is this request by major soap manufacturer: that stations assume part of firm's bill for co-op newspaper ads of local supermarkets. This, stations are told, would afford them opportunity to promote manufacturer's network programs.

—SR—

Campbell to air new drama series

TV's strong dramatic flavor further accented by Campbell Soup's switch from "Aldrich Family" to new series of half-hour dramas to be called "Campbell's Soundstage." Original plays produced by Martin Horrell of radio's "Grand Central" fame begin on NBC 10 July.

—SR—

Pay ruling may save you cash

Ruling by New York State Unemployment Insurance Liability and Determination Section that talent repayment on transcriptions are royalties, not remuneration, may mean substantial savings to producers, agencies, and sponsors. Ruling, obtained by Phil Davis Musical Enterprises, eliminates payments of Workmen's Compensation, Disability Insurance, and N. Y. State Unemployment Insurance Taxes on repayments --a big item in view of new AFTRA, SAG, and A.F. of M. repayment contracts.

New national spot radio and TV business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Birds Eye Div Gen Foods Corp, NY	Birds Eye Frozen Chicken Pie	Y&R, NY	41 radio stations in 15 Eastern cities: NY, Buffalo, Rochester, Boston, Detroit, Phila, Washgton, Balt, Cleve, St Louis, Chi, Mpls, Milw, Cinci, Pittsb	Radio: 1-min anncts & station breaks; 1 Jul thru 29 Sep (13 wks)
Birds Eye Div Gen Foods Corp, NY	Birds Eye Frozen Fish Sticks	Y&R, NY	9 radio, 6 TV stations, New England: Boston, Providence, New Brit, New Haven, Bridgeport	Radio & TV: 1-min anncts, partic; radio 10 a wk; TV 5 a wk; 6 July thru 3 Oct (13 wks)
Corn Prods Refining Co, NY	Mazzola Oil	C. L. Miller, NY	8 stations, Calif	Radio: ½ hr transcr "G Lombardo" show; once a wk; start 15 June; 13 wks
Guardian Chemical Co, NY	Forezin Athlete's Foot Remedy	Dowd, Redfield & Johnstone, NY	5 Southern cities	Radio: 1-min anncts; 2 a day; started 1 June; test campaign; indef run
Gunther Brewing, Balt	Gunther Beer	Biow, NY	20 Eastern mkts	Radio: 1-min anncts; start June; thru Dec
Mexico Co, Boston	Mexico soft drinks, special steak knife offer	Ingalls-Miniter, Boston	31 New England radio stations	Radio: annct campaign; start late June; run thru Aug

NOW



5,000 Watts and Reaching Farther

KRSC

5,000 WATTS

1150 KC

1000 WATTS NIGHTLY

KRSC

sells ALL the big Seattle Market

Represented by:
EAST: Geo. W. Clark, Inc.
WEST: Lee F. O'Connell Co. Los Angeles
Western Radio Sales San Francisco

the magazine Radio and TV advertisers use

SPONSOR

Volume 7 Numbe
29 June 1953

ARTICLES

What you should know about LIFE's 4-media study

Part 6 of SPONSOR's All-Media Study contains a dozen tips for advertisers to remember when they hear LIFE's presentation based on new inter-media study made for them by Alfred Politz; 24 experts analyze it — **27**

How Borden buys spot radio and TV

Spender of well over $2 million in spot radio and TV relies on constant stream of information from traveling representatives to make time and program buys. Former network user interlocks air media strategy with product distribution — **30**

Do agencies earn their 15% on air accounts?

Million-dollar advertiser's complaint that his agency failed to give him his money's worth touched off SPONSOR survey. Most agencies said question should be, "Is 15% enough?" They cite high cost of handling TV in particular — **32**

Can you use radio to sell high-cost items?

While some admen feel that radio's strong point is selling impulse items, Chicago retailer has been selling furniture successfully via air for about 14 years, has discovered that the medium's sales impact can last for days — **35**

How to cut TV commercial costs

SPONSOR presents a picture quiz designed to give money-saving tips on film commercials in a minimum of reading time. You'll find stills from commercials here with a description of the action. Quiz revolves around kind of compensation talent gets under SAG contract terms — **36**

Preview of Fall Facts issue

Buyers of broadcast advertising are well into the heavy summer season of planning and buying time for fall. SPONSOR's annual buying-guide is next issue. This article previews Fall Facts issue in form of memos from staff to editor — **38**

INTERNATIONAL RADIO AND TV SECTION

This report gives you fill-in on trends in air media abroad, forecast of export market, analysis of ad philosophy of major export firms — **39**

Also included in this section are these factual charts on 58 countries:

1. SIZE of foreign market (population, income, trade outlook, imports)
2. FOREIGN STATION data (number stations, ownership, networks, rates)
3. RADIO REPS (listing of foreign stations by country and U. S. reps)
4. FOREIGN ADVERTISERS (U. S. agencies and clients who advertise abroad)
5. TV ABROAD (number of stations, ownership and sample night rates)
6. SUCCESS STORIES (four capsule case histories of air success abroad)

COMING

Annual Fall Facts issue is next

You'll use this issue immediately to help solve buying problems, to give you perspective. Then you'll put it on your desk and use it all year-'round as a reference source. For your best inkling of what it contains, read preview, page 38 — ***13 July***

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A dollar buys 89.4% more on KWKH than on Shreveport's second station!

Any way you look at it, KWKH is far and away the best radio buy in the important Arkansas-Louisiana-Texas area around Shreveport.

On a "cost-per-thousand" basis, for example, KWKH delivers *89.4% more Average Daily Listeners* than Shreveport's second station!

These audience figures are from the new Standard Station Audience Report — the *more conservative* of the two recent audience surveys made in this area.

Your Branham man will be glad to give you all the KWKH facts. Or write us direct.



LISTENERS PER DOLLAR
(1-time, ¼-hour daytime rates)

KWKH

A Shreveport Times Station

50,000 Watts • CBS Radio •

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Co., Representatives

Henry Clay, *General Manager*
Fred Watkins, *Commercial Manager*



"Music hath charms"

True when King David played his harp . . . True in Merrie England when Congreve wrote this famous line . . . And true today in Southern California!

There's everybody's music all day long

on **KBIG** . . .

along with just-enough news.

386 advertisers cashed in on this

MUSIC-AND-NEWS during KBIG's first year.

For their names, their approaches, their results, let your KBIG account representative or Robert Meeker Man tell you . . . *then* let's get down to cases *how you* profitably can join this roster of successful advertisers.

10,000 WATTS AT 740 **KBIG**

STUDIOS IN AVALON AND HOLLYWOOD

GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

John Poole Broadcasting Co.

KBIG • KBIF • KPIK

6540 Sunset Blvd., Hollywood 28, Calif.

HOllywood 3-2205

Nat. Rep. Robert Meeker Associates, Inc.

Timebuyers at work



Kay Ostrander, *Dan B. Miner Co., Los Angeles, buys heavy radio schedules in San Joaquin and Southern California markets for Thrifty Drug Stores, a Western chain. For her station evaluations, Kay relies principally on the Nielsen Coverage Survey. Says she: "The new NCS is really taking the 'time' out of time buying." But with the Miner Co. ranking as top advertising agency in the 11 Western states in radio-TV billings, Kay is kept busy all year evaluating proposals and making schedules and station recommendations for Thrifty Drug and others.*



Joseph Henry, *D. P. Brother & Co., Detroit, buys spot radio and TV for General Motors' Oldsmobile Division in those markets not covered by the firm's thrice weekly CBS TV program,* Doug Edwards and the News. *"I look for the best-rated time periods," Joe explains, "since the car commercial is aimed at a universal adult audience." To supplement the network TV program, he buys 7 to 9 a.m. news adjacencies on radio stations in selected major markets. Oldsmobile's long-term campaigns are unusual in the automotive industry.*



Jacqueline Ruta, *National Export Advertising Service, New York, buys radio and TV time for* 42 *products in over* 30 *markets. In choosing stations and time availabilities, Jackie uses an assortment of measuring sticks. "Everything from agency-conducted surveys, to information sent to us by stations' U.S. reps, evaluations made by our foreign associate, and personal knowledge of the foreign market is used," Jackie explains, referring to the agency's* 108 *weekly programs and* 500,000 *announcements annually. Client radio-TV budgets are up over* 1952.



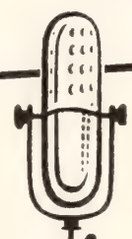
Jeanne Sullivan, *Wyatt & Schuebel, New York, buys radio and TV time for many agencies, since her firm serves as a freelance radio-TV department for agency clients throughout the country. Jeanne signs contracts with stations in the name of the particular agency for which she's buying the time. "That way, I have a more diversified job than the average agency timebuyer. I'm now buying for such divergent accounts as C.I.O. and Fanny Farmer. Charles L. Rumrill Agency, one of our clients, will handle Fanny Farmer starting September 1."*

Our W attage — **5000**

B right array of personalities and
radio talent . . . headed by
BOB POOLE, ADD PENFIELD & DICK McADOO

I n **27**th year of broadcasting.

G reatest concentration of listeners
in any similar area in the South.



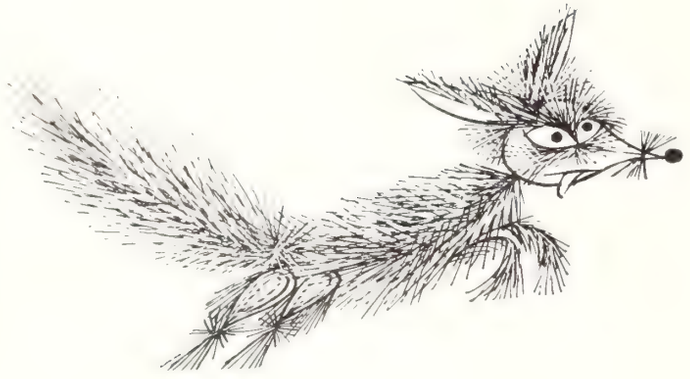
GREENSBORO, N.C.

WBIG

Affiliated with CBS

Represented nationally by Hollingbery

IN THE LEAD . . . AND THEN SOME!



KNXT heads the field
in Los Angeles television!
Out front with . . .

Biggest ratings, daytime
and night . . .
35% bigger during the day!

Greatest share-of-audience . . .
9.2% greater all week long!

The most top programs
. . . network and local,
day and night!

And you are even farther ahead!
KNXT *delivers its greater*
audiences at an average cost
of less than a dollar
per thousand viewers.

If you're looking for the *most*
customers at the *least* cost in the 10-billion do

Source: ARB, May 1953.



Angeles TV market, the hunt ends at **KNXT** Channel 2

CBS Television's key station in Hollywood

Represented by CBS Television Spot Sales

THE FACTS
speak for themselves about
"HOMETOWN, AMERICA"
on WFBR in Baltimore!

IN THE FIRST 4 WEEKS

28,338
Labels Were Bid In Radio Telephone Auctions

511
Calls Were Made By Our Sales Servicemen

278
New Retail Grocery Outlets Were Opened For Sponsors

410
Store Positions Were Improved For Sponsors

469
Stores Are Now Cooperating And Displaying "Hometown, America" Display Material

401
Individual Displays Were Built For Sponsors

THIS IS ONLY THE BEGINNING!

There is still room for a few non-competitive sponsors on "Hometown, America" on WFBR — the greatest, most effective radio grocery promotion ever devised! Write, wire or phone your John Blair man or any WFBR account executive!

ABC BASIC NETWORK

WFBR

5000 WATTS IN BALTIMORE, MD.

Men, Money and Motives

by ***Robert J. Landry***

The stamp of enthusiasm

Nothing has been said about it out loud until here and now but there is a distinct possibility that philately, or stamp collecting, an "industry" with 8,000,000 American customers, which would like to double that number, may take to television as an advertiser.

* * *

Any philatelic invasion of television would necessarily be modest at start and probably local. Nobody knows the dollar volume involved. But there are perhaps 30 big stamp-auction houses with seven-figure annual volume of sales plus literally thousands of upstairs shops and dealers. The big dealers operate internationally. Thus, H. R. Harmer with offices in London, New York, and Sydney will presently branch into South Africa.

* * *

Ponder on the significance of philately using a mass impact medium like television. Philately is a hobby, an enthusiasm, an indoor sport, the spare-time distraction of kings and presidents. Until now philately has relied overwhelmingly upon direct mail advertising to contact the faithful and extend the circle. The great cost item has been the laboriously edited catalog, perennially modified for each new auction. The direct mail costs of some stamp houses have been estimated as high as $7.50 per customer.

* * *

Television advertising has a variety of appeals to the more imaginative chaps in professional philately. They foresee that this is the dawn of a new age of American leisure. Never before have so many Americans had so much time and money for hobbies. Television itself is a hobby. Children loom large in the calculations. Kids are not by themselves very profitable as stamp collectors, but they have a very real value as steadiers of the market and it is from the ranks of today's children that tomorrow's big clients come.

* * *

The conviction grows generally in the commercial world that television can sell anything, although this conviction is soured on occasion by mounting production costs. Philately would have to find economical programing. Current thinking is along the lines of pictorial blow-ups. There are some legal restraints upon "reproduction" of stamps, similar in motivation to the restraints which the law imposes upon "reproduction" of banknotes. But there is a wealth of potential dramatic material which ties up with particular stamps to heighten viewer interest.

* * *

The reasoning goes this way: The well-to-do with their restless need for something to occupy their unused energies are ideally reached through video. Great hordes of new collectors are conjured.

(*Please turn to page 92*)

I'm 21 and feeling fine

—just got married to

T.V.'s Channel nine



This month CKLW is celebrating its twenty-first birthday and a fitting memorial to this one score and one milestone is the announcement that in the early months of 1954 you will enjoy CKLW-TV with *Channel Nine*.

The successes we've enjoyed over this short span of years are many. As a youngster we were powered by a 5,000 watt transmitter which was expanded in step with our continual progress to its present 50,000 watt strength.

The intervening years since 1932 have been a succession of successes—a challenge to serve equally the local listening regions of two nations in war, in peace, in good times and bad as "The Good Neighbor Station."

Our many awards for outstanding public service and character of broadcasting are testimony to how well we've met our challenge.

All of this—and there's much, much more—but today is one of our proudest. The announcement that soon we will be broadening our service to these great regions with the twentieth century wonder, television.

The knot is tied. Work is now in progress to bring you channel nine in the shortest possible time. We're proud of the "marriage" and pledge that our family of broadcasting and televising will be consistent with the fine quality and meritorious service of the past that have made possible this great new step forward.

CKLW

GUARDIAN BLDG. • **DETROIT**

Adam J. Young, Jr., Inc.
National Representative

•

J. E. Campeau
President

Mutual Broadcasting System

On the Pacific Coast . . .

EVENING IS EVEN BETTER

particularly on Don Lee, the Nation's Greatest Regional Network



Better? Why, evening radio time is even better than early morning, a period which has always been recognized as an outstanding value because of number of listeners per set, audience turnover and family-type audience involved.

An analysis* of the three-hour periods 6:00–9:00 P.M. versus 6:00–9:00 A.M. Monday through Friday yields the following amazing comparison:

155% more listening homes on Don Lee alone during the evening.
125% more sets in use during the evening.

Evening radio time is equally attractive in many other radio markets across the nation . . . *including mature television markets* . . . where it offers a much bigger audience than early morning AT THE SAME PRICE!

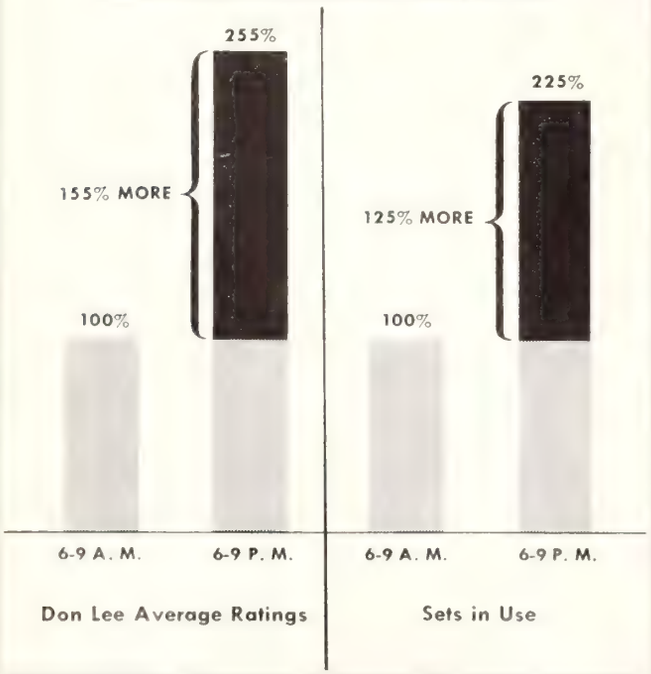
That's why we urge advertisers and agencies to re-examine nighttime radio. It is obviously a great advertising value right now. We are prepared to prove this statement in markets throughout the country.

For the full story coast to coast, call your John Blair man *today*.

On the Pacific Coast, Evening is Even Better

Comparison Don Lee Average Ratings and Sets in Use
6–9 A.M. vs. 6–9 P.M. Mon.–Fri. 6–9 A.M. equals 100%

*Source: Nielsen Radio Index, Pacific Coast, March 1953



The Don Lee Broadcasting System's forty-five stations blanket California, Washington and Oregon, providing dominant penetration of all the West Coast by coverage from within.

JOHN BLAIR & COMPANY

This is the first ad in a continuing John Blair & Company series based on regular syndicated audience measurement reports. To achieve a uniform basis of measurement, the stations chosen for this series are all John Blair-represented outlets . . . all one-rate stations . . . all in the top 50 markets.

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Block Drug, Jersey City, NJ	Cecil & Presbrey, NY	MBS 370	Gabriel Heatter; M-F 8:55-9 am, alt days; 29 June; 26 wks
Carter Prods, NY	Ted Bates, NY	MBS 475	Crime Files of Flamond (as of 8 Jul, Deadline); W 8-8:30 pm; 10 June; 4 wks (Multi-Message Plan)
Consolidated Cosm, Chi	BBDO, Chi	MBS 560	Pinpoint Plan: Gabriel Heatter; M, W 7:30-45 pm; 5 wks; Vandevanter & The News; Sun 1-1:15 pm; 2 wks; Wonderful City; M-Th 10:35-11 am (1st 10 min); 3 progs; Twenty Questions; Sat 8-8:30 pm; 2 wks; starts 28 June; total period of 5 wks
Fisher Body Div, Gen Motors, Detr	FC&B, NY	NBC 197	Annual Award Prog; T 9:30-10 pm; 18 Aug only
Gillette Safety Razor Co, Boston	Maxon, NY	MBS 565	1953 All-Star Baseball Game; T 2:15 pm to concl; 14 Jul only
Manhattan Soap Co, NY	Scheideler, Beck & Werner, NY	CBS 202	Family Skeleton; M-F 7-7:15 pm, alt days; 8 June; 52 wks
Manhattan Soap Co, NY	Scheideler, Beck & Werner, NY	CBS 202	Wizard of Odds; M-F 3:45-4 pm; alt days; 8 June; 52 wks
R. J. Reynolds Tob, Winston-Salem, NC	William Esty, NY	NBC 196	Walk A Mile; W 8-8:30 pm; 7 Oct; 52 wks
Toni Co, Chi	Leo Burnett, Chi	CBS 202	Family Skeleton; M-F 7-7:15 pm; alt days; 8 June; 52 wks
Toni Co, Chi	Leo Burnett, Chi	ABC	Whispering Streets; T, Th 10:25-45 am; 2 June; 52 wks
Toni Co, Chi	Leo Burnett, Chi	CBS 202	Wizard of Odds; M-F 3:45-5 pm, alt days; 8 June; 52 wks
Webster-Chicago Corp, Chi	Fuller & Smith & Ross, Chi	CBS 46	Robert Q's Waxworks; Sun 10-10:30 pm; 7 June; 26 wks
Wings of Healing	Century Adv, Detroit	MBS 550	Wings of Healing; Sun 9-9:30 am; 21 June; 52 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Oil Co, Balt	Joseph Katz, Balt	CBS 82	Ed Murrow; M-F 7:45-8 pm; 29 June; 52 wks
General Mills, Mpls	D-F-S, NY	ABC 300	Betty Crocker; M, W, F 8:55-9 am; 2:30-35 pm; 4:25-30 pm; 1 June; 52 wks
General Mills, Mpls	Knox-Reeves, Mpls	ABC 147	Bill Ring Show; M, W, F 12:30-45 pm; 1 June; 52 wks
General Mills, Mpls	Knox-Reeves, Mpls	ABC 22	Joe Emerson's Hymn Time; M-F 3-3:15 pm; 1 June; 52 wks
General Mills, Mpls	D-F-S, NY	ABC 170	Lone Ranger; M, W, F 7:30-55 pm; 29 May; 52 wks
General Mills, Mpls	Knox-Reeves, Mpls	ABC 245	Whispering Streets; M, W, F 10:25-45 am; 1 June; 52 wks
Theo. Hamm Brewing, St. Paul, Minn.	Campbell-Mithun, Mpls	CBS 16	Ed Murrow; M-S 7:45-8 pm; 29 June; 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS 194	Arthur Godfrey; M-F 10:45-11 am; 1 Jul; 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS 192	House Party; M-Th 3:30-45; 1 Jul; 52 wks
R. J. Reynolds Tob, Winston-Salem, NC	William Esty, NY	NBC 91	Grand Ole Opry; Sat 9:30-10 pm; 4 Jul; 52 wks
Sterling Drug, NY	D-F-S, NY	MBS 543	Ladies Fair; M-F 11-11:25 am; 5 Oct; 65 wks
Sterling Drug, NY	D-F-S, NY	ABC 253	My True Story; M-F 10-10:25 am; 6 Jul; 52 wks

(For New National Spot Radio and TV Business, see "Report to Sponsors," ***page 2***.)

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Walter S. Bates	Muzak, NY, div mgr	MBS, NY, stn rels contact rep
Anthony E. Bello	Anncr, St. Louis radio stns	KMOX, St. Louis, mdsg mgr
Thomas B. Boggs	Transfilm, NY, acct rep	Own firm, NY, consultant on comml films
John B. Burns	ABC, Chi, exec	CBS TV Film Sls, Chi, acct exec
Robert C. Canepa	KMOX, St. Louis, mdsg mgr	Same, local salesman
Bob Carpenter	MBS, NY, Eastern mgr stn rels	Same, asst dir stn rels
R. Hill Carruth	WBKB, Chi, sls exec	KEYT, Santa Barbara, Cal, reg'l sls mgr
MacLean Chandler	CBS TV Spot Sales, mgr Chi office	Same, head of West Coast opers, SF
I. K. Churchill	A. C. Nielsen, Chi, vp	Same, also asst to pres
Michael J. Cuneen Jr.	WNLK, Norwalk, Conn, co-owner	WDLA, Walton, NY, vp & gen mgr







Numbers after names refer to New and Renew category

Robert B. Jones (3)
James W. Frost (3)
James Kovach (3)
John H. Mitchell (3)
Ben Lochridge (3)

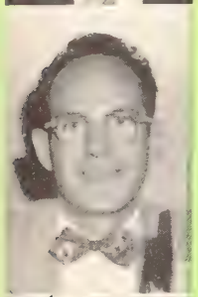
In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

New and renew

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ernest de la Ossa	NBC, NY, personnel dir	WNBC, WNBT, WNBC-FM, NY, stn mgr
William B. Dolph	Amer Bdcstg Stns, Wash, DC, exec vp	Same, pres
Howard Fisher	WBAP, Ft Worth, Texas, anncr	Same, dir prom, publicity, mdsg
Jack J. Fox	WKNB-TV, New Britain, Conn, film dir	Same, TV sls dept
James W. Frost	SF Chronicle, SF, adv prom mgr	KNX, Hywd, and CPRN, adv, prom mgr
Richard H. Gedney	Consolidated TV Sls, NY, acct exec	Same, Midwest branch mgr
Charles W. Goit	Look Mag, NY, adv dept	Ziv TV, NY, sls staff
Stan Gordoni	WTVJ, Miami, asst sls mgr	Same, natl sls mgr
Arthur L. Gray	WTVJ, Miami, natl sls mgr	WIRK-TV, West Palm Beach, Fla, stn mgr
P. N. Harricks	Vickers & Benson, Ltd., Toronto, radio-TV dir	All-Canada Radio, Toronto, acct exec stn film
J. D. Hill	WLS, Chi, sls, mdsg exec	WISN, Milwaukee, sls prom, mdsg mgr
John Hoeft	Mfrs rep, Wash, DC	WMAL-TV, Wash, DC, slsman
John Howell	Paramount TV Prodns, NY, dir sls	CBS TV Film Sls, NY, acct exec
Jack Hulme	Canadian Industries, Ltd, Toronto, sls stf	All-Canada Radio Facils, Toronto, sls & serv World Prog Sls Div
Faye Johnson	Hawaiian Bdcstg System, Honolulu, natl accts & traffic mgr	Same, prom dir
Robert B. Jones Jr	KRMG, Tulsa, vp, gen mgr	WFBR, Balt, vp, gen mgr
John D. Keating	KILA, Hilo and KPOA, Honolulu, Hawaii, co-owner	Also KONA(TV), Honolulu, mgr
John W. Kiermaier	NBC Film Div, NY, asst prodn mgr	Same, admin sls mgr
John M. Kinsella	WXEL, Cleve, sls mgr	KCTY, Kans City, comml mgr
Arnold K. Knippenberg	KMOX, St. Louis, acct exec	WTVI ,St. Louis, acct exec
James E. Kovach	WQXR, NY, mgr	WRC, WNBW, Wash, DC, dir progs
Edward A. Larkin	CBS TV Spot Sls, LA, mgr	Same, Chi office mgr
Ben Lochridge	Ideal Publ, NY, Western adv mgr	CBS Radio Net, Detr office sls mgr
J. Richardson Loughrin	CBS TV Spot Sls, Chi, exec	Same, LA office mgr
Robert A. Lovett	US Secy of Defense	CBS, NY, dir
Robert Mandeville	Everett-McKinney, NY, hd slsman	Same, vp & Western sls mgr (Chi)
Jack Masla	McGillvra, NY, acct exec	WKNB, Hartford, Conn, acct exec
Wall Matthews	Wall Matthews ad agency, Balt, owner	WBAL-TV, Balt, acct exec
Harry Y. Maynard	KTLA, LA, sls mgr	WCIA-TV, Champaign, Ill, gen mgr
Tom Meade	WHAY, New Britain, Conn, comml mgr	WKNB-TV, New Britain, sls stf
John H. Mitchell	ABC, vp chg WBKB, Chi	Same, vp chg WABC-TV, NY; also gen mgr
Gustave Nathan	WWCO, Waterbury, Conn, stn mgr	WKNB, New Britain, Conn, radio sls mgr
Ralph Neave	CBS Radio, NY, mdsg consultant	KECA-TV, Hywd, mdsg field rep
Arthur C. Nielsen Jr	A. C. Nielsen, Chi, admin vp	Same, exec vp
James Parks	Co-owner, radio prodn co, Cal	KNBH, Hywd, sls mgr
Sterling C. Quinlan	WBKB, Chi, prog dir	WBKB, WENR, Chi, gen mgr
William P. Robinson	WLW-A, Atlanta, hd of opers	Same, pres
Mike Shapiro	KDUB-TV, Lubbock, Tex, dir sls	Same, asst mgr
Roy D. Soderlind	FC&B, LA, acct exec	Wm. G. Rambeau, SF, mgr (new office)
James L. Stirton	WBKB, Chi, gen mgr	ABC TV Net, Chi, dir central div
R. F. Tait	All-Canada Radio Facils, Toronto, mgr World Prog Sls Div	Same, mgr prog div
Lamont L. Thompson	CBS TV Spot Sls, SF, mgr TV	Same, Chi office, acct exec
Rolland V. Tooke	WPTZ, Phila, asst gen mgr	Same, gen mgr
William Travis	WQXR, NY, acct exec	WLIB, NY, sls mgr
Ernest B. Vaccaro	Assoc Press, gen news stf, Wash, D.C.	Same, exec rep, Wash, DC
Mack Ward	CBS Radio, NY, exec	CBS TV Film Sls, mgr Atlanta office
Herbert C. Watson	Edward Petry, NY, acct exec	Avery Knodel, NY, acct exec
James Weathers	World Bdcstg, sls rep Southeast	Same, Western div sls mgr
Bill Weber	KSD, St Louis, sls stf	KMOX, St. Louis, sls stf
Harvey R. Young Jr	WHIO, WHIO-TV, Dayton, Ohio, comml mgr	Same, asst to gen mgr











Numbers after names refer to New and Renew category

John D. Keating (3)
Chas. W. Goit (3)
Howard Fisher (3)
H. R. Young Jr. (3)
Ernest Vaccaro (3)

H. K. Maynard (3)
A. Knippenberg (3)
R. Hill Carruth (3)
Rolland V. Tooke (3)
Ernest de la Ossa (3)

SPONSOR	PRODUCT (or service)	AGENCY
Chevrolet Dealers of Metropolitan Detroit, Mich	Used cars; also safety campaign	W. B. Doner & Co, Detr
Continental Labs of Amer, Hywd	Taggs Vitamins	Smith & Ganz, Hywd
Excelsior Quick Frosted Meat Prods, NY	Frozen meat products	Paris & Peart, NY
Remington Records, NY	Phonograph records	Monroe Greenthal, NY
Simoniz Co, Chi	HiLite furniture polish, Bodyguard Liquid car wax, other new products	Tatham-Laird, Chi
Skinner & Eddy Corp, Seattle, Wash	Icy Point Salmon	Paris & Peart, NY
Tops Music Enterprises, NY	Phonograph records	Kiesewetter, Baker, Hagedorn & Smith, NY
Turner Smith Co, NY	Poundex (for gaining weight)	Dowd, Redfield & Johnstone, NY and John C. Dowd, Boston
Whitehall Pharmacal, NY	Two new products (unnamed as yet)	Harry B. Cohen, NY











new haven — getting hotter all the time

(Best time's on WNHC!)

"We have as much progress to make in the future as has been made in the past." This outlook of the Plasticrete Corporation expresses well the optimism felt by the entire community of New Haven - its industries, businesses and people. It keeps New Haven busy and prosperous!

Do *your sales* reflect this prosperity? Better make sure they do by pre-selling your products to the buyers *at home,* through WNHC. Folks just leave their dials set at WNHC, the Voice of New Haven. Let WNHC build *your* sales!



The humble cinder that once served only as surfacing for driveways "came up in the world" three decades ago.

Back in 1922 Ciro Paolella and a single helper toiled over mixing bins till they succeeded in converting cinders into building material. It was the beginning of the Plasticrete Corporation, now one of the three largest cinder block plants in the country.

Today over 125 employees turn out millions of vari-colored "Plasticrete" building blocks yearly.





WNHC

AM
FM
TV

new haven

New England's first complete broadcasting service

Represented nationally by the Katz Agency

Want to see your sales SKY HIGH?



anchor your advertising to CKAC

1. Huge coverage—2 out of 3 French radio homes in Quebec.

2. Hundreds of thousands of faithful listeners day and night as reported by B.B.M.

3. Selling power second to none—7,500,000 box tops last year.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial • 10 kilowatts
Representatives
Adam J. Young Jr. - New York, Chicago
Omer Renaud & Co.—Toronto

510 Madison

COMPARAGRAPH

I think that your new radio comparagraph of network programs is a very helpful tool and a convenient source of information for executives and buyers in advertising agencies. It gives you up-to-date information that you would have to go to many sources to gather. It is another indication of the services that you are rendering the broadcast business.

HARRY PARNAS
V.P. & Media Director
Cecil & Presbrey, Inc.
New York

● Radio and TV comparagraphs are run in alternate issues. For radio comparagraph, see page 79.

RATINGS PROJECTION

I read with interest your article on the different methods of projecting ratings in your May 18 issue ("Needed: a way to project ratings," page 36). It is the first complete analysis that I have seen on this subject, and I thought it was handled exceptionally well.

Each system of computing costs-per-1,000 was treated simply enough so that everyone could understand it and completely enough so that the advantages and disadvantages became obvious.

This is the first really technical article I have noticed in your magazine. However, I certainly hope that it is not the last.

I think that there is a real opportunity for SPONSOR to do a much needed educational job along this line. To my knowledge, no one else has attempted it.

I have a suggestion which might possibly work into some future article of this type. I have never seen any article which fully describes the techniques of actually making the various different types of rating services. It may be interesting for your readers to see one article on each of the major types of survey (telephone coincidental, aided recall, audimeter, unaided recall, and so on). This article could give a complete description of the technique, perhaps, even including formulae.

I also would like to congratulate you on the All Media Study which you are currently running. In an agency the size of ours, we are all expected to know a little bit about every medium although we may specialize in only one or two.

Your Media Basics cover all the fundamental facts on each medium and place them in one easily accessible spot.

CAMERON A. HIGGINS
Timebuyer
Marschalk and Pratt
New York

PUBLIC RELATIONS

I want to congratulate you on the article, "Is your PR man air-minded?" (1 June 1953, page 38).

Not only is this article of value to the public relations man, but also to the small market television and radio operators who can find in the story a great many hunches on the development of profitable local programing.

I am a national officer of the American Public Relations Association, and I would very much like to see this article distributed to our members from coast to coast. . . .

JOHN H. SMITH JR.
Manager Promotion & FM
NARTB, Washington, D. C.

Congratulations on what looks like a first: "Is your PR man air-minded?" (1 June 1953, page 38). If it isn't the first, it certainly is the best round-up on the subject so far thanks to Al Jaffe's thorough research. Looks as though you've started something that might eventually become another department in SPONSOR. Nice work!

HAROLD KATHMAN
Business Consultant
New York

D.J. OVERSEAS

The following are excerpts from a letter received by Carl Swanson (better known as "Mr. Sunshine"), WRUN's hillbilly d.j., from a former listener now stationed in Japan.

Knowing that one of "Mr. Sunshine's" three daily shows was on tape, the soldier asked if he could have one of the old tapes to remind him of home.

"Dear Mr. Swanson:

"I received the tape and this morning I was able to take it down to the Osaka Far East Network and have it played.

A SALUTE
TO THE
FORD MOTOR COMPANY

The American Society of Composers, Authors and Publishers congratulates the Ford Motor Company on its Fiftieth Anniversary, and on the good taste and quality of a television program presented by a leading exponent of the American system of free enterprise.

We point with pride to the fact that almost without exception the songs performed on this incomparable two-hour show were the works of ASCAP writers and publishers, whose compositions truly reflect the life of America—past and present.

These songs were selected on their merit—without any solicitation on the part of ASCAP. We salute the judgment of those responsible for the all-around excellence of the Ford Fiftieth Anniversary show.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, N. Y.

The TIME of Your Life—

on the

New WJAS AM & FM

$ MONEY

THE ~~SUNNY~~ SIDE OF THE DIAL



IN THE MORNING . . .

With "The Bill Brant Show". The Tri-state area's popular award-winning Radio-TV personality calls the tunes and the times . . . and sells as he goes. The friendliest voice ever with the early morning show all Pittsburgh has has been waiting for. Wake up to the biggest radio buy in the Pittsburgh market.

IN THE AFTERNOON . . .



The man who will capture the afternoon market for your product. BARRY KAYE . . . the sensational young DJ who has captured thousands upon thousands of listeners across the nation. QUICK names him among the top twelve DJ's in the land. All Pittsburgh is listening to "The Barry Kaye Show".



ALL DAY . . .

The latest local and world news coverage EVERY 30 MINUTES under the direction of one of the nation's veteran radio newscasters, HERB MORRISON . . . 22 years covering the nation's top news stories, including the dramatic on-the-spot report of the Hindenburg disaster.

5000 Watts

Serving the GREATER PITTSBURGH Metropolitan Area . . .

NATIONAL REPRESENTATIVE: George P. Hollingbery Co.

"The boys and I heard the tape and we all enjoyed it very much, and especially the advertisements like Nash, Campbell's, Oxydol, and restaurant ads. It seemed good to hear commercials aired over our Far East Network, and one fellow who has been here five years really did enjoy it. . . .

"We have plenty of music like you sent but somehow it sounded better when you sent it. Most of all, thank you for the commercials, because it sounds like Central New York all over again. . . .

"Yours truly,
"Cpl. James H. McCann"

MARGARET E. BARNARD
Promotion Manager
WRUN, Utica

MEDIA STUDY

I have been looking over with considerable interest your May 18 issue in which you have given a summary rundown on various media (Media Basics). I think this is a very constructive type of thing to do, and all in all, it looks like you have done a good job. . . .

I don't know how familiar you are with outdoor advertising. Those promoting the sale of 24-sheets and painted bulletins are divided into three main groups. The so-called O.A.I.* group representing an extensive number of plant owners; the Standard Outdoor Advertising group represents another extensive list of plant owners; and the third group is the balance of independents around the country. Some of these independents have other sales organizations representing them; some do their own selling. O.A.I. represents only one of these groups, whereas your article would give the impression that they represent the whole industry from a plant owner's standpoint.

We, on the other hand, have nothing to do with any of these groups. We specialize in a form of outdoor advertising known as three-sheets. Our service covers 1,300 cities and towns and in terms of geographical coverage, we are the largest outdoor advertising company in the world. I am speaking now of the number of markets directly serviced by our organization. We have been the leaders in this field for over 40 years and cover retail shopping centers exclusively. We do not go out on highways or the downtown centers of cities, but concentrate exclusively on the shopping centers and carry as our leading clients those whose products sell primarily through retail grocery outlets.

I'd like to make a few points about our medium which are recognized in the industry and which refute certain limitation points your editorial writer has mentioned (numbers refer to your article):

1. National coverage with our medium is not expensive.

2. We have a fixed package rate which is standard throughout the entire country.

6. Advertisers have always supplied posters for outdoor advertising just as they supply copy and talent for every other medium. Production costs of posters are not high. Do not know what your people have based their statement on.

8. We have the highest possible selectivity of readership because we reach shoppers almost exclusively and build all of our showings in order to accomplish that purpose.

9. In all my years in the business, I have never heard that outdoor advertising lacks prestige. One of the main reasons why the automobile and oil companies use the medium is because of its prestige and impact.

E. B. DANIELS
V.P. and General Sales Manager
Criterion Advertising Co.
New York

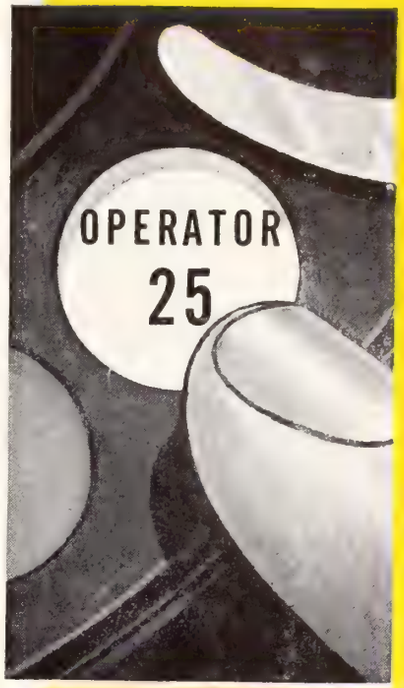
*Outdoor Advertising, Inc.

The tremendous mass of facts on all the media is being presented in clear and highly digestible fashion. The layouts are excellent. The articles are full of meaty pieces of highly valuable material. I am certain that there has never been so complete, thorough, objective and highly useful a collection of information about media in America. I feel that only two or three years from now, when this material is being used throughout the country, and in college marketing and advertising courses, will the full importance of this series be appreciated.

I feel the honors can be shared by the researcher and writer, and by the publisher. The Media Evaluation series could well mark the end of an era, and the beginning of a new era in media selection. The era that is dying is the era in which each medium has been straining to prove that it is "the best." The new era is an era in

(*Please turn to page* 92)

A MANUFACTURER REPORTS:
"Our sales more than doubled during a period in which we ran ads mentioning
OPERATOR 25".



Western Union "Operator 25" gives you More Sales!

Western Union's "Operator 25" Service fills the vital link between the advertiser and the consuming public. How? A prospective customer, whose interest in a branded product or specialty is aroused by an advertisement, or radio or TV program which offers "Operator 25" service, can quickly locate the nearest dealers handling that product. He calls his own local "Western Union Operator 25," mentions the advertiser's name, and is promptly given the *names and addresses* of nearby dealers handling the product. "Operator 25" has already proved its power to get consumer *response*—build *sales*—cut selling *costs*. For details, ask your local office

WESTERN UNION

THE NAME IS

Laved by thousands

A barrel of fun

Radio's "Coffeehead"

Sells everything

Every morning 6 to 10

Nearly everyone listens



Larsen's the name and WEMP's the station that Milwaukeeans know means the best radio.

And so do these national advertisers: Wheaties, Oxydol, Babo, Bayer Aspirin, R. G. Dun, Mennen's, Robert Hall, Robert A. Johnston, Sawyer Biscuit, Plankinton Packing Company, Wildroot and a dozen more. Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

**Based on latest available Hooper Comprehensive and SR & DS rates.*

WEMP WEMP-FM

24 HOURS OF MUSIC, NEWS, SPORTS

HUGH BOICE, JR., Gen. Mgr.

HEADLEY-REED, Nat'l Rep.



Mr. Sponsor

Joseph Jorda

Export Manager
The Mennen Co., Morristown, N. J.

Keeping an eye and an ear on Mennen advertising in more than 50 countries keeps Joe Jorda on the jump a good part of each year. Even when he's not traveling he spends hours on end listening to transcriptions of Mennen commercials recorded in the dozen languages and dialects used on radio overseas.

Fortunately for Joe the bulk of Mennen's export business is concentrated in Latin America and he finds himself right at home in any Spanish-language territory. Born in Valencia, Spain, he was raised in Barcelona and came to America in 1924 to complete his education. After receiving an A.B. in business administration at Muskegon Commercial College he toured Argentina for four years before joining the Gillette Razor Blade Co. as assistant export manager. He came to Mennen in 1938, became export manager in 1942.

Mennen advertising, which uses more radio than any other medium, is a deft combination of hard sell and education. For although the Mennen line of shaving gear is considered low-priced in this country, it falls into the luxury class in Latin America and other countries whose population is mostly in the lower income bracket. For this reason Joe has to find more "plus" values in the product line. This is exemplified in Mennen's plugging of its Skin Bracer (after shave) as a coolant in the tropics.

A heavy slice of Mennen's business in Latin America is garnered by its line of baby products. Strongly educational copy is used on the air to promote this line, with the health aspects given heavy stress.

But Joe's educational campaigns aren't aired at the consumer only. He told SPONSOR: "American advertisers and their agencies have the problem of educating Latin America broadcasters in the proper use of commercials. The way some of those stations jam a dozen or so commercials together would make a U.S. broadcaster's eyes roll. Some improvement in this direction has been made recently, however."

And although many American companies have found Latin soap operas highly successful, Jorda feels that his company gets a better dollar return by using a heavier schedule of announcements.

In some respects Mennen export advertising is speculative. As Joe puts it, "We're educating a lot of people in the merits of Mennen products in the hope that as their national income level rises they will be eager to buy our line." ★ ★ ★



TV **WSPD** **AM-TV**

TOLEDO, OHIO

Storer Broadcasting Company

TOM HARKER NAT. SALES DIR. 115 E. 58th STREET, NEW YORK

Represented Nationally by KATZ

PITTSBURGH WOMEN TELL ALL

about radio-listening habits; KDKA is station named most

Guide-Post Continuing Consumer Panel recently posed a question to a scientific sample of women in Allegheny County: "What stations did you listen to last week?"

In the replies, tabulated from unsigned mail questionnaires, KDKA won most mentions. This was expected. But of even greater interest to advertisers is the consistency with which KDKA led in replies from all economic groups—

Family Income	No. of respondents	Percent naming KDKA	Station B	Station C	Station D	Station E
$5000 and over	601	63%	48%	43%	23%	34%
$3500 5000	558	58	49	43	29	32
$2500 3500	335	57	50	43	29	32
Under $2500	256	57	48	39	29	22
All families surveyed	1750	59%	49%	42%	27%	31%

For **consistent** top coverage like this in the Pittsburgh area, there's no substitute for KDKA! Get up-to-the-minute availabilities from KDKA or Free & Peters.

KDKA
PITTSBURGH
50,000 WATTS
WESTINGHOUSE
RADIO STATIONS Inc
WBZ • WBZA • KYW • KDKA
WOWO • KEX • WBZ-TV • WPTZ
National Representatives, Free & Peters, except for WBZ-TV and WPTZ; for the television stations, NBC Spot Sales

New developments on SPONSOR stories

P.S.

See: "U. S. Tobacco glamorizes dealer"

Issue: 25 February 1952, p. 40

Subject: Detective dramas provide showcase for diverse tobacco lines

U. S. Tobacco's make-believe tobacco store on *Martin Kane, Private Eye* TV show, has more than tripled sales for the sponsor's specialized, denicotinized cigarette, Sano.

When U. S. Tobacco took over Sano several years ago, the brand had narrow distribution, restricted appeal. The air media have helped put the brand across for mass consumption, says the company.

One of six U. S. Tobacco Co. products plugged alternately on the show through its "tobacco store" commercials device, Sano has been given the largest share of the spotlight in recent months.

The brand was initially introduced to TV viewers in May 1951, was also plugged on the *Martin Kane* radio version until it was dropped this past January.

Immediately after its TV debut, Sano sales tripled, and they've been climbing ever since, says the company. Today the firm is spending virtually all Sano's budget in TV. The program is televised Thursdays, 10:00-10:30 p.m. over NBC TV.

P.S.

See: "60% radio-TV budget helps make Amana No. 1 freezer"

Issue: 18 May 1953, p. 30

Subject: Amana freezers get 10% of market share with aid of radio, TV

When the Amana Refrigeration Co., Cedar Rapids, Iowa, decided to kick off its summer radio series, *People Are Funny*, with a live broadcast from the firm's home city, officials feared there wouldn't be enough audience to fill the 2,000-capacity Paramount Theatre.

Within minutes after the first announcement of the show was made. their worries were over. The local radio station, Amana dealers, all other appliance dealers, the theatre, and a paint store whose name resembled that of an Amana dealer's were besieged with phone calls.

Amana dealers received so many ticket requests that they held drawings. To satisfy the thousands who were turned away, Art Linkletter gave an extra performance outdoors. The show is broadcast Tuesdays 8:00-8:30 p.m. over CBS Radio, is being sponsored for 20 weeks through the summer by Amana.

P.S.

See: "Transit Radio"

Issue: 14 July 1952, p. 91
16 July 1951, p. 96

Subject: Status report on FM transcription service

Transit Radio, Inc., is now operating in only four cities—dropping from last year's total of nine, but company officials aren't worried about the medium's future.

The FM transcription service for buses and streetcars "ultimately has to prosper, because it is certainly a medium which reaches very many people effectively," says R. A. Crisler, who is president of Transit Radio, Inc.

"For the time being," he adds, "we're just trying to preserve and encourage existing markets. But some day, Transit Radio will definitely be revived on a nationwide basis."

Now operating in Kansas City, Trenton, Worcester, and Tacoma, Transit Radio recently dropped Washington, Cincinnati, Pittsburgh, St. Louis, and Des Moines from its roster. ★ ★ ★

JACK LA RUE
OSA MASSEN
JEAN PARKER
BARTON MacLANE
CHARLES BICKFORD
GAIL PATRICK
CHARLES WINNINGER
SIDNEY BLACKMER
J. CARROL NAISH
DORIS DOWLING
PAUL KELLY
WILLIAM GARGAN
HILLARY BROOKE
JEROME COWAN
KENT TAYLOR
MARY BETH HUGHES
BUSTER CRABBE
VIRGINIA FIELD
VICTOR JORY
LON CHANEY, JR.
VIRGINIA GREY
ARLEEN WHELAN
PHYLLIS BROOKS
ERIC PORTMAN
BELA LUGOSI

STARS of the "plus 80"

LYNN BARI
BORIS KARLOFF
WILLIAM EYTHE
BURGESS MEREDITH
CESAR ROMERO
ROBERT CUMMINGS
JEFF CHANDLER
RANDOLPH SCOTT
ALAN LADD
PATRICIA ROC
RALPH RICHARDSON
MICHAEL WILDING
RICHARD BURTON
MARGARET LOCKWOOD
ROBERT YOUNG
MARILYN MONROE
STEWART GRANGER
JAMES MASON
ANN SHERIDAN
RAY MILLAND
PAULETTE GODDARD
JOHN WAYNE
VIVIEN LEIGH
GARY COOPER



HOLLYWOOD STARS
HERE...NOW...TODAY...
in TV's Greatest Film Programs!

the "plus 80"

20 Charlie Chan Mysteries

THE MAJOR SERIES NEW TO TV STARRING RAY MILLAND, ARLENE WHELAN, CESAR ROMERO, ROBERT YOUNG

20 All Star Adventure Classics

THE ROMANCE THE ACTION . . . THE DRAMA OF THE GREAT AMERICAN SCENE . . . STARRING GARY COOPER, ANN SHERIDAN, JOHN WAYNE

20 International Masterpieces

MASTERPIECES RANGING FROM DUMAS TO OSCAR WILDE . . . PRODUCERS SUCH AS ALEXANDER KORDA AND HAL ROACH . . . STARS AS BRILLIANT AS VIVIEN LEIGH AND PAULETTE GODDARD.

20 Hollywood Major Features

INTRODUCING TO TV SUCH EXCITING PERSONALITIES AS MARILYN MONROE, JEFF CHANDLER AND JAMES MASON.

"plus 80" *plus* 1001 TITLES



JOHN WAYNE
GENE TIERNEY
CARY GRANT
MARLENE DIETRICH
ALAN LADD
LINDA DARNELL
VICTOR MATURE
IDA LUPINO
STEWART GRANGER
JOAN BENNETT
DICK POWELL
JEAN SIMMONS
FREDERIC MARCH
LILLI PALMER
ROBERT DONAT
MERLE OBERON
MICHAEL WILDING
CONSTANCE BENNETT
BRIAN AHERNE
JOAN BLONDELL
BURGESS MEREDITH
BETTY GRABLE
DENNIS O'KEEFE
VIRGINIA BRUCE
VALERIE HOBSON
PATRICIA ROC
RICHARD GREENE

STARS of the UNITY CATALOGUE

SIR CEDRIC HARDWICKE
BETTY FIELD
EDW. G. ROBINSON
BRIAN DONLEVY
MICHAEL RENNIE
SABU
ROLAND YOUNG
VICTOR McLAGLEN
BRUCE CABOT
LEO CARRILLO
EDMUND GWENN
ADOLPHE MENJOU
GEORGE BRENT
BILLIE BURKE
STAN LAUREL
OLIVER HARDY
MARGOT GRAHAME
WALTER BRENNAN
PAUL LUKAS
WILLIAM BOYD
CHARLEY CHASE
WILLIAM BENDIX
JOE E. BROWN

UNITY TELEVISION CORPORATION

1501 BROADWAY, NEW YORK 36, N. Y. • LOngacre 4-8234

The Basic Benefits

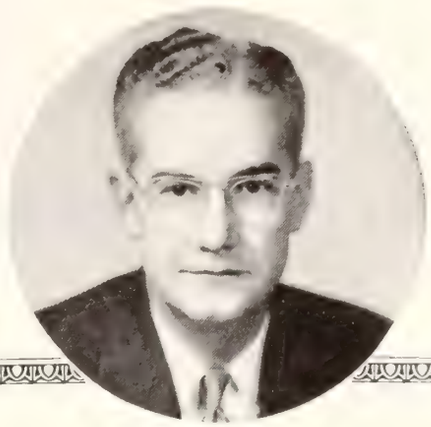
Select these Stations for SPOT RADIO

EAST, SOUTHEAST			
WBZ-WBZA	Boston-Springfield	NBC	50,000
WGR	Buffalo	CBS	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk-Newport News	ABC	5,000
WPTF	Raleigh-Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000
MIDWEST, SOUTHWEST			
WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	10,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
WTCN	Minneapolis-St. Paul	ABC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KSD	St. Louis	NBC	5,000
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000
MOUNTAIN AND WEST			
KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland, Ore.	ABC	50,000
KIRO	Seattle	CBS	50,000

2 of SPOT RADIO

2 "Choice of Stations– Your Own Choice!"

by JOHN A. CORY
V. P. and Midwest Manager



When you "buy stations" on any other basis than personal selection, station by station, you automatically get some top outlets, some medium ones, and some that are downright puny. Whatever network you buy, and whether you want farmers or flappers, housewives or Hopalongs, you'll get a lot of what you *don't* want.

The answer, of course, is Spot Radio. With this most flexible, economical, effective medium, you can buy the ***best*** station or stations (for *your* needs) in any market you choose. You can buy "farm stations" only — or stations that concentrate on urban and suburban families. You can choose stations that appeal most to *your* best prospects, whatever their age, sex, race, economic or cultural status may be. You can use *any* stations you want, regardless of network affiliations.

Look now at the stations on the opposite page. All of them are *top buys* for Spot Radio — very probably the *best* choices for *you.*

1 CHOICE OF MARKETS
2 CHOICE OF STATIONS
3 CHOICE OF TIME
4 CHOICE OF PROGRAMS
5 CHOICE OF AUDIENCES
6 CHOICE OF BUDGETS
7 CHOICE OF MERCHANDISING



FREE & PETERS INC.

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

1947
1st TV application in the Carolinas

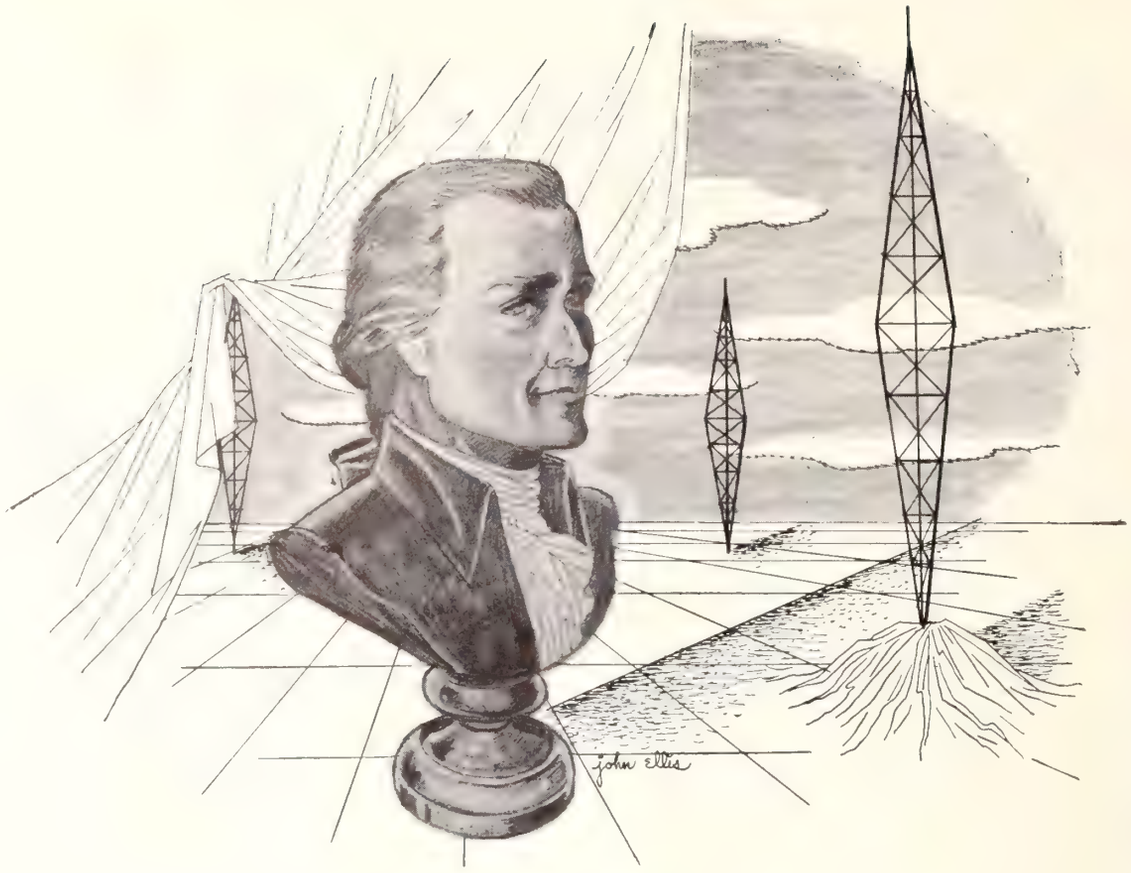
1948
1st TV construction permit in the Carolinas

1949
1st TV station in the Carolinas

1950
Joined the co-axial cable

1953
(March) Increased power from 16,300 to 50,000 watts

1953
(June) Increased power from 50,000 to 100,000 watts



power...for the people

Thomas Jefferson was an apostle of power . . . for the people. Now, a Carolinas institution which proudly bears his name announces, in the same spirit but in a modern medium . . . more power for the people.

On Friday, June 5, WBTV attained television's top power on channel 3 — 100,000 watts.

Climaxing six years of phenomenal growth, WBTV now brings better-than-ever service to over 325,000 TV homes, 90% of which receive no other TV station.

WBTV

now operating at television's top power

(plumb in the middle of a fabulous market)

JEFFERSON STANDARD BROADCASTING COMPANY, CHARLOTTE, N. C.
Represented Nationally by CBS Television Spot Sales

HIGHLIGHTS OF LIFE'S 4-media study and what air experts say about it

WHAT **LIFE** STUDY REPORTS

1. *For the purposes of this study* Life *chose to compare the audience of an entire magazine with the audience of a single radio or television program.*

2. *One issue of* Life *is read by* 26,450,000 *people, which tops* 3 *of top* 5 *TV programs and all* 4 *leading radio programs,* 3 *other leading magazines, and leading newspaper supplement.*

3. *Four issues of* Life *reach* 52,550,000 *people, or* 44% *of U.S. pop., whereas top* 4 *radio shows reach* average *of* 34 *million, or* 28.4%, *and top* 5 *TV shows reach* 45,750,000, *or* 38.2% (4 *performances of each radio and TV show*).

4. *Six issues of* Life *reach* 60.5 *million readers, or* 50.6% *of U.S. pop.* 10 *years old or over—more than any other single advertising "medium."*

5. *Only readers over* 10 *years of age were counted in compiling data for the study.*

6. *One issue of* Life *reaches* 38.2% *of all families with income of* $7,000 *or over. Jack Benny reaches only* 11.7%; Colgate Comedy Hour, 33.2%.

7. *"Recognition" technique was used to determine print media audiences (magazines were shown respondents); "recall" technique was used for air media (respondents were asked about specific programs). This gave both print and air media best break within field limitations of survey.*

8. *Field work ran from February* 1952 *to January* 1953; 36,686 *interviews completed. Audiences represent year averages rather than one specific issue or program.*

9. *Air media were given every possible break; top shows were used instead of average programs; summer replacements were omitted so as not to bring air media averages down. All* 9 *programs were leaders in Nielsen list.*

10. *"Any study which attempts to make comparable measurements of printed media with broadcast media is faced with an impossible task," says study report.*

WHAT **AIR** EXPERTS SAY

1. *The two are incomparable. Either take best-read single ad and contrast with best air shows or compare whole magazine with an entire network.*

2. Life *is confusing editorial audience (advertiser's potential audience) with air media's commercial audience (which is his delivered audience).*

3. Life *accumulated its audiences as a single magazine to get this gross figure, but took* average *of radio and TV shows. Example: Jack Benny (radio) alone reached* 41,950,000 *listeners with* 4 *broadcasts.*

4. *True only when survey began.* I Love Lucy *is now far ahead. And advertiser can expect only* 25% *of* Life *readers to see* 4-*color page ad, only* 6% *to read it.*

5. *This penalizes air media, especially TV, which have big kid shows, good sales record among youngsters.*

6. *Name one advertiser in* Life *who can reach as many families with one ad as American Tobacco can with Benny, or Colgate can with one TV show.*

7. *Recognition inflates print audiences; recall deflates air audiences because of memory loss. (Neutral researchers insisted both inflate audience, tests show people tend to exaggerate when they forget.) Air researchers said same technique should have been used for both.*

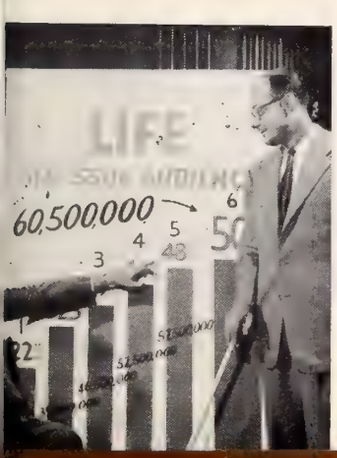
8. *TV increased by* 30% *in this period. Although panel reflected growth of TV, averaging the viewing for* 8 *months of TV (no summer viewing was counted) penalized video.*

9. *Shows turned out to be virtually all of one type:* 3 *of* 4 *radio shows were comedies running consecutively on CBS Sunday night;* 4 *of* 5 *TV shows were NBC variety programs. This limits audience accumulation.*

10. *Then why do it until a more certain way than comparing entire magazines with individual programs is discovered? Might as well count those who saw* Life's *cover.*

What sponsors should know about LIFE's new 4-media study

Air experts state LIFE stacked cards in its favor. Here's consensus of what 24 experts on all media told SPONSOR



◀ *Edward Miller, LIFE res. dir.; Herb Breseman, ad res. dir.*

Text starts on next page ▶

Part 6 of SPONSOR's All-Media Study tells you what to watch in new LIFE media presentation. For agency debate on LIFE, see 13 July issue

by Ray Lapica

Because of the importance of Life's *new "A Study of Four Media," just completed, this summary and interpretation takes precedence over the media article scheduled for this issue entitled: "Beware of these media research traps." That article will be published in the 27 July issue. Two top agency executives will debate* Life's *study in the Fall Facts issue of 13 July.*

Life has set off a media atom bomb on Madison Avenue.

It's entitled "A Study of Four Media."

Nothing in recent years has so absorbed the interest of researchers among the networks, the agencies, the print media, and the independent research organizations.

Air media experts are furious.

Agency researchers are split.

Print media experts extol it.

And independent researchers wonder what it proved.

Life spent at least $250,000* on the study. It "proves" that last year it accumulated bigger audiences more often with four or more issues than three other leading magazines, the top newspaper supplement, four outstanding radio shows, and the five leading TV programs.

Alfred Politz Research Inc., one of the most respected research organizations in the country, spent two and one-half years on the job. The study is undoubtedly the biggest inter-media survey yet undertaken. No other research project has so stirred Madison Avenue in recent years. There is no doubt it will be debated, praised, and condemned for a long time to come.

A presentation based on it is now being made by *Life* to agencies and advertisers across the country. It is designed to influence advertisers in buying space and time.

For this reason SPONSOR went to 24 leading researchers in four distinct fields and asked them: "Is this study any good? Is it fair to the air media? Does it prove anything? What should advertisers keep in mind in reading and studying it?"

This article will give you some answers. It is divided into three parts: (1) What the study reveals. (2) What four groups of researchers interviewed say about it (they include radio and TV researchers, agency research directors, print media research directors, and presidents of independent research organizations). (3) Some concluding remarks by SPONSOR.

If you're an adman, you'll want to keep this article close by when you're listening to *Life's* presentation.

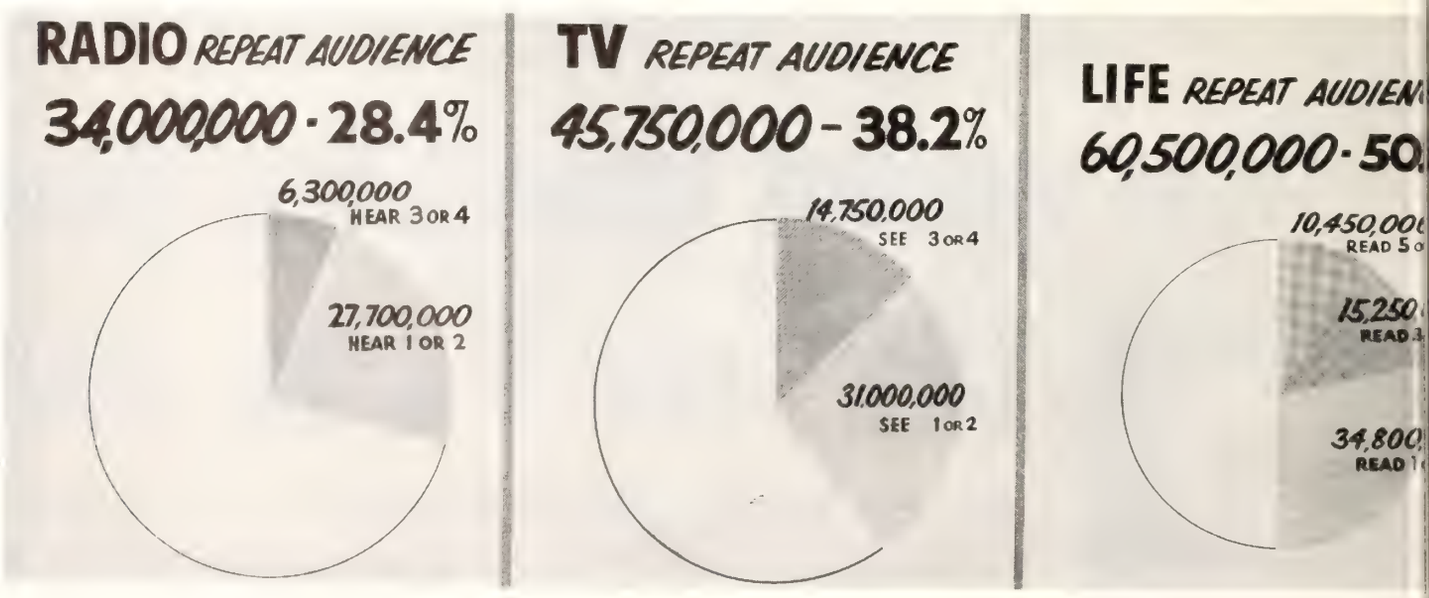
If you're a station exec, it will help you answer sponsor questions the presentation will raise.

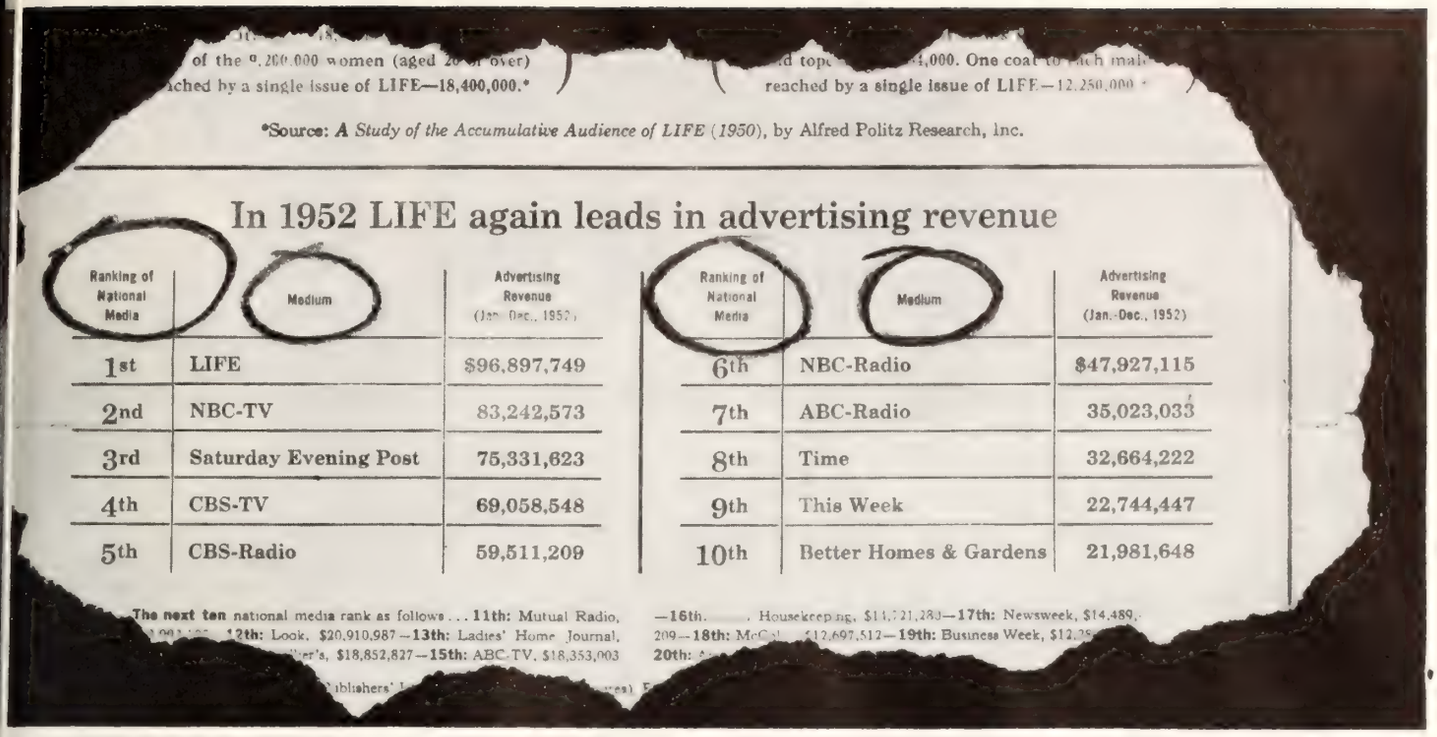
Did "Life" stack the cards? One thing should be made clear at the outset: SPONSOR has studied *Life's* 10-page press release and 57 pages of explanatory material carefully, heard its color-film and flipcard presentation, and discussed the study with 24 researchers. Its preliminary judgment is that the report has sound statistical data to offer advertisers about radio and TV's ability to accumulate and to repeat audiences. But *Life* did stack

*SPONSOR got 24 estimates on the study ranging from $200,000 to $541,342.37. Its own guesstimate: $250,000.

Here is grossest example of LIFE misuse of statistical data from its 4-media study

"Life" took audiences of top four radio and five TV programs over a four-time broadcast period and AVERAGED them to get 34 million repeat-audience figure for radio and 45.7 million figure for TV. But it ADDED "Life" audiences to get 60.5 million for six separate issues. This mistake was made by "Life's" promotion department, not by Politz, will be cut from formal report due late August. In addition, you have to look hard at these charts to learn they are not comparing same thing, but rather four broadcasts as against six "Life" issues





of the [illegible],000 women (aged 20 or over) reached by a single issue of LIFE—18,400,000.*

reached by a single issue of LIFE—12,250,000

*Source: *A Study of the Accumulative Audience of LIFE (1950)*, by Alfred Politz Research, Inc.

In 1952 LIFE again leads in advertising revenue

Ranking of National Media	Medium	Advertising Revenue (Jan.-Dec., 1952)
1st	LIFE	$96,897,749
2nd	NBC-TV	83,242,573
3rd	Saturday Evening Post	75,331,623
4th	CBS-TV	69,058,548
5th	CBS-Radio	59,511,209
6th	NBC-Radio	$47,927,115
7th	ABC-Radio	35,023,033
8th	Time	32,664,222
9th	This Week	22,744,447
10th	Better Homes & Gardens	21,981,648

The next ten national media rank as follows . . . **11th:** Mutual Radio, [illegible] **12th:** Look, $20,910,987—**13th:** Ladies' Home Journal, [illegible]'s, $18,852,827—**15th:** ABC-TV, $18,353,003—**16th:** [illegible], Housekeeping, $14,721,280—**17th:** Newsweek, $14,489,209—**18th:** McCall's, $12,697,512—**19th:** Business Week, $12,[illegible] **20th:** [illegible]

[illegible] Publishers' [illegible]

Which is a "medium"—a network or a program? Ad shows how LIFE felt last February

When "Life" wanted to show it led media parade in billings early this year, it called all networks "media." But in its new "A Study of Four Media" it's unwilling to compare its audience (gross readership) with the networks, so it slices them up into programs and then compares all the readers (actually "noters" of its entire issue) with the audience of an individual radio or TV program. Advertiser buys all of latter but can reach only limited number of former. Then, what is a "medium" depends on what you want to prove, according to "Life"

the cards in its favor when it did the following, the air media experts said:

1. Sought to compare the audience (gross readership) of an entire issue of a magazine with the total listeners of one radio or TV program. This, CBS Radio's Research Director Harper Carraine pointed out, is like comparing a house with a room.

2. Sought to leave the impression with the advertiser through its charts and presentation that he can reach all of *Life's* readers just as easily as he can reach all the listeners or viewers of one program. Said the president of an independent research organization: "They diabolically and with malice aforethought let you assume that the 60 million readers of six issues of *Life* will see your ad."

3. Accumulated *Life's* audiences for one to six issues but averaged those of the top four radio shows and the top five TV shows in promotion charts issued to the press to illustrate the study. This was an error, which downgraded radio and TV. It will be corrected in the full report to be published by the end of August, SPONSOR learned.

In addition, the study is already out of date because of TV's vast growth (from 37% to 46% of all U. S. homes during 1952 alone, when the study was made). *I Love Lucy*, for example, reaches well over 40 million people weekly and does not appear in *Life's* study because it was not among the five leaders at the time the survey began (February 1952).

Two points should be made for the benefit of broadcasters, who will be faced with selling against *Life's* presentation for the next year or longer:

- *Life* generously agreed to eliminate the measuring of radio and TV listening during the summer when the major shows went off the air even though their sponsors may have stayed on, so as not to be unfair to the air media.
- The study shows that two TV programs (the *Colgate Comedy Hour* and the *Show of Shows*) drew bigger audiences last year than one issue of *Life;* that all five TV shows measured topped three of the five magazines whether you compare one telecast with one issue or four telecasts with four issues; and that the top radio show (*Jack Benny*) beat three of the five magazines on a single issue basis (it was topped only by *Life* and *Look*) and outranked four

(*Please turn to page 36*)

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How Borden buys spot radio and television

Getting maximum of local information is aim

Still from commercial symbolizes spot operation: It's one in which brands like ice cream (on crain) are singled out for push depending on varying needs in different markets



Air Force intelligence officers are proud of their "target folders," which reputedly have the lowdown on the industrial picture of hundreds of potential enemy cities down to the smallest ball bearing polishing plant. The Air Force has nothing on The Borden Co.

In Borden's Madison Ave. headquarters there are stacks of "target folders" which, although restricted to the 48 states, are loaded with vital information pertaining to the radio and TV habits of the people who live in the major markets of this country. And Borden wouldn't think of spending a nickel of its $2,350,000 air media budget ($1.6 million for spot TV, $750,000 spot radio) without making full use of its "target folders," or, as Borden calls them, "bluebooks."

case history

To keep this fund of intelligence up to the minute, the company has specialists touring its sales territories incessantly, funneling back detailed information on radio and TV personalities, availabilities, and local marketing problems.

In its constant local market "pulse taking" Borden uses three agencies: Young & Rubicam spearheads the operation, using the facilities of its New York, Chicago, Detroit, San Francisco, and Hollywood offices; Tracy-Locke Co., Inc. polices the Southwest territory; Griffith-McCarthy, Inc. handles the Southeast.

In New York William B. Campbell, Borden's assistant advertising manager in charge of radio-TV, coordinates local "all-Borden" time buying and commercial preparation.



10 TIPS ON BUYING LOCAL RADIO TIME

◄ *from William B. Campbell, asst. ad mgr. in charge of radio, TV*

1. Decide what audience should be reached:
men, women, teen-agers, children or a combination of these groups. Establish age level of best prospects. Preliminary research is needed to determine your best prospects.

2. Determine what time of day you can best reach your prospects.

3. Decide whether you wish to reach:
a. A limited but loyal audience at the same time each day several days of the week: example, a cooking show. This buy should afford impact, continuity.
b. A larger number of people at the same time several times each day several days of the week: example, four different five-a-week spots. This buy should afford impact from continuity and greater frequency against the inveterate listeners and pick less frequent listeners as well.
c. Still more people with spots at varying times during a week: run of station spots. This is "shot gun" rather than "rifle" approach, will reach many listeners with less conscious continuity.

4. Analyze the various stations' programing:
Which has greater share of audience? Why? Does programing offer good vehicles for selling your products to best prospects? Don't overlook specific programs, times on second, third, or fourth station in market. Programing usually reflects station management.

5. Try to buy best local radio personalities,
whether as a sole effort or in combination with other buys. You're going local, you want your advertising to be local.

6. When a local personality is used contact him or her personally, if possible.
Explain your basic advertising strategy, the way you prefer to have your commercial read or worked into that personality's own style. Give them your product to use. Answer questions. Make them feel and know they are an important part of your team. Get periodic air checks and praise or suggest changes. All of this also applies to as many announcers as you can contact.

7. Know your local station management directly,
either yourself or via travelling agency personnel. Local station managements can help you know their market and if you're really interested they take more interest in your problems, give you more help. Show the station how it can help merchandise your local purchases to your local people and to the trade as well.

8. Encourage your local managers to become friendly with local station management—
each will profit and your job will be easier. But, *have a firm understanding that any changes or purchases, schedules or copy must first be cleared with you. Too many cooks will always prove bad for the broth.*

9. Keep your district and local managers advised and knowing of the local purchases, any proposed changes, new commercials.

10. Don't ever stop trying to improve what you have.
*Keep abreast of what your competition is doing in the market. Try periodically to evaluate your progress in the market. Constantly re-evaluate your commercial messages being used in the time you bought. And, use your cost-per-*1,000 *as one measure of your buying skill.*

Borden lays out its air media plans on the basis of distribution of its products in specific territories. For although the Borden name is known from coast to coast there are markets in which not all Borden products are handled. In Philadelphia, Boston, Pittsburgh, and Baltimore, for example, the company sells ice cream but no milk. In Los Angeles the firm sells no fluid milk or ice cream but does sell cheese and grocery products. The flexibility inherent in spot radio and TV makes these media the logical choice.

Each market is treated as a separate entity and many factors are considered in blueprinting the plans. Once the amount of money to be spent is determined Bill Campbell and the appropriate agency get together to make the buys.

Campbell goes into these conferences armed with a "bluebook" of the market, prepared by his staff, containing detailed information about that particular market. Share of audience of each radio and TV station during the morning, afternoon, and evening hours is listed. Programing, listening habits, favorite shows, station tune-in patterns are noted. The prospective number of homes reached is computed and, in the case of immature TV areas, the normal anticipated growth of audience is estimated. Cost-per-1,000 is computed. Coverage data of the individual stations is checked against Borden sales

(*Please turn to page 74*)

Do agencies earn their 15% on a

Million-dollar advertiser's complaint his agency failed to give him money's wo

Most agencies said question should be, "Is 15% enough?" They cited high cos

A million-dollar advertiser told SPONSOR recently:

"Fifteen percent is too much to pay any agency for what it does—especially in radio and TV. It buys an outside show, writes a few commercials, and collects its commission. For my money, if I could keep the 15%, I could do a better job than my agency is doing—and it's one of the biggest."

SPONSOR took this advertiser's itemized "beefs" to over a dozen agency executives and asked them pointblank:

"Do agencies earn their 15% on radio and TV accounts?"

Most answered this question by asking another, "Is 15% enough?" and, buttressing it with statistical data, they also advised SPONSOR to run a list of tips which may help improve sponsor-agency relations and thus lessen such criticism as the above in the future. (For tips see box page 34.)

Only two agency execs differed from the consensus on this topic:

1. Ray Morgan, president of the Raymond R. Morgan Co., Hollywood, who said 15% was either not enough or too much, depending on what the agency did for it.

2. An executive of a small Northwestern agency who said: "It's the easiest way of making a living—writing commercials and buying spot radio and TV time—that I know of next to robbing a bank!"

SMALL AGENCY: Located on West Coast

(billings: $2 million)

1936-'52 *figures show how profits have shrunk*

Operating costs whole agency

Year	Operating costs	What's left of the 15%
1936	8.7%	6.3%
1940	8.9%	6.1%
1944	9.3%	5.7%
1948	12.8%	2.2%
1952	12.7%	2.3%

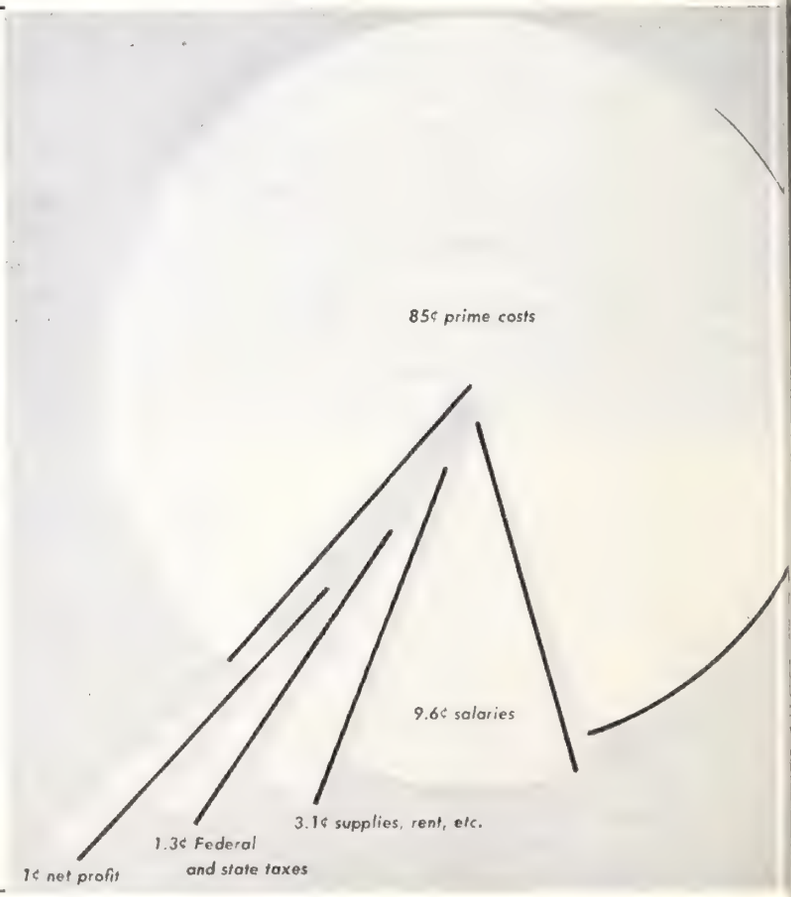
Operating costs radio department*

Year	Per month	% increase over previous period
1936	$ 900	
1940	$1,000	11%
1944	$1,200	20%
1948	$1,500	25%
1952	$3,000*	100%

MEDIUM-SIZED AGENCY: James Thomas Chirurg, Boston

(billings: $5 million)

1952 *net profit was 1¢ on every dollar received*



ccounts?

iched off SPONSOR survey.

ndling TV in particular

NO ***Million-dollar advertiser says:***

1. *My agency does no media testing, so I work in dark.*
2. *It doesn't understand our marketing problems.*
3. *It bought wrong stations, time slots for us. Cost us $50,000.*
4. *Our copy and research are better than theirs.*

YES ***Agency executives told SPONSOR:***

1. *Agencies are caught in TV price rise squeeze; for TV, 15% isn't enough to pay.*
2. *Taxes, rents take bigger bite than ever of profits.*
3. *Profits range from 1¢ to 1.2¢ on dollar today.*
4. *Sponsors should make better use of agencies before griping.*

The treasurer of one of the nation's biggest agencies summarized the problem like this: "Granted the agency is caught in a squeeze, it can't do anything single-handed. The problem requires concerted action through the 4A's."

But Frederic R. Gamble, president of the American Assn. of Advertising Agencies, gave SPONSOR five reasons why agencies can't expect a higher media commission at this time:

1. The commission system is maintained by individual action of thousands of media, some of which still don't uniformly allow 15%. Start agitating for a change and some might go higher or drop it altogether. (How the 15% practice came about is discussed later in this article.)

2. The 15% is a rate, not an amount. When ad budgets go up, so do agency commissions.

3. Unless advertisers were educated very broadly, many would actually oppose any boost in the rate.

4. One-quarter of agency compensation comes from the agency's own charges for materials and services purchased for clients. Until agencies generally charge advertisers the same percentage as media do (15% of the gross bill to advertisers, or 17.65% of the net), they can't very well ask media for a bigger cut.

5. Competition among agencies and advertisers' demands for service probably would bring the net right back to what it is, if a rate increase went through.

Whatever the ultimate outcome of this problem, SPONSOR's survey showed that quite a few agencies are vitally concerned today because of the rise in all costs, especially that of servicing TV accounts.

The survey grew out of the charge made by the million-dollar advertiser cited at the beginning of this article. His complaint could be overlooked except for two things: (1) He is an astute adman who formerly headed his own successful agency; (2) he believes firmly enough in the agency as an institution to want to improve it.

That is why he took the trouble to discuss the problem thoroughly with SPONSOR. He made four charges and then offered one tip to agencies for improving client relations. The charges:

"1. Our agency is doing no media testing. We want to know whether newspapers, magazines, billboards, transportation, radio, TV, or business papers are best for us. We can't find out from our agency.

"2. Our agency doesn't understand our marketing problems 1% as well as they should. I've had 25 people in my department who've spent the past 10 years amassing data on our markets. I can't really expect the agency to match this. But then why an agency?

controversy

"3. I'm not sure our agency buys the best time availabilities for us or whether it just buys for its own convenience. For example: We spent $50,000 on a spot radio campaign. It flopped. Checking around, we found two things: (a) The agency people had bought the wrong adjacencies reaching audiences who couldn't possibly be interested in our products; (b) they had bought the wrong stations—stations which were either not covering the marketing areas we were trying to reach or were drawing audiences in which we weren't interested in reaching at all.

"4. Copy and research. We can do better in our shop, and I've proved this statement time and again."

In summary: "Our agency doesn't test media for us; it doesn't give us publicity service; it doesn't know beans about our marketing problems because, though it's got over 1,000 employees, it can't possibly devote enough time to us—a mere $1 million advertiser—to become really expert. It buys time inefficiently and poorly because of the rush its timebuyers are in. And as for copy and research, it's got 100 or so other clients. How much research can any *one* of them get, unless he's spending 10 to 20 times what we are?"

"Why don't you drop the agency?" SPONSOR asked.

This advertiser answered: "Because of two things: (1) We couldn't save the 15% anyway; (2) the agency supplies a unique service which we couldn't get anywhere else—it gives us management advice on business trends, related industries, political matters, and scores of other things which we don't have time to consider or aren't aware of. It brings fresh air into our thinking, not only in advertising but in the fields of marketing, sales, packaging, direct mail, public relations, and others. Because of the diversity of its

Where agency's gross income goes

SOURCE: AAAA (annual) Analyses of Costs

Salaries	**70%**
Rent, travel, entertainment, telegraph, supplies, taxes, and insurance	**16%**
Advertising, legal fees, depreciation, all others	**6%**
*Net profit**	**8%**

*On gross income, or approximately 1.2% of total billing

accounts, it helps us most in the areas where it doesn't get paid. What we pay for it—copy writing and media buying—we could do as well as or better ourselves. Ironic, isn't it?"

This advertiser's tip to agencies who want to improve their relations with their clients is: "Give them more than copy writing and print and time buying. Work with them on a management level. Convince them advertising is only a part, maybe a minor part, of the whole set-up. Become their business and management consultants, as well as their ad writers, and you'll make yourself so indispensable that my beefs of a few minutes ago will never come up again."

One of the best answers SPONSOR uncovered to this anonymous advertiser's bill of complaint came from Ken Godfrey, senior executive in charge of research and media operations of the 4A's, who said:

"To answer your advertising friend point by point: (1) Media testing—whose money is the agency to use for this? Any agency will test media provided the advertiser is prepared to meet at least some of the expense. (2) Public relations—the size of the agency determines what services it can and will offer. Over 50% of our members bill under $1 million and may not have separate public relations departments. (3) Marketing—some advertisers are highly secretive. They just won't tell the agency anything. To get best results from the agency, they should share all data. (4) Even if the advertiser got a package show on the outside on his own (a practice which one worried agency exec told SPONSOR he hoped wouldn't continue growing), this doesn't eliminate the agency. It's like buying space in a magazine. Someone still has to create the advertising message. Also, the show needs servicing. It takes time to watch it week after week, change it from time to time to improve it, and also write the commercials. (5) Management advice—it depends on what the clients want, the size and capabilities of the agency. Certainly none ever rejects a client's request for advice."

How was the 15% commission born? It's most widespread in the U.S. where advertising has made the biggest strides. In Australia and Great Britain, for example, the 10% commission is still fairly common. The system in the U.S. developed by medium

(*Please turn to page 68*)

9 tips on how sponsors can better use their agencies

A million-dollar advertiser's beef to SPONSOR *that some agencies aren't worth their salt inspired this personal-interview survey among agency executives to find out how sponsors can make better use of their agencies. Here are a few tips from the men who are daily faced with the task of maintaining good client-agency relations:*

1. *"The sponsor who gets his real value out of his agency is the fellow who gets it from his own organization. Agency people, being human, are not inclined to do more than is demanded of them."*—***James M. Cecil, president, Cecil & Presbrey, New York.***

2. *"I think an agency can use a sponsor better. The agency should be a partner of the sponsor. It should have sales figures on every city the sponsor sells in every morning. The agency should know what's going on in every market, and that's what it should be paid for. Example: You write beautiful copy. You go into Denver. A competitor throws 10 million coupons into town. Your spot or newspaper campaign is knocked to hell. The agency should know what happened immediately and not let the client find out weeks later when his sales graph drops through the floor."*—***Ray Morgan, president, Raymond R. Morgan Co., Hlywd.***

3. *"Any advertiser who questions whether he is getting his money's worth for his 15% might very sensibly stop a moment to consider if the fault might to any degree be partly his own. The question is not purely one as to what the agency does to earn its money. It is also what the manufacturer does to make a fine contribution possible on the agency's part."*—***Vincent R. Bliss, executive v.p., Earle Ludgin & Co., Chicago.***

4. *"Take the agency into your confidence. Make it part of your team."*—***Robert E. (Bob) Grove, executive vice president, Ketchum, MacLeod & Grove, Pittsburgh.***

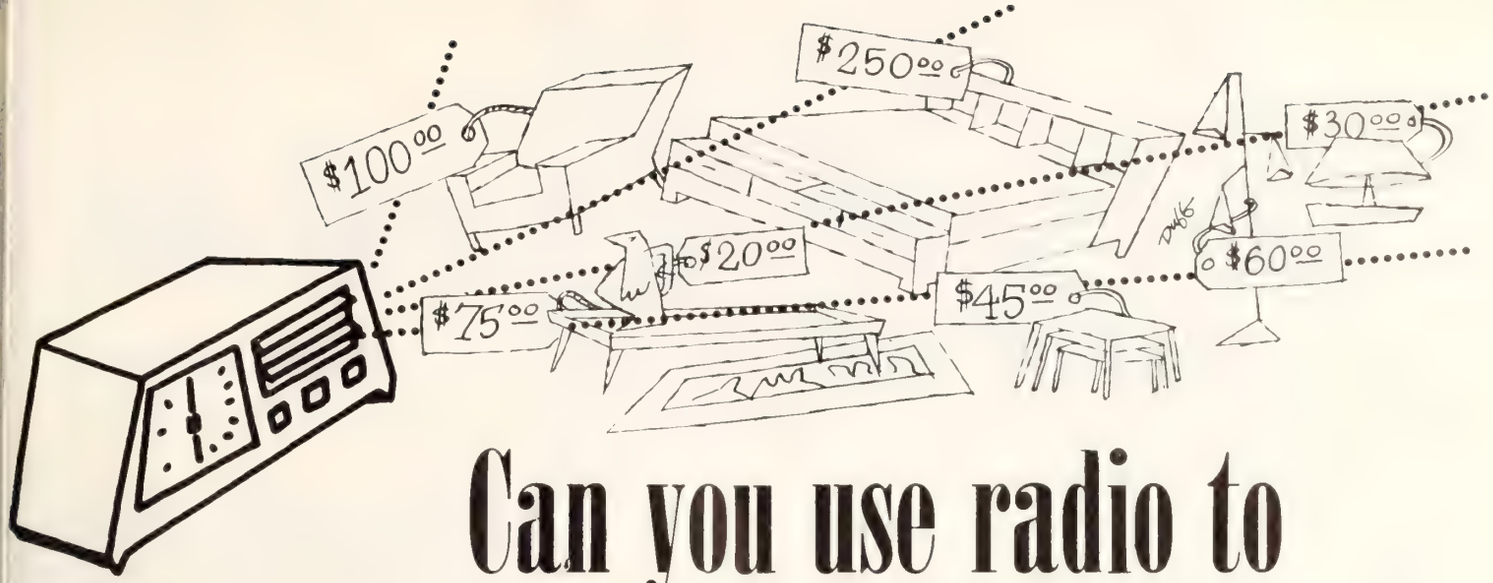
5. *"Advertising is a sales tool. We can't prepare these sales tools unless we have the facts. The agency needs basic marketing data and sales figures. The advertiser must take the agency into his confidence to get the best results."*—***Lendell A. Layman, executive vice president, Henry A. Loudon Advertising, Boston.***

6. *"Cooperate more fully with the agency. Consider it an integral part of your own organization rather than a supplier of services. The relationship should and must be close. Best relations are found when there is complete confidence between agency and client."*—***Thomas D'Arcy Brophy, board chairman, Kenyon & Eckhardt, New York.***

7. *"Most important way for a sponsor to use his agency better is to learn to live closer with it. He should consider the agency people as members of his own team. He should recognize the mutuality of their common interests, especially at the planning level. And he shouldn't fail to take advantage of management counsel available from his agency's principals."* ***Henry G. Little, board chairman, president, Campbell-Ewald, Detroit.***

8. *"In my opinion, the first requisite of a durable and satisfactory relationship is that it be approached soberly, thoughtfully, and with the determination that it shall last."*—***Clarence E. Eldridge, v.p. in charge of marketing, General Foods Corp., New York.***

9. *"It is desirable that the agency's contact should be as high as possible within the advertiser's organization. He should be an executive with enough information at his disposal to coordinate the advertising effort with the company's other distribution activities—with personal selling, sales promotion, and display. He should have enough responsibility to make routine advertising decisions without continuous reference to higher authority. The agency should be given all information that may be necessary to develop sound advertising plans and campaigns and to measure the effectiveness of results."*—***F. R. Gamble, president, AAAA, New York.***



Can you use radio to sell high-cost items?

Chicago furniture firm has been doing it successfully for 14 years, has discovered medium's sales impact lasts for days

Radio is often described as the ideal medium for selling impulse items. Radio's strong point, it is generally agreed, is that brand names can be hammered home so effectively that the consumer will pick up the brand from the shelves without thinking much about it because the name is ringing in his head.

Some advertising theorists take this one step farther and add a negative corollary: Radio cannot sell expensive items effectively because they often have to be described at length (a job print media can presumably do better) and because expensive items are not bought on impulse but rather are the result of much discussion.

Does this follow? Not if you take a look at Homer Bros. of Chicago. Homer Bros. and station WIND recently won a second prize in the 1952 "Radio Gets Results" contest of the Broadcast Advertising Bureau. Homer Bros. does not sell impulse items. It sells what is probably the biggest family investment next to a house: furniture.

This 50-year-old firm has been getting results on radio for 14 years, the past year-and-a-half on WIND. It spends somewhere between $50-60,000 a year on advertising, of which about a third goes for radio. Another 10% goes for TV.

When Homer Bros. talks about results, it doesn't mean flash sales, although there have been examples of them, such as the time when a nylon fabric furniture covering was pushed on WIND for less than two weeks. Reaction was so heavy that Homer Bros. requested the station to remove the copy from the air.

What Homer Bros. means by results is steady traffic. Marvin Homer, advertising manager for the firm, says:

"When we put an ad in newspapers, we can get an immediate increase in store traffic. But, after one day the effect is dissipated. The ad is 'dead' as far as we're concerned.

(Please turn to page 73)

Holding BAB award are (left and right) Marvin and Joe Homer of Homer Bros. Between them is Dave Edelson of Commercial Broadcasters, who wrote commercials for store's d.j. shows on WIND, Chicago. Client has been advertising on station for the past year and a half



case history

How to cut TV commercial costs

Picture quiz on these pages is designed to test your knowledge of the new SAG contract covering payments to talent in TV film commercials. You can save money if you know the right answers

By skillful planning you can make use of as many performers today as in the days before the new Screen Actors Guild contract. That's the opinion of Screen Gems Inc., film commercial producers; they've been preaching that doctrine with the aid of a 30-minute movie made up of pre-SAG contract Screen Gems commercials for various clients. Screen Gems executives have been touring agencies with their film explaining how commercials can be done today to get the most talent per dollar. Stills from some of the Screen Gems commercials appear here with a description of the action taking place. Quiz, devised by SPONSOR, *consists of guessing what reimbursement talent would get today.*

For details on re-use payments and other major provisions of recent SAG contract, see ***23 March 1953*** SPONSOR



1. CHEVROLET: Chorus girls wear letters spelling name of product, thus identifying them with it. In dance routine each girl advances close to camera. Would you pay girls today as dancers or "players" under new SAG contract?

ANSWER: Girls would rate as "players," thus be entitled to re-use payments. Reason: They are identified with product, appear in foreground. Doing film this way, therefore, would be prohibitive. Here's way to use same girls yet keep cost down, according to Screen Gems. Place drum majorette (left above) in foreground with "Chevrolet" lettered on sweater. Chorus line performs in background, never coming close to camera. Thus only drum majorette is player. Chorines rate as dancers, get $25 a day, no re-use pay



2. LUCKY STRIKE:

Interviewer and girl closest to her are only performers who speak. Are they only ones eligible for re-use pay?

ANSWER: Yes. All others, even those at first table are atmosphere or extras. Had no others been in background, all at first table would be "actors" since all would be focal points



3. BLATZ BEER:

All three performers are drinking beer. Do all three get re-use pay?

ANSWER: At first glance it would seem as though all three actors rate re-use pay. Actor in background is identified with product, is centered on camera. However, SAG contract says actor would have to be in foreground to get re-use pay. Nonetheless it is wise in similar scenes to soft-pedal any abnormal action to definitely establish his extra status

4. LEE CARPET:

Camera never leaves feet of actors while wedding ceremony is supposedly performed. Do they get re-use pay?

ANSWER: Both actors are extras since no faces are seen, get no re-use pay. Purpose in doing commercial this way is to focus attention on carpet. Here's score on savings: As extras, actors get $18.50 daily, no re-use pay. If faces had been shown, client might pay up to $650 each in 13-week class "A" program cycle



5. GENERAL TIRE:

A demonstrator is shown in foreground sticking ice pick into tube. He is employee of sponsor. What's his fee?

ANSWER: Nothing. As employee, he gets neither use nor re-use payment. But in all such filmed demonstrations waiver of fees is conditioned on fact that employee shown must be regularly employed and paid by sponsor for doing exactly work shown in film. Simply using a photogenic secretary, for example, would not mean fee waiver



6. GENERAL TIRE:

Drivers in skid test commercial aren't seen. Only outside of cars is shown as drivers apply brakes. What is compensation to drivers who take part in this type commercial?

ANSWER: Drivers fall into special category, "stunt" men," or "doubles." Since they are never close up where faces would show, they are not players, therefore not subject to re-use fee. But their pay, as "special business players," is higher than extra's ($70 daily)



Preview of the Fall Facts issue

Annual buying-guide is next SPONSOR issue (13 July). Below are progress reports from staff writers which preview full coverage in Fall Facts

Network radio trends

If network radio is dead, it sure must have been a whirling dervish when it was "alive." I think the network radio people are more confident now about their future than they have been in recent years.

Don't get me wrong. I'm not saying network radio is going to push out network TV. Let's face it. There are now two national broadcasting media in the U.S.

But half the homes in the country are still radio-only homes and some of the comments I've gotten from advertisers show they realize it. They also realize that people won't be carrying around portable TV sets like they do radio.

Since the Nielsen stuff on non-home listening isn't broken down by individual markets, network advertisers should be especially interested in it. I'm getting some dope on how a network advertiser can apply the Nielsen figures to his program to find out how he can accurately add non-home audience to the home audience.

There's been a lot of interest this past spring in the so-called tandem-type plans. The reports are that NBC is going to make some changes in "Operation Tandem" for this fall (I'll keep after the NBC people for the latest word). Mutual's Multi-Message Plan is actually overflowing with clients and advertisers should be interested in what the Mutual people are going to do with the overflow this coming fall.

I may take some of the cost-per-1,000 stuff on different kinds of network programs and compare the 1953 figures with previous years and network TV. That ought to be interesting to SPONSOR *readers. As for radio listening, I'll see what I get on pinpointing where it's up and where it's down.*

Spot radio trends

After talking to spot radio buyers and sellers, I'd say nighttime spot radio will cease being daytime's poor relative this fall.

Morning spot radio is still the thing everybody asks for first. One big reason: A lot of the big-brass advertisers have slapped curfews on buying spot radio at night. This has pyramided the amount of spot business in the a.m. and the morning air is straining at the seams.

Meanwhile the latest trends in station prices—principally the changeover to a "single-rate" form of selling—have brought day and night prices into line. The cost-per-1,000 situation has altered drastically as a result. That's in terms of homes, mind you. Pulse tells me that the number of people tuning at night per set outnumber the day shift by something like 30%.

Result: There's a revised, revamped and repriced story to tell about nighttime spot radio, and the sellers are pitching it heavily for fall. The biggest agencies are doing plenty of listening, and the outlook's for a lot of client shifting back to nighttime spot after the big TV scare of the past couple of years.

Buying methodology is also undergoing some big revisions. NCS and SAM data, new methods of rating projections, new research—it all adds up to the fact that timebuyers have to chuck out a lot of those old pet formulae of the 1940's. (Do you suppose it's getting too scientific?)

The program situation in spot radio—as well as the latest on the stations appealing to "specialty" audiences—has also been undergoing many big changes. I'll have a wrap-up on that.

All in all, it looks like an exciting year in spot radio. There's more research than ever before. We'll have the details.

Network TV trends

To start right off with the hottest stuff, it looks like that bugaboo—the one-station market problem—is going to be solved pretty soon. I wouldn't be surprised if most of the big one-station markets will be two-station markets by the end of the year. I expect to have a complete list of what these markets are for the Fall Facts issue.

Reason for this sudden turn for the better in one-station markets is that the FCC has been working like a house afire okaying new stations. What with merged applications and drop-outs, the situation is being eased even more.

Of course, this is fine for network advertisers but it brings up a lot of new problems. And I'm working on them right now. The new problems are basically this: With new stations coming on the air at an ever-increasing clip, clients and agencies are in one heck of a dither about time buying.

Believe me, I can understand it. The timebuyer, poor boy (or girl), either has a pile of data on new stations which he must plough through in a hurry or else he's knocking his brains out trying to get new data. There's a real problem in getting up-to-date set penetration figures. (Things are moving so fast, the network people are not always sure who their latest affiliates are.) I'm going to do my best to get some info on how to project TV set growth in new markets.

The TV programing picture looks interesting and new developments are coming every day. Most of the interest centers in two places: (1) NBC's drive to give CBS a run for its money in the late morning and (2) ABC's drive to give both NBC and CBS a run for their money at night. I'm also digging up the latest stuff on TI costs for various types of programing.

Spot TV trends

Things were never busier in spot video. But everybody's got two big headaches:

1. Time buying—*Last year, all the timebuyers were saying, "Oh, if only there were more TV stations." Now, they've got 'em. Are they happy? Not necessarily. Clients and agencies are having a grade A hassle trying to get the latest dope on the new stations—now popping on the air at the rate of nearly one a day—and then make up their minds whether or not they're going to buy spot time on them. The average timebuyer doesn't dare buy blindly—but he'll be on the carpet if he lets the competition walk off with the best buys.*

2. Costs—*There's going to be some rate hikes in the old markets and a round of increases in the new ones this fall. This is keeping many ad budgets in a constant state of flux. I'll try to have all the latest rule-of-thumb methods for staying a jump ahead of the game. Spot film costs are a big problem, too. What with the new SAG contract, an advertiser will go broke if he tries to make like Cecil B. DeMille in his commercials.*

Film programing is now a solidly entrenched portion of spot TV, and should account for a big chunk of spot budgets this fall. A lot has been learned about the do's and don'ts of this segment of the business since last year, so we should be able to round up a lot of useful information for admen on film programs.

One of the musts in our section on spot TV will be a new chart—as up-to-date as we can make it—on all the post-freeze grantees and new TV outlets. Of course, we'll cover all the other problems of availabilities, time costs, and buying methods, as well.

The chart on all post-freeze stations is being prepared for us by Dick Dunn's department at Sullivan, Stauffer, Colwell & Bayles.

FALL FACTS ISSUE FEATURES INCLUDE

- ***Radio Basics, TV Basics (statistical ABC's of the air media)***
- ***Status of TV in 225 metropolitan county markets***
- ***Brief fact reports on key radio and TV trends***



SPONSOR

International radio and TV: 1953

The whole world is your market: SPONSOR's 1,500 facts on 58 commercial radio-TV countries are '53 Baedeker

by Evelyn Konrad

Are export advertisers sending a boy out to do a man's job in foreign market advertising?

More than 50% of U. S. export firms spend less than one-tenth of the percentage of sales for advertising in foreign areas than they do domestically.

Yet American firms are chalking up good results with low budgets by clever use of air media:

Did you know that the Fiji Islands are an excellent market for toothpaste and shaving cream? Bristol-Myers is selling Ipana with 624 five-minute shows in 1953, while Ingrams Shaving Cream bought 416 50-word announcements over ZJV, Suva, Fiji.

Colgate-Palmolive International's export sales manager gives Australian radio credit for the fact that Australians use more Palmolive soap per capita than does any other nation.

Jell-O has become a household word in Mexico through its daily "novela," a 15-minute afternoon soap opera reaching 1,000,000 Mexican housewives.

To analyze American advertisers' success in foreign air media, and to give export firms a guide for their future advertising abroad, SPONSOR compiled over 1,500 facts about the 58 commercial radio countries throughout the world. Included are: (1) A market chart giving population, income, import, and literacy

1. *Market chart containing latest population, national income, dollar import figures, trade outlook in* 58 *commercial radio countries* ..... **page 41**

2. *Radio and newspaper chart showing set penetration, number of stations per country, sample night rates, comparable newspaper statistics* ..... **page 42**

3. *List of* 315 *foreign radio and television stations in* 46 *commercial radio and television countries, with their U. S. representatives* ..... **page 43**

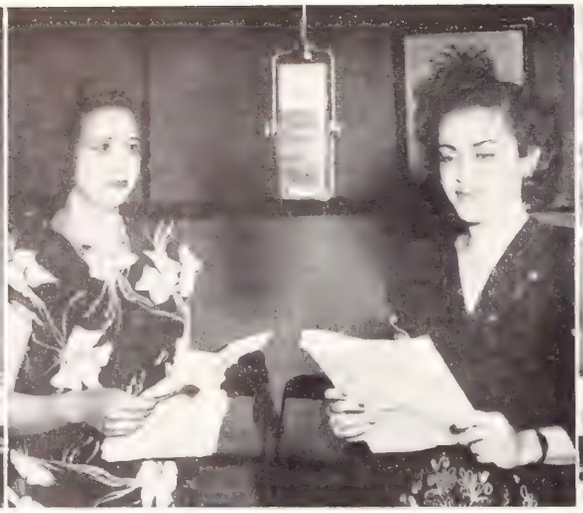
4. *Cross-section of major American advertisers on foreign radio and television grouped by their advertising agencies* ..... **page 44**

5. *Television chart listing number of TV stations on air, being built, and planned in* 20 *TV countries, and TV set ownership in each* ..... **page 48**

6. *Four capsule case histories:* (1) *Esterbrook in the Caribbean;* (2) *Listerine in Haiti;* (3) *Alka-Seltzer in Cuba;* (4) *Jell-O in Mexico* ..... **page 48**



HAVANA, CUBA, Radio Centro, houses CMQ-TV, CMQ Radio, CMBF radio, TV facilities. Is known as Havana's "Radio City," has modern broadcast facilities



HIN-HIN, Ciudad Trujillo, Dom. Republic, keys programing to national taste, like fashion commentaries (above) as well as wide variety of other local fare



RADIO MONTE CARLO, Monaco, reaches both ... mercial Italy and non-commercial France. Among sponsors: Coca-Cola. Above, Michele Morgan is g...

figures. (2) The radio and newspaper chart giving set ownership, number of sets per person, number of stations per country, number of dailies, total circulation, circulation of top dailies—also sample night rates on the major radio station in each market as well as the dollar-inch rate for the top daily. (3) A television chart, showing the number of TV stations on the air, now building, or planned in each of 20 commercial TV countries. Also, the number of TV sets per market. (4) A list of all foreign radio and TV stations with their U. S. representatives. (5) Cross-section of American advertisers abroad listed by advertising agency. (6) Four capsule case histories describing the success major American advertisers have had through the use of foreign air media.

For its interpretation of these statistics, SPONSOR consulted experts in the export advertising field, including export advertising managers of prominent U. S. firms, presidents of export advertising agencies, managers of foreign stations, as well as U. S. representatives of foreign stations.

This article will include a forecast of the export market within the next two years, discussion of trends in both radio and television aboard, analysis of the export advertising philosophy of selected export firms, and tips to U. S. sponsors who're going into foreign radio and television.

1. Market: The theme of the 1953 Convention of the Export Advertising Association — "International advertising in a competitive market" — represents a concise forecast of the market situation facing American export advertisers this year. Exporters recognize that they will be operating under increasingly competitive conditions in the foreseeable future.

Three major factors contribute to tougher sledding for American advertisers abroad:

1. American products are already encountering stiff competition from foreign products, and this competition is expected to increase as foreign industrial development progresses.

2. Government regulations in many countries are becoming ever more restrictive as a protection to new and recuperating industries.

3. The $40 billion U. S. subsidy contained in the Point Four program is

(*Please turn to page* 49)

RADIO GOA, Port. India, has audiences throughout India, Pakistan, where community-set listening is widespread. Number listening to set below is typical



RADIO SAARBRUCKEN, Saar, broadcasts commercials from major American sponsors to nine million radio homes in Germany. Germany has TV too



RADIO LUXEMBOURG, Luxembourg, one of wo... most powerful radio stations, is main means of reac... Great Britain with sponsored programs, announcem...



1. How big is the foreign market? (commercial radio countries only)

	COUNTRY	POPULATION 1951[1]	NATIONAL INCOME 1951[1] (MIL.)	PER CAPITA INCOME 1951[1]	IMPORTS 1951[2] (MIL.)	IMPORTS FROM U.S. 1951[2] (MIL.)	TRADE OUTLOOK	BROADCAST LANGUAGE	LITERACY % 1950[8]
	UNITED STATES (For comparison only)	159,000,000[21] (March est.)	$276,000	$1,707[7] non-farm	$10,962	..		Eng, 30 others	97.3[7]
1	***Andorra***[5]	6,000					***Good***[5]	Fr, Span	81-100
2	***Angola***	4,130,000			$ 75.8	$ 9.6	***Fair***	Port	0-10
3	***Argentina***	17,644,000	$ 9,733	$ 550	$1,360.0	$ 233.4	***Poor***	Span	61-80
4	***Australia***	8,431,000	$ 7,253	$ 860	$2,107.0	$ 174.5[9]	***Poor***	Eng	81-100
5	***Bahamas***	81,000			$ 21.4	$ 10.3	***Fair***	Eng	41-60
6	***Barbados***	213,000			$ 21.7	$ 1.6[8]	***Fair***	Eng	41-60
7	***Belgian Congo***	11,463,000	$ 727.2	$ 63	$ 308.4	$ 70.0[9]	***Good***	Fr, Eng, Flem[20]	0-10
8	***Bermuda***	42,500			$ 29.7		***Exc.***	Eng	61-80
9	***Bolivia***	3,054,000	$ 295	$ 55	$ 90.4	$ 29.7[9]	***Good***	Span	20
10	***Brazil***	53,377,000	$ 7,230	$ 135	$2,012.4	$ 564.1[9]	***Good***	Port	43.3
11	***Br. Guiana***	431,000	$ 60[7]	$ 141[7]	$ 32.1[8]	$ 4.5	***Fair***	Eng, Hind	61-80
12	***Canada***	14,692,000[9]	$17,229	$1,143	$5,099.0	$2,784.9[9]	***Exc.***	Eng, Fr	97
13	***Ceylon***[4]	7,742,000	$ 943	$ 122	$ 327.3	$ 25.8[9]	***Fair***	3 used[10]	57.8
14	***Chile***	5,912,000	$ 5,718[8]	$ 967[8]	$ 329.1	$ 130.1[9]	***Poor***	Span	71.8
15	***Colombia***	11,266,000	$ 2,218[8]	$ 196[8]	$ 365.6	$ 230.3[9]	***Good***	Span	44.2
16	***Costa Rica***	825,000	$ 105[7]	$ 125[7]	$ 55.7		***Good***	Span	41-60
17	***Cuba***	5,469,000	$ 1,860	$ 340	$ 640.2	$ 539.7	***Exc.***	Span	41-60
18	***Dom. Rep.***	2,167,000	$ 288[8]	$ 133[8]	$ 51.2	$ 54.2[9]	***Exc.***	Span	21-40
19	***Ecuador***	3,378,000	$ 134[7]	$ 40	$ 55.0	$ 34.8	***Good***	Span	21-40
20	***Fiji Islands***	298,000			$ 23.6		***Fair***	3 used[11]	41-60
21	***Germany***	69,000,000	$20,479	$ 299	$3,503.0	$ 443.5[9]	***Fair***	Germ	81-100
22	***Greece***	7,600,000	$ 1,008	$ 132	$ 398.3	$ 65.0[9]	***Fair***	Greek	41-60
23	***Guatemala***	2,887,000	$ 522.3	$ 180	$ 80.8	$ 40.3[9]	***Good***	Span	11-20
24	***Haiti***	4,000,000		$ 40[7]	$ 44.5	$ 28.2	***Good***	Fr Creole	11-20
25	***Honduras***	1,534,000	$ 178.7	$ 117	$ 39.4	$ 42.3[9]	***Good***	Span	33.7
26	***Hong Kong***	2,013,000			$ 852.3[9]	$ 103.0	***Fair***	Eng, Chin	41-60
27	***Ireland***	2,959,000	$ 1,016.4[8]	$ 343[8]	$ 572.6	$ 38.3[9]	***Fair***	Eng, Gaelic	81-100
28	***Italy***	46,598,000	$12,390	$ 266	$2,138.1	$ 411.9	***Fair***	Ital	73.9
29	***Jamaica***	1,430,000	$ 238[8]	$ 166[8]	$ 86.5		***Fair***	Eng	21-40
30	***Japan***	84,600,000	$14,000[9]	$ 168[9]	$1,995.0	$ 695.0	***Exc.***	Jap[12]	99.6
31	***Kenya***	5,680,000	$ 231.6[8]	$ 40[8]	$ 149.4		***Fair***	Eng, Afr dialects	11-20
32	***Liberia***	1,648,000[7]	$ 65.9[7]	$ 40[7]	$ 17.3	$ 26.1[9]	***Good***	Eng, Afr dialects	0-10
33	***Luxembourg***[5]	299,000	$ 162[7]	$ 553[7]	$2,529.2[6]	$ 291.4[9]	***Good***[6]	3 used[13]	81-100
34	***Malaya***	5,337,000	$ 1,585.6[8]	$ 297[8]	$1,553.8	$ 36.2[9]	***Fair***	8 used[14]	21-40
35	***Malta***	312,000					***Fair***	Eng, Maltese	41-60
36	***Mexico***	26,332,000	$ 3,445[8]	$ 131[8]	$ 739.2[9]	$ 666.4[9]	***Good***	Span	48.4
37	***Monaco***[5]	23,000					***Good***[6]	5 used[15]	81-100
38	***Mozambique***[5]	5,781,000			$ 71.1	$ 10.3	***Fair***[6]	3 used[16]	0-10
39	***New Zealand***	1,947,000	$ 1,721.7	$ 884	$ 578.1	$ 42.6[9]	***Poor***	Eng	81-100
40	***Nicaragua***	1,088,000	$ 105[7]	$ 89[7]	$ 30.0	$ 21.3	***Good***	Span	11-20
41	***Panama***	817,000	$ 237[8]	$ 290[8]	$ 61.3	$ 75.4[9]	***Good***	Span, Eng	41-60
42	***Paraguay***	1,425,000	$ 200.7	$ 140	$ 27.5[8]	$ 4.3[8]	***Poor***	Span	11-20
43	***Peru***	8,558,000	$ 820[7]	$ 95[7]	$ 279.5	$ 126.9[9]	***Good***	Span	21-40
44	***Philippines***	20,246,000	$ 3,793	$ 187	$ 480.0	$ 282.8[9]	***Fair***	6 used[19]	21-40
45	***Portugal***	8,606,000	$ 2,150[7]	$ 250[7]	$ 329.2	$ 38.7[9]	***Fair***	Port	51.3
46	***Port. India***[5]	639,000			$ 15.4[7]	$ .946	***Poor***	Port, Eng	0-10
47	***Saar***[5]	954,000					***Poor***[6]	Germ	81-100
48	***El Salvador***	2,150,000[8]	$ 197[7]	$ 92[7]	$ 62.5	$ 37.0[9]	***Good***	Span	11-20
49	***Singapore***	1,045,000					***Poor***	9 used[17]	21-40
50	***South Africa***	12,683,000	$ 3,119.2[8]	$ 246[8]	$1,315.6	$ 214.6[9]	***Poor***	Eng, Afrikaans	21-40
51	***Spain***	28,600,000	$ 5,847.5	$ 204	$ 387.0	$ 57.4[9]	***Poor***	Span	76.8
52	***Sp. Morocco***	1,084,000					***Poor***	Span, Arabic	21-40
53	***Surinam***	223,000	$ 38.6[7]	$ 173[8]	$ 24.3	$ 8.1	***Fair***	Dutch	41-60
54	***Tangier***	172,000			$ 36.6[9]	$ 14.0	***Good***	4 used[18]	21-40
55	***Thailand***	30,000,000	$ 1,049.5[8]	$ 35[8]		$ 58.0[9]	***Fair***	Fr, Eng	0-10
56	***Trinidad***	649,000			$ 98.7[8]	$ 8.9	***Fair***	Eng, Hind	
57	***Uruguay***	2,353,000[7]	$ 779[7]	$ 331[7]	$ 335.5	$ 42.3[9]	***Good***	Span	41-60
58	***Venezuela***	5,071,000	$ 2,160	$ 322[7]	$ 726.3[9]	$ 506.6[9]	***Exc.***	Span	70[9]

[1]UN Statistical Department
[2]U.S. Department of Commerce
[3]World Communications (UNESCO 1952, edited by Albert A. Shea)
[4]Some coverage area outside country
[5]Major coverage area outside country
[6]Includes Belgium
[7]
[8]
[9]
[10]English, Sinhalese, and Tamil; many others used. [11]English (mostly); Fijian, Hindustani. [12]With occasional broadcasts in English. [13]French, English, Flemish. [14]English, Malay, Tamil, and 5 Chinese dialects. [15]English, German, French, Flemish, Italian. [16]Portuguese, Afrikaans, English. [17]English, French, Dutch, Burmese, Thai, Kuoyu, Cantonese, Peninsular Malay, and Indonesian Malay. [18]French, Spanish, English, and Arabic. [19]English, Tagalog, Iloilo, 3 other local dialects. [20]Also Spanish,
[21]

2. What are the facts about radio abroad?

	COUNTRY	NO. STATIONS	OWNERSHIP	NETWORKS	SETS	NO. SETS PER 1,000 PERSONS	SAMPLE NIGHT RATES	How newspapers compare with radio: NO. DAILIES	TOTAL CIRC.	CIRC. TOP DAILY	INCH RATE[12]
	UNITED STATES *(For comparison only)*	2,347	pvt	4	103,000,000	664	WCBS, New York—$1,100 (hr) $125 (15 sec)[6]				
1	*Andorra*[1]	1	pvt	0	300	50	Radio Andorra	1			
2	*Angola*	10[2]	pvt	0	9,000	2	Station CR6AA—$28 (hr) $14 mo (15 sec daily)	3			
3	*Argentina*	55	both	3	3,000,000	90	Radio Belgrano	180	3,460,000	300,000	$ 4.45
4	*Australia*	141	both	3	2,010,000[3]	254	3DB, Melbourne—$149 (hr) $6.72 (3 min)	54	3,600,000	482,000	$13.31
5	*Bahamas*	1	govt	0	12,500	156	Station ZNS—$34.02 (hr)	2	8,000	4,000	$ .80
6	*Barbados*	1[5]	govt	0	7,000[5]	33	Rediffusion[7]—$12.60 (hr)	2	25,000	15,000	$ .75
7	*Belgian Congo*	1	pvt	0				5	24,500	8,000	$ 3.50
8	*Bermuda*	2	pvt	0	15,500	364	Station ZBM-1—$36 (hr)	3	13,500	7,867	$ .70
9	*Bolivia*	26	both	1	150,000	28	Radio Nacional—$20 (hr) $1.50 (50 words)	8	66,600	45,000	$ .50
10	*Brazil*	291	both	3	3,500,000	51	Station PRA9—$432 (hr) $5.40 (15 words)	220	1,500,000	140,000	$ 8.35
11	*Brit. Guiana*	1	pvt	0	35,000	85	Radio Demerara—$21 (hr) $1.20 (15 sec)	3	17,000	12,000	$ 1.20
12	*Canada*	156	both	3	8,100,000	551	CFRB, Toronto—$180 (½ hr) $30 (15 sec)	94	3,446,915	421,121	$ 9.10
13	*Ceylon*[9]	2	govt	0	45,101	6	Radio Ceylon—$165 (hr)	7	200,000		
14	*Chile*	65	pvt	3	550,000	96	Coop. Vitalicia—$4.47 (20 words) $13.45 full net—per mo.	39	456,000	105,000	$ 4.00
15	*Colombia*	94	both	2	500,000	45	Nuevo Mundo—$120 (hr) $3.07 (15 sec)	37	600,000	150,000	$ 3.60
16	*Costa Rica*	35	pvt	0	40,000	47	Alma Tica, San Jose—$3 (hr) $.18 (30 sec)	9	84,000	22,000	$ .80
17	*Cuba*	111	both	4	900,000	180	CMQ—Net (7 sta)—$712 (½ hr) $49 (15 sec)	33	450,000	65,790	$ 2.00
18	*Dom. Republic*	20	both	1	35,000	15	HIN- HI1N—$15 (hr) $.25 (30 sec)	5	76,000	22,000	$ 1.30
19	*Ecuador*	44	both	0	50,000	15	Radio Comercial—$7.56 (hr) $.06 (15 sec)	25	85,000	37,358	$ 1.35
20	*Fiji Islands*	1	pvt	0	2,000	7	ZJV—$19.04 (½ hr) $2.48 (30 sec)	1			
21	*Germany*	23	govt	5[8]	11,592,000[3]	167	N.W.D.R.	162	16,500,000	279,200	
22	*Greece*	2	govt	0	205,000	18	Radio Athens	60	800,000		
23	*Guatemala*	22	both	0[7]	61,200	5	Voz de Guatemala—$60 (hr) $1 (15 sec)	5	79,500	30,000	$ 1.25
24	*Haiti*	6	pvt	0	20,000	1	Station 4VM—$18 (hr)	8	30,500	10,000	$ .50
25	*Honduras*	7	pvt	0[7]	40,000	27	Radio America—$20 (hr) $2.15 (30 sec)	7	29,000	9,000	$ 2.50
26	*Hong Kong*	1[5]	pvt	0	60,000[5]	30	Rediffusion[5]—$20 (hr) $5 (30 sec)	5			
27	*Ireland*	3	govt	1			Radio Eireann	8	600,000		
28	*Italy*	31	govt	2	3,509,320[3]	55		98	4,500,000	450,000	$18.00
29	*Jamaica*	1	pvt	0	40,000	29	Radio Jamaica $50 (hr) $5 (15 sec)	2	55,000	45,000	$ 2.00
30	*Japan*	73	both	20	9,519,549	112	Radio Tokyo	188	30,773,560	2,284,902	
31	*Kenya*	1	govt	0			VQ7LO	4	30,000		
32	*Liberia*	2	both	0	11,000	1	Station ELBC—$1 (min)				
33	*Luxembourg*[1]	1	pvt	0	21,000,000	0	Radio Luxembourg—$1,429 (hr) $343 (15 min)[10]	5	130,000		
34	*Malaya*	2[5]	pvt	0	51,620[5]	5	Rediffusion[5]—$20 (hr) $5 (30 sec)	19	151,000	10,000	$ 3.00
35	*Malta*	1[5]	pvt	0	30,000[5]		Rediffusion[5]—$28 (hr) $2.80 (15 sec)	4	30,000		
36	*Mexico*	277	both	4	1,500,000	60	XEX, Mexico City—$220 (hr) $7 (30 sec)	95	1,185,000	227,000	$ 2.80
37	*Monaco*[1][11]	1	pvt	0	3,000		Radio Monte Carlo—$348 (¼ hr) $174 (5 min)				
38	*Mozambique*[12]	8[2]	pvt	0	600,000		Lourenco Marques—$80.88 (½ hr) $9.70 (30 words)	3			
39	*New Zealand*	28	both	2	509,000[3]	239		48	668,000		
40	*Nicaragua*	22	pvt	1	50,000	48	Radio Mundial—$24 (hr) $1.50 (30 sec)	9	54,000	7,357	$ .60
41	*Panama*	34	pvt	2	103,000	119	RPC, Panama—$24 (½ hr) $1.95 (15 sec)	8	81,000	25,000	$ 1.50
42	*Paraguay*	6	both	1	80,000	61	Radio La Capital—$35.64 (hr)	6	39,700	25,000	$ 1.50
43	*Peru*	23	both	2	600,000	73	Radio America—$23.60 (½ hr) $.98 (15 sec)	41	320,000	105,000	$ 2.70
							Radio El Sol—$39 (½ hr) $1.25 (15 sec)				
44	*Philippines*	12	govt	2	211,694[3]	4	DZRH, Manila—$250 (hr) $25 (20 sec)	20	480,000	72,000	
45	*Portugal*	9	both		374,035	25	Radio Renascenca	33	500,000		
46	*Port. India*[1]	1[2]	govt	0	350,000		Radio Goa—$100 (hr) $8 (min)	2			
47	*Saar*[1]	1	pvt	0	9,000,000		Radio Saarbrucken—$116 (½ hr) $43 (20 sec)	1	180,000	180,000	
48	*El Salvador*	24	both	0	60,000	30	YSDF—$40 (hr) $1.80 (30 sec)	8	113,000	34,451	
49	*Singapore*	1[5]	pvt	0	30,000[5]	32	Rediffusion[5]—$32 (hr) $5 (15 sec)	14	300,000	54,000	$ 6.00
50	*South Africa*	37	govt	3	600,000	48	Springbok Network—$300 (hr) $12 (20 sec)	19	820,000		$ 3.85
51	*Spain*	39	both		604,746[3]	22	Radio Internacionale—$67.50 (½ hr) $7.60 (20 sec)	121	1,570,000		
52	*Sp. Morocco*	2	pvt	0			Radio Melilla				
53	*Surinam*	2[2]	pvt	0	5,000	27	PZH, Paramaribo—$1.50 (25 words)	3	10,300	6,100	$ 1.70
54	*Tangier*[1]	3	pvt	0	50,000	290	Radio Africa-Maghreb—$60 (½ hr) $5 (15 sec)	2	20,000		
55	*Thailand*	1	govt	0			HSK-1	30	70,000		
56	*Trinidad*	1	pvt	0	36,000	60	Radio Trinidad—$36.75 (hr) $3.60 (45 sec)	3	55,000	34,000	$ 2.25
57	*Uruguay*	45	both	1	300,000	126	Radio Carve $67.50 (hr) $.56 (20 sec)	31	400,000	102,190	$ 3.10
58	*Venezuela*	47	both	1	250,000	44	Radiodifusora Venezuela—$120 (½ hr)	29	300,000	37,000	$ 3.00

[1]Country's listenership is substantial in other areas
[2]Part only
[3]Licensed receivers only
[4]Blank means information unavailable
[5]Wired redistribution service; privately owned in British Colonies
[6]Sold by time
[7]Some short-wave networks reported
[8]Regional only, West Germany
[9]Covers India-Pakistan
[10]Smallest time segment sold; no announcements
[11]Coverage includes all France
[12]Newspaper covers S. Africa
[13]Top daily

3. Foreign radio & TV stations and their U.S. representatives

Representatives

AYI—Adam Young International, Ltd., *22 East 40th Street, New York 16, N. Y. MUrray Hill 9-0006 (Also: Los Angeles, St. Louis, Chicago)*

CO—Chalmers-Ortega, Inc., *516 Fifth Avenue, New York 18, N. Y. MUrray Hill 2-1610*

CWM—Clark-Wandless-Mann, Inc., *205 East 42nd Street, New York 17, N. Y. MUrray Hill 4-1910*

ES—Edwin Seymour, Inc., *270 Park Avenue, New York 17, N. Y. PLaza 3-7340*

GB—Guy Bolam, *16 East 43rd Street, New York 17, N. Y. MUrray Hill 2-0810*

MG—Melchor Guzman Co., Inc., *45 Rockefeller Plaza, New York 20, N. Y. CIrcle 7-0624*

HB—Howard C. Brown Co., *6059 Melrose Avenue, Hollywood 28, Cal. Hollywood 6045*

IA—Inter-American Publications, Inc., *41 East 42nd Street, New York 17, N. Y. MUrray Hill 2-0886*

JP—Joshua B. Powers, Inc., *345 Madison Avenue, New York 17, N. Y. MUrray Hill 6-5830*

KA—Katz Agency, Inc., *488 Madison Avenue, New York 22, N. Y. PLaza 9-4460*

KO—S. S. Koppe & Co., Inc., *630 Fifth Avenue, New York 20, N. Y. CIrcle 6-1320*

MR—Media Representatives, Inc., *270 Park Avenue, New York 17, N. Y. MUrray Hill 8-4777*

NTS—National Time Sales, *17 East 42nd Street, New York 17, N. Y. MUrray Hill 2-0810*

PA—Pan-American Broadcasting Co., *17 East 42nd Street, New York 17, N. Y. MUrray Hill 2-0810*

ANGOLA

Lobito CR6AA ..... ***(PA)***

ARGENTINA

Mendoza, LRM-LW2 ..... ***(JP)***

AUSTRALIA

Adelaide 5AD ..... ***(JP)***
Albury 2AY ..... ***(PA)***
Bendigo 3BO ..... ***(PA)***
Brisbane 4BK ..... ***(JP)***
Cairns 4CA ..... ***(PA)***
Coulburn 2GN ..... ***(PA)***
Grafton 2GF ..... ***(PA)***
Hobart 7HT ..... ***(JP)***
Melbourne 3DB ..... ***(JP)***
Melbourne 3XY ..... ***(HB)***
Newcastle 2KO ..... ***(JP)***
Perth 61X ..... ***(JP)***
Sydney 2CH ..... ***(PA)***
Sydney 2UW ..... ***(JP)***
Townsville 4TO ..... ***(PA)***
Warwick 4WK ..... ***(PA)***

BAHAMAS

Nassau ZNS ..... ***(AYI)***

BARBADOS

Bridgetown "Rediffusion" ***(AYI)***

BERMUDA

Pembroke ZBM-1 ..... ***(AYI)***
Pembroke ZBM-2 ..... ***(AYI)***

BOLIVIA

La Paz CP3-2-38 ..... ***(MG)***
La Paz CP15-20 ..... ***(PA)***
Oruro CP18 ..... ***(PA)***
Primera Red Boliviana de Radiodifusion Network ..... ***(PA)***
Santa Cruz CP21 ..... ***(PA)***

BRAZIL

Amparo ZYJ4 ..... ***(MG)***
Anapolis ZYJ3 ..... ***(MG)***
Andradina ZY ..... ***(MG)***
Apuracarana ZY ..... ***(MG)***
Aracaju PRJ6 ..... ***(MG)***
Aracatuba PR18 ..... ***(MG)***
Araguari PRJ3 ..... ***(MG)***
Araguassu ZY ..... ***(MG)***
Araxa ZY14 ..... ***(MG)***
Assis ZYA9 ..... ***(MG)***
Barra do Pirai ZYA9 ..... ***(MG)***
Barretos PRJ8 ..... ***(MG)***
Batatais ZYN8 ..... ***(MG)***
Bauru PRG8 ..... ***(MG)***
Bebedouro ZYG6 ..... ***(MG)***
Belo Horizonte PRC7 ..... ***(MG)***
Botucatu PRF8 ..... ***(MG)***
Cambara ZYA3 ..... ***(MG)***
Campo Grande PR17 ..... ***(MG)***
Cassia ZYQ7 ..... ***(MG)***
Ciuaba PRH3 ..... ***(MG)***
Conselheiro Lafaiete ZYQ2 ..... ***(MG)***
Cruzeiro PRG6 ..... ***(MG)***
Curitaba ZYM5 ..... ***(MG)***
Divinopolis ZYH2 ..... ***(MG)***
Formiga ZYB6 ..... ***(MG)***
Fortaleza ZY ..... ***(MG)***
Franca PRB5 ..... ***(MG)***
Goiaz PRD8 ..... ***(MG)***
Guaratingueta ZYG2 ..... ***(MG)***
Guaxupe ZYN5 ..... ***(MG)***
Igarapara ZYK7 ..... ***(MG)***
Ipamey ZYO3 ..... ***(MG)***
Itapetininga PRD9 ..... ***(MG)***
Itapeva ZYJ8 ..... ***(MG)***
Itapolis ZYQ4 ..... ***(MG)***
Itarare ZYA7 ..... ***(MG)***
Itu ZYE3 ..... ***(MG)***
Ituiutaba XYL4 ..... ***(MG)***
Ituverava ZYK8 ..... ***(MG)***
Jaboticabal PRG4 ..... ***(MG)***
Jau PRG7 ..... ***(MG)***
Joacaba ZYG7 ..... ***(MG)***
Joinvile ZYA5 ..... ***(MG)***
Jundiai ZYE6 ..... ***(MG)***
Limeira ZYJ5 ..... ***(MG)***
Lins ZYB3 ..... ***(MG)***
Londrina ZYD4 ..... ***(MG)***
Lorena ZYH9 ..... ***(MG)***
Manaus PDF6 ..... ***(MG)***
Marilia PR12 ..... ***(MG)***
Mogidas Cruzes ZY19 ..... ***(MG)***
Natal ZYP5 ..... ***(MG)***
Niteroi PRD8 ..... ***(MG)***
Olimpia ZYG8 ..... ***(MG)***
Palmeira ZYP7 ..... ***(MG)***
Passo ZYN4 ..... ***(MG)***
Patos de Minas ZYB4 ..... ***(MG)***
Pelotas PRC3 ..... ***(MG)***
Piracicaba PRD6 ..... ***(MG)***
Pirassununga ZY13 ..... ***(MG)***
Pocos de Caldas PRH5 ..... ***(MG)***
Porto Alegre PRH2 ..... ***(MG)***
Pres. Prudente PR15 ..... ***(MG)***
"Radico" Network ..... ***(MG)***
Recife PRA8 ..... ***(MG)***
Ribeirao Preto PRA7 ..... ***(MG)***
Rio Claro PRF2 ..... ***(MG)***
Rio de Janeiro PRA9 ..... ***(MG)***
Rio Verde ZY ..... ***(MG)***
S. Jose R. Pardo ZYD6 ..... ***(MG)***
Santos PRG5 ..... ***(MG)***
Sao Carlos ZYA6 ..... ***(MG)***
Sao Joao Boa Vista ZYJ6 ..... ***(MG)***
Sao Joa Nepomuceno ZYO5 ..... ***(MG)***
Sao Joaquin Da Barra ZYK4 ..... ***(MG)***
Sao Manoel PR16 ..... ***(MG)***
Sao Paulo PRE4 ..... ***(MG)***
Sao Salvador PRA4 ..... ***(MG)***
Sao Seb. do Paraiso ZYA4 ..... ***(MG)***
Sorocaba PRD7 ..... ***(MG)***
Sta. Cruz Rio Pardo ZYQ8 ..... ***(MG)***
Tanabi ZYM4 ..... ***(MG)***
Tatui ZYL5 ..... ***(MG)***
Taubate ZYA8 ..... ***(MG)***
Tiete ZY18 ..... ***(MG)***
Tres Caracoes RYK6 ..... ***(MG)***
Tupa ZYH5 ..... ***(MG)***
Tupaciguaro ZYH4 ..... ***(MG)***
Uba ZYC4 ..... ***(MG)***
Uberaba PRE5 ..... ***(MG)***
Uberlandia PRC6 ..... ***(MG)***

BRITISH GUIANA

Georgetown, Radio Demerara ***(AYI)***

CEYLON

Radio Ceylon ..... ***(PA)***

CHILE

Antofagasta CA127 ..... ***(PA)***
Antofagasta CA141 ..... ***(MG)***
Concepcion CC59 ..... ***(PA)***
Concepcion CC117 ..... ***(MG)***
Osorno CD84 ..... ***(MG)***
Puerto Montt CD101 ..... ***(PA)***
Punta Arenas CD89 ..... ***(PA)***
Punta Arenas CE111 ..... ***(MG)***
Radios La Cooperativa Vitalicia Network ..... ***(PA)***
Santiago CB138 ..... ***(KO)***
Santiago CD76 ..... ***(PA)***
Santiago CE970 ..... ***(PA)***
Temuco CD69 ..... ***(MG)***
Temuco CD103 ..... ***(PA)***
Valdivia CD63 ..... ***(PA)***
Valdivia CD132 ..... ***(MG)***
Valparaiso CB73 ..... ***(PA)***
Valparaiso CB120 ..... ***(PA)***
Valparaiso CE1190-615 ..... ***(PA)***

COLOMBIA

Armenia HJFM-I ..... ***(MG)***
Barranquilla HJAB-HJAN-HJAB-FM ..... ***(MG)***
Barranquilla HJAK ..... ***(PA)***
Bogota HJCB-HJCD ..... ***(CWM)***
Bogota HJKC-D-F ..... ***(MG)***
Bucaramanga HJGB-K ..... ***(MG)***
Cali HJER-HJEX ..... ***(MG)***
Cali HJEW ..... ***(PA)***
Cartagena HJAE-F ..... ***(MG)***
Cucuta HJBB-C ..... ***(MG)***
Manizales HJFD-HJFB ..... ***(MG)***
Medellin HJDB ..... ***(PA)***
Medellin HJDK-HJDE-HJDE-FM ..... ***(MG)***
Palmira HJEJ ..... ***(MG)***
Pereira HJFA-HJFE ..... ***(PA)***
Pereira HJFF-K ..... ***(MG)***

COSTA RICA

San Jose TIBAS ..... ***(AYI)***
San Jose TIEP ..... ***(PA)***
San Jose TIGPH ..... ***(AYI)***
San Jose TIGPH-2 ..... ***(AYI)***

CUBA

Camaguey CMJL ..... ***(MG)***
Camaguey CMJN ..... ***(CWM)***
Camaguey CMQ-TV ..... ***(MG)***
Ciego de Avila CMJM ..... ***(CWM)***
Circuito CMQ Network ..... ***(MG)***
CMQ-TV Network ..... ***(MG)***
Guantanamo CMKS ..... ***(PA)***
Havana CMBF-CMBF-TV ..... ***(MG)***
Havana CMCB ..... ***(MG)***
Havana CMCY-COCY ..... ***(CWM)***
Havana CMQ-COCQ ..... ***(MG)***
Havana CMQ-TV ..... ***(MG)***
Havana CMTV-11 ..... ***(AYI)***
Holguin CMKJ ..... ***(MG)***
Holguin CMKV ..... ***(CWM)***
Jovellanos CMGN ..... ***(CWM)***
Matanzas CMGF ..... ***(CWM)***
Matanzas CMQ-TV ..... ***(MG)***
Pinar del Rio CMAN ..... ***(CWM)***
Pinar del Rio CMAQ ..... ***(MG)***
RHC-Cadena Azul Network ***(CWM)***
Santa Clara CMHI ..... ***(CWM)***
Santa Clara CMHQ ..... ***(MG)***
Santa Clara CMQ-TV ..... ***(MG)***
Santiago CMKN ..... ***(CWM)***
Santiago CMKU ..... ***(MG)***
Santiago CMQ-TV ..... ***(MG)***

DOMINICAN REPUBLIC

Ciudad Trujillo HIN-HI1N ..... ***(PA)***
Santiago HI1A ..... ***(MG)***

ECUADOR

Guayaquil HC2AN-HC2DC ..... ***(CWM)***

Guayaquil HCJB-HC2BJ **(PA)**
Quito HCBT **(KO)**
Quito HCIBF-HCIBD **(MG)**
Quito HCOR **(KO)**

FIJI ISLANDS

Suva ZJV **(PA)**

GREECE

Athens Radio Hellas **(PA)**

GUATEMALA

Guatemala City TGO-TGOA **(MG)**
Guatemala City TGW-A-B-C **(PA)**
Quezaltenango TGQ-TGQA **(PA)**

HAITI

Port-au-Prince 4VBM **(PA)**
Port-au-Prince 4VEY-4VM **(AYI)**
Port-au-Prince 4VR-4VRW **(AYI)**

HONDURAS

San Pedro Sula HRP1 **(MG)**
San Pedro Sula HRQ **(CWM)**
Tegucigalpa HRA **(PA)**
Tegucigalpa HRN **(MG)**
Tegucigalpa HRQ5 **(CWM)**
Tegucigalpa HRLP **(AYI)**

HONG KONG

Hong Kong "Rediffusion" **(AYI)**

JAMAICA

Cross Roads "Radio Jamaica" **(AYI)**

JAPAN

Tokyo JOFR **(PA)**

LIBERIA

Monrovia LRC **(PA)**

LUXEMBOURG

Luxembourg "Radio Luxembourg" **(GB)**

MALAYA

Kuala Lumpur "Rediffusion" **(AYI)**
Penang "Rediffusion" **(AYI)**

MALTA

Valletta "Rediffusion" **(AYI)**

MEXICO

Cananea XEFQ **(MG)**
Culiacan XEBL **(MG)**
Guaymas XEDR **(MG)**
Juarez XEJ **(NTS)**
Leon XEFM **(MG)**
Matamoros XEO **(NTS)**
Matamoros XELD-TV-7 **(AYI)**
Mazatlan XEDS **(MG)**
Merida XEZ **(MG)**
Mexico City XEQ-QQ **(MG)**
Mexico City XEX **(AYI)**
Mexico City XHTV-4 **(AYI)**
Monterrey XET **(MG)**
Nueva Laredo XEAS **(NTS)**
Reynosa XEOR **(NTS)**
Tampico XEFW-XETW **(MG)**
Torreon XETB **(MG)**

MONACO

Monte Carlo "Radio Monte Carlo" **(PA)**

MOZAMBIQUE

Lourenco Marques "Radio Mozambique" **(PA)**

NICARAGUA

Granada YNWW **(AYI)**
Managua YNOW-YNKW **(MG)**
Managua YNVP **(PA)**
Managua YNW-YNWA **(AYI)**

PANAMA

Agua Dulce HOJU **(PA)**
Chitre HOH3 **(MG)**
Chitre HOJA-HOJ **(PA)**
Colon HOH2 **(MG)**
Colon HOL-HOLA **(PA)**
Colon HOW **(AYI)**
Concepcion HOB33 **(PA)**
David HOU **(MG)**
Panama City HOA-HOB-HP5G **(AYI)**
Panama City HOF-HOF49 **(MG)**
Panama City HOG **(AYI)**
Panama City HOHM-HO50 **(MG)**
Panama City HORS-HORT-HORT2 **(PA)**
Panama City HPM121-HP5J-HP6J **(PA)**
Penonome HOMP **(PA)**
RPC Network **(MG)**
Santiago HPS62-HOHS **(PA)**

PARAGUAY

Asuncion ZP9 **(PA)**
Encarnacion ZP5, ZPA5 **(PA)**

PERU

Arequipa OAX6C-E **(PA)**
Cerro de Pasco OBX4B **(MG)**
Huacho OAX4D **(MG)**
Huancayo OAX4R **(PA)**
Ica OAX5B-C **(PA)**
Lima OAX4E-K **(MG)**
Lima OAX4U-V-W **(PA)**
Lima OBX4X-C-F-Q **(AYI)**
Radio Central Network **(MG)**
Trujillo OAX2A-B (Peruana de Radiofusion Network) **(PA)**

PHILIPPINES

Cebu DYBU **(MR)**
Cebu DYRC **(MR)**
Manila DZPI **(MR)**
Manila DZRH-DZMB **(MR)**
Mindanao DXAW **(PA)**

PORTUGAL

Lisbon "Radio Renascenca I, II" **(PA)**
Porto "Radio Renascenca" **(PA)**

PORT. INDIA

Goa "Radio Goa" **(PA)**

SAAR

Saarbrucken "Radio Saarbrucken" **(PA)**

EL SALVADOR

San Salvador YSDF **(AYI)**
San Salvador YSEB **(CO)**
San Salvador YSI-YSIA **(PA)**
San Salvador YSO **(CWM)**
San Salvador YSU **(MG)**
Santa Ana YSDR **(AYI)**

SINGAPORE

Singapore "Rediffusion" **(AYI)**

SPANISH MOROCCO

Spanish Morocco EA9AA **(PA)**
Spanish Morocco EAJ21 **(PA)**

TANGIER

Tangier "Radio Africa-Maghreb" **(AYI)**
Tangier "Radio Africa-Tanger" **(AYI)**
Tangier "Radio International" **(PA)**

TRINIDAD

Port of Spain "Radio Trinidad & Rediffusion" **(AYI)**

URUGUAY

Colonia CW1 **(MG)**
Colonia CXAS **(MG)**
Durazno CW25 **(MG)**
Maldonado CW51 **(MG)**
Melo CW53 **(MG)**
Montevideo CX16 **(MG)**
Montevideo CX24 **(MG)**
Montevideo CXA13 **(MG)**
Paysandu CW39 **(MG)**
Radio Carve Network **(MG)**
Rivera CW43B **(MG)**
Salto CW31 **(MG)**
San Jose CW41 **(MG)**

VENEZUELA

Barcelona YVQJ-YVQI **(MG)**
Barquisimeto YVMP-YVMO **(MG)**
Barquisimeto YVMR-YVMQ **(MG)**
Caracas YVKB-YVKC **(PA)**
Ciudad Bolivar YVQC-YVQD **(MG)**
Cumana YVQA-YVQB **(MG)**
Maracaibo YVME-YVMF **(MG)**
Maracaibo YVMG-YVMH **(PA)**
Maturin YVRB-YVRA **(MG)**
San Cristobal YVOA-YVOB **(MG)**
San Cristobal YVOC-YVOD **(PA)**
Trujillo YVOG **(MG)**
Valencia YVLA-YVLB **(MG)**

4. Cross-section of major American sponsors abroad grouped by agencies

Atherton & Currier

Eno-Scott & Bowne
Potter Drug & Chemical

Compton Advertising

Procter & Gamble

Dillon-Cousins & Assoc.

Colgate Palmolive Peet
Home Products International

Foote, Cone & Belding Int.

Armour & Co.
Hallicrafters

Foreign Advertising & Service Bureau

Best Foods
Davis & Lawrence Co.

Gotham Advertising

A. C. Barnes Co. (medicinals)
The Collins Co. (agricultural tools)
Ex-Lax
Forhan's
Andrew Jergens Co.
Maple Island (dry milk)
Red Rock Co. of South America (beverages)
Zonite Products

International Advertising Agency

Anglo American Drug Co.
Dr. A. W. Chase Medicine

J. M. Mathes

Canada Dry Ltd.
Canada Dry de Cuba

Morse International

Vick Chemical Co.

McCann-Erickson

Coca-Cola
Home Products International (Kolynos)
Nabisco
R. J. Reynolds
Schenley (Blatz beer)
Standard Oil of New Jersey

National Export Advertising Service

American Safety Razor
Borden
Electric Auto-Lite
Esterbrook Pen
Goodall Fabrics
Griffin
Lambert Pharmacal
Lever Bros.
P. Lorillard
National Carbon
Norwich Pharmacal
Packard Motor
Prest-O-Lite
Pro-phy-lac-tic Brush
Ruppert Brewing
Warner-Hudnut
Westinghouse Electric

Robert Otto & Co.

Beech-Nut Junior
Campbell Soup
George A. Hormel & Co.
Humphreys Medicine
S. C. Johnson & Sons
George W. Luft (lipstick, powder, rouge)
Miles Laboratories
Miles Laboratories, Pan American
Northam Warren Corp. (nail polish, deodorant)
Lydia E. Pinkham
F. & M. Schaefer
Standard Brands Int. (margarine)
U. S. Rubber Export (footwear)

1951 we said we would...

As soon as we stepped into the TV field with our pioneer station, Channel 6, we said we would strive to give the advertiser, within a short time, the most complete and efficient coverage of the Island of Cuba.

1952 and we did...

For over a year now, the five stations which make up our National Television Network — the first in Latin America — have been in operation, covering more than 80% of the Cuban territory (nearly 5 million people).

1953 even more...

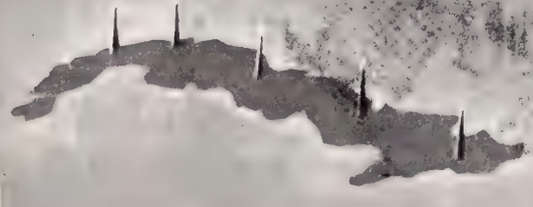
Last February we went even further and took over the management and operation of a local Havana television station, CMBF-TV, Channel 7, devoted exclusively to sports, news, documentaries and feature films.

Our scope is constantly widening

This excellent setup, plus the best technical facilities and manpower, enable us to maintain a preferred position in the field of television, thus assuring our clients the largest share of the Cuban televiewing audience.



CMQ Televisión



Havana - Channel 6
Matanzas - Channel 9
Sta. Clara - Channel 5
Camagüey - Channel 6
Santiago - Channel 2

IN CUBA, LET CMQ SELL FOR YOU!

PHILCO

PRESENTS



Philco TV Relay Transmitter Equipment.

PICTURE, SOUND, ORDER WIRE, REMOTE CONTROL—ALL ON YOUR OWN TV MICROWAVE LINK

TV Broadcasters! Now you can have your own Philco Microwave Relay to link your remote transmitter to a studio or distant pickup point. Over a single microwave path, you can transmit program picture and sound, order wire and cueing circuits—even remote control signals, if you desire. With Philco Microwave you will enjoy the same reliability and high fidelity transmission characteristics of microwave network installations. Here is better program quality at minimum cost. Investigate Philco high quality TV Microwave Relay Equipment.

CHECK THESE PHILCO FEATURES:

- Full-fidelity Five Megacycle Video Bandwidth.
- High Gain, Interference-free 6000-7000 MC Band.
- Long Distance, Multi-hop Relaying.
- "Power House" Klystron . . . Full Watt Output . . . Life Expectancy 10,000+ Hours.
- Excellent Frequency Stability.
- Built-in Metering and Test Jacks for All Major Circuits.

PHILCO *Famous for* QUALITY *the World Over*

FOR FULL INFORMATION WRITE TO DEPT. S

PHILCO CORPORATION

Two Sensational Developments for TV BROADCASTING

A REVOLUTIONARY NEW FILM PROGRAMMING SYSTEM

This new Philco TV Film Scanner will put realism and life into your film programs . . . It will build audience acceptance surpassing anything you have ever experienced with conventional film projection systems. Developed by Philco, this unique Film Scanner is a complete, yet inexpensive program source for both film and slides. It is quiet, compact and easy-to-operate. New design principles employing continuous film motion and flying-spot scanning techniques result in superb film reproduction and greatest reliability. Film motion is continuous and smooth . . . resulting in greater film life and utmost dependability. Moreover, this Philco Film Scanner *is adaptable to any color system or any TV standard.*

CHECK THESE PHILCO FEATURES:

- Operates at any Film Speed . . . Can Project Stationary Frames.
- Cold Illumination Source—No Film Burning.
- Smooth Film Movement . . . Reduces Film Wear.
- Distortionless Optical Compensation for Film Shrinkage.
- Automatic Film Registration and Extreme Picture Steadiness.
- Shading Adjustments Eliminated by Flying-Spot Scanner.



Philco 35 mm Film Scanner.

GOVERNMENT & INDUSTRIAL DIVISION • PHILADELPHIA 44, PA.

J. Walter Thompson

Carter Products
Kellogg Co.
Kraft
Libby, McNeill & Libby
Mentholatum
Pan American Airways
Standard Brands

Irwin Vladimir & Co.

Artistic Foundations
Dodds Medicine
Golden State (dairy products)
McKesson & Robbins
Mennen
Michel Cosmetics
National Oats
Pierce's Proprietary
Pillsbury
Reid Murdoch (canned foods)
Schlitz
Seagram (liquor)
Weldon Farm Products
Wildroot

Wesley Assoc. (formerly Dorland Adv.)

Gillette

Young & Rubicam

Bristol-Myers
Cluett, Peabody (Sanforized division)
Continental Foods
General Foods
Hunt Foods
Johnson & Johnson
Life Savers
Time Inc.

5. What is the TV picture abroad? *(Commercial TV countries only)*

COUNTRY	STATIONS					SAMPLE NIGHT RATES
	On Air	Building	Planned	Sets	Ownership	
1 *Argentina*	1	0	5	3,500	pvt	
2 *Australia*[1]	0	0	2	...	govt	
3 *Bahamas*	0	0	1	...	govt	
4 *Bermuda*	0	0	1	...	pvt	
5 *Brazil*	4	3	1	15,000	both	
6 *Canada*	3	1	5	321,671	govt	TORONTO—CBLT $750 (hr) $75 (8 sec)
7 *Colombia*	0	1	...	...	govt	
8 *Cuba*	10[3]	1	9	100,000	pvt	CMQ-TV NET (5 sta) $216 (½ hr) $32.50 (20 sec)
9 *Dom. Republic*	1	0	...	1,000	pvt	
10 *Great Britain*[1]	5	2	3	1,200,000	govt	
11 *Guatemala*	0	0	1	...	pvt	
12 *Italy*	3	2	4	...	govt	
13 *Japan*	1	2	4	...	both	
14 *Mexico*	6	4	27	50,000	pvt	XHTV, MEXICO CITY $150 (hr) $13 (15 sec)
15 *Peru*	0	0	1	...	pvt	
16 *Philippines*	0	1	...	...	pvt	
17 *Spain*[1]	2[2]	2	0	...	pvt	
18 *Thailand*	0	1	0	...	govt	
19 *Uruguay*	0	0	2	...	both	
20 *Venezuela*	2	2	2	...	both	
UNITED STATES (For comparison only)	176	284	2,000	23,256,000	pvt	WNBT, NEW YORK $3,750 (hr)

[1]Expected to accept commercials in time. [2]Experimental. [3]Tenth station to go on air in August 1953
... Unavailable

6. These success stories show effectiveness of air advertising abroad

pens in the caribbean

SPONSOR: Esterbrook Pen Co. AGENCY: National Export Adv. Service

CAPSULE CASE HISTORY: *In September 1952 Esterbrook Pen Co. developed a half-hour participation show to air Saturday afternoons over several of Puerto Rico's 31 radio stations. Built around kids' talent from local schools that were invited to appear on the show, this program made Esterbrook history in three ways: (1) As a first attempt at radio programing in Latin America for Esterbrook, it sold this black-and-white advertiser on sales impact of radio. (2) Show had public service value, as well as mass audience appeal. (3) Within three months sales had climbed substantially.*

toothpaste in haiti

SPONSOR: Lambert Pharmacal Co. AGENCY: National Export Adv. Services

CAPSULE CASE HISTORY: *Until Listerine Toothpaste went on the air in Haiti, Lambert Pharmacal Co. had considered the market profitable, but not yet exploited to the hilt. In 1951, Listerine began its saturation announcement campaign over four Haitian stations, both in the capital and in the interior of the island, dividing its 12 announcements daily, six times a week, between 30-second French jingles and 60-second Creole jingles. In less than one year of this intensive radio schedule, Listerine quadrupled its Haiti sales. Listerine is increasing its 1953 radio budget in Haiti.*

alka-seltzer in cuba

SPONSOR: Miles Labs. AGENCY: Robert Otto & Co. (Cuban Asso.: Publicidad Inter-Americana)

CAPSULE CASE HISTORY: *This 20-year radio advertiser is one of the biggest spot users in Cuba with its schedule of 300 30-second announcements a day on a 52-week basis over Cuba's radio stations. Sold mainly in the individual package popularly priced at 5¢ per dose (in local currency), Alka-Seltzer ranks among the fastest-moving mass-consumed drug products. Since Alka-Seltzer has increased its Cuban sales volume some 35 times over the past 15 years with the aid of radio, more than three-fourths of its Cuban ad budget is going to radio this year.*

jell-o in mexico

SPONSOR: General Foods AGENCY: Young & Rubicam, Mexico

CAPSULE CASE HISTORY: *Jell-O's local subsidiary in Mexico, Herdez Co. S.A., started manufacturing this package dessert in 1950, receiving continuous advertising via a spot radio campaign. In Mexico the bulk of Jell-O ad funds go into radio to reach the housewives. The air campaign consists of a 15-minute afternoon soap opera across-the-board in Mexico City, supported by daily announcements throughout Mexico. Jell-O sales rose 39% in 1951 over 1950; 30% in 1952 over 1951. Jell-O plans to repeat its 1952 air formula through 1953.*

(Complete report on Canada will be published in SPONSOR 10 August 1953.)

INTERNATIONAL RADIO & TV

(*Continued from page 40*)

in its last stages, making it necessary for foreign countries to buy outright from American exporters in the face of generally acute dollar shortages.

Yet, this year more than at any time since World War II, our domestic prosperity hinges upon expansion of our foreign trade.

Here are a few figures to support the thesis of stiffened European industrial competition:

Since 1948 our industrial output has increased about 21%, against the following rise in major European nations during the same period: Italy—53%; West Germany — 150%; France — 35%; The Netherlands—35%. Exports during the 1948 to 1953 period tell a similar story. The U. S. racked up a 46% export increase, due in large part to our Marshall Plan. The corresponding figures of four major European countries were: Italy — 55%; West Germany—62%; France—31%; The Netherlands—136%.

Latin America, with $2.6 billion imports from the U. S. in 1952, is, of course, the most profitable export area within the $3 billion export market. When the Export Advertising Association queried American firms about their export advertising policies, eight out of 10 cited Latin America as the number one market. Canada ranked second with a vote of more than six out of 10, with Europe receiving less than half of the votes indicated by respondents to the survey. On the other hand, only 16% of the companies surveyed reported that they planned expansion into Latin America, whereas 54% of them cited Europe, the Middle East, Asia, and Africa as major expanding areas.

The most significant single fact to emerge from EAA's study is the small export advertising budget which American companies allot in comparison with their domestic advertising funds. Well over half the companies surveyed spend between 1 and 2% of total export sales for advertising, although their domestic advertising usually costs from 3 to 8% of total annual sales.

Here's the way it looks in dollars: 34% of U. S. export firms expect to chalk up export sales ranging from $500,000 to $5 million in 1953, 23% estimate 1953 sales between $100,000 and $500,000. Advertising budgets were reported in the following range: 35% will spend less than $5,000 for 1953; 15% indicated $5,000 to $10,000 budgets; 13% will spend from $10,000 to $25,000.

However, an overwhelming percentage of U. S. exporters showed awareness of the tightening export market, and some are planning substantial increases in their export advertising budgets to counteract the trend: 55% report the same allocation in 1953 as in 1952; 19% reported budget increases over 1952 up to 25%; 8% of the firms will spend from 25 to 50% more for their advertising in 1953 than they did in 1952.

Not even the gloomiest forecaster of trends in international trade claims that the export market is saturated. However, U. S. exporters are faced with a problem of creating new demand in the export market to balance the two previously mentioned factors: stoppage of our Point Four program and the accumulating backlog of high-powered production after World War II. The logical way to create demand? —Advertising.

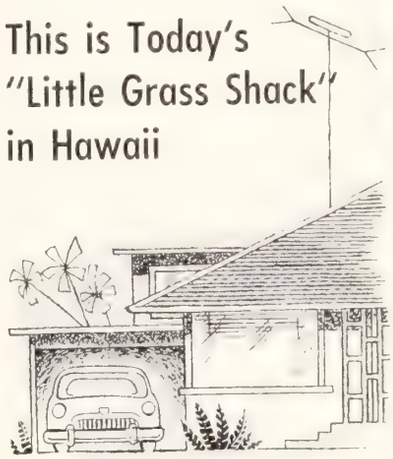
2. *Radio:* A survey of the media breakdown among 500 export advertisers shows that a major portion of advertising budgets goes into trade magazines, with radio coming up behind print media. These figures, however, are weighted by the large number of industrial machinery exporters surveyed, who are traditionally trade press-only advertisers. Furthermore, the radio percentage is kept down because several of the markets surveyed do not have commercial radio.

However, increased set penetration in foreign areas coupled with better technical facilities as well as a greater need for reaching the consuming public indicate that foreign radio's growth is likely to leap ahead within the next two or three years.

SPONSOR's survey of export advertising agencies as well as international departments in major agencies points to growing interest among U. S. sponsors in foreign radio. Listening to one set by many individuals, extremely common in many foreign markets, has not yet been measured accurately. But it is known that set ownership figures underestimate foreign audiences by considerable percentages.

Export admen cite the following factors as likely stimuli to the growth of foreign radio: (1) growth of more accurate and extensive rating services

This is Today's "Little Grass Shack" in Hawaii



. . . a spacious, modern home built with nationally advertised materials, from terrace to TV antenna. More than 38,000 homes and 75,000 apartments . . . not prospects for furnaces but an eager market for anything from fans and fixtures, hardware to housewares.

And the best way into the living room of over 95,000 families is KGMB-KHBC's all-island coverage. With ONE radio buy KGMB-KHBC covers all Hawaii . . . CBS programming with star-studded local shows.

In television, KGMB-TV, Hawaii's first station, provides the shows that win customers . . . 35 network shows, 23 syndicated, 64 local shows.

In either AM or TV, KGMB's merchandising and promotion "on the spot" is keyed to Hawaii.

KGMB
AM-TV
Honolulu
KHBC — *Hilo*
CBS IN HAWAII *

* Channel 9 also carries top NBC and ABC programs.

Call Free and Peters Inc.

(Cuba is outstanding example of area with modern research techniques); (2) low literacy rates in several markets compared to ever-increasing set ownership will continue to make radio more attractive than competing media; (3) outstanding sales results which several U. S. sponsors have reaped as a result of using foreign radio are stimulating interest among firms which had previously ignored air media; (4) the tightening export market situation, previously discussed, is making it necessary for U. S. firms to reach foreign consumers more directly, more frequently, and more skillfully.

In Latin America particularly, where there are over 1,000 commercial radio stations, radio is the natural backbone of any advertising campaign.

The Standards Committee of EAA, under chairmanship of Walter Sauer, advertising manager of Home Products International, recently took a big step in the right direction when its subcommittee for developing and writing standards of good practice for radio stations submitted its recommendations to EAA. Headed by Adam J. Young Jr., president of Adam Young International, the subcommittee on radio and TV standards is composed of the following members: Melchor Guzman, president of Melchor Guzman Co.; Arthur Gordon, manager of Pan American Broadcasting Co.; Elroy Scrivener, account executive, McCann-Erickson; Harold W. Weinholtz, account executive, Young & Rubicam.

The subcommittee submitted export standard conditions for EAA's approval which were patterned after the 4A's radio conditions, and which, it is hoped, will eventually go on the back of all contracts. Here are some of the types of standards covered: rates; copy length; time between competing products.

3. Television: Television, which received only one-fourth of the advertising appropriation allotted to radio in 1952, is rapidly gaining favor as the number of TV stations in foreign markets increases. Today there are 35 TV stations operating outside the U. S. and its territories, not counting two experimental stations in Spain. There are 41 more stations reportedly planned in Latin America alone.

Some advertisers still worry about the cost of making commercial films for TV abroad. With film production costs relatively high in the U. S., many export managers, aware of their more limited budgets, are leery of this air medium. However, many commercial films made for domestic use have been successfully adapted for the foreign market. Furthermore, the major foreign TV markets are equipped to produce film commercials in their own laboratories.

Although the largest portion of advertising budgets among soft goods exporters is allocated to radio, television is making increasingly heavy inroads into these firms' print media budgets. This situation is particularly prevalent in the two major Latin American TV markets—Cuba and Mexico. Within a year or two, the same situation may prevail in Argentina, Brazil, Venezuela, and the Dominican Republic.

4. Sponsors: A sound and successful export advertising philosophy is not necessarily the exclusive property of such veteran foreign radio users as Alka-Seltzer, a firm that could fill many volumes with accounts of its remunerative overseas campaigns. Relative newcomer Goodall Fabrics debuted in Haitian radio in October 1952.

To introduce Goodall's Palm Beach Cloth in the island republic, Goodall's agency, National Export Advertising Service, went into a huddle with a Haitian announcer who adapted Goodall's straight sell copy into a colorful series of Creole jingles. These jingles, chanted by their Haitian adapter to the accompaniment of a Conga drum and harp, were heard from October through April 1953. Here's a case where the sponsor and agency were sufficiently enlightened to evaluate their foreign market correctly, and to come up with a campaign with wide local appeal.

This approach to foreign radio got these results: (1) Goodall chalked up outstanding sales increases for Palm Beach Cloth—which one jingle (in literal translation) proclaimed to be a "consolation at weddings, funerals . . . and even in prison . . ." (2) Excellent brand identification. (3) A satisfied sponsor who's planning to repeat the campaign in fall.

Philco International has had both radio and TV campaigns in Cuba, working through its distributor, Compania Cubana Radio Philco, on a cooperative basis with the home company. As soon as CMQ-TV began broadcasting, Philco began sponsorship of a weekly half-hour dramatic show on Wednesdays, 9:30-10:00 p.m. This program reached Havana, Matanzas, Santa Clara, Camaguey, and Santiago de Cuba via the CMQ-TV network, by Philco micro-wave relay equipment.

Local surveys gave this show, *Philco Dramas,* top popularity rating, and tests conducted by the distributor's advertising agency in Havana, Publicidad Inter-Americana, showed the sponsor that this agency-packaged program was producing good brand identification as well as sales results for the firm.

This program, patterned after the sponsor's *Philco Playhouse* in the U. S., was replaced after one year by a 40-second TV announcement campaign, which gave Philco the frequent, daily impact it wanted at that time. Radio announcements were also inaugurated, to supplement the TV campaign. The saturation announcements brought Philco set sales into first place in the Cuban market. Furthermore, Philco supplied the micro-wave equipment for El Mundo TV network.

5. Tips to advertisers: There is no rule-of-thumb for successful air advertising in foreign markets any more than there is domestically. However, experts queried by SPONSOR do agree that there are certain basic pitfalls in foreign air media. Here's a guide to sound use of foreign radio and TV:

1. Work closely with your export agency and the U. S. reps of the stations on which you want to buy time.

2. Look over the program availabilities and suggestions with a sharp eye for local taboos and tastes.

3. Don't gauge the frequency of your announcements abroad by your domestic plans. It is usually necessary to advertise with saturation frequency, particularly in Latin America where multiple-spotting of commercials between programs is common.

4. Once your announcement campaign or program in a foreign market is on the air, keep close track of the progress of your campaign. Furthermore, it is wise to have either an agency associate or a representative of the sponsor in the market to gauge the local reaction.

5. Don't apply domestic standards to your campaign aims. Decide why you're going into radio, and then have your own contact abroad spot test the campaign.

6. Be sure that you and your agency are acquainted with local tastes. ★ ★ ★

"JUST LOOKING"...

OR JUST BUYING?

How many times a day does a retail salesman hear that phrase — "just looking"? When he does, it often means no sale. Since modern merchandising methods generally mean fewer salesmen and less personal salesmanship, the customers have to be sold *before* they go into the store.

Television is the most effective way to do that preselling. Because television combines personal demonstration with the economy of mass advertising.

The fact that more advertisers — big and small — demonstrate their products on NBC Television than any other network attests to what *our* customers think of *us*. And the fact more people watch NBC-TV than any other network proves what *your* customers think of us.

People who are "just looking" at NBC, will be *buying* in the store. We have actual case histories of important sales increases produced by NBC Television. We'll be glad to show them to you.



a service of Radio Corporation of America

New and upcoming television stations

Box Score

Total no. of U.S. stations on [illegible] Honolulu (as of 19 June '53)	185	No. of post-freeze CP's granted (excluding 17 educational grants; as of 19 June '53)	371	Per cent of all U.S. homes with TV sets (as of 1 May '53)	52.4%§
		No. of grantees on air	77	Per cent of all homes in TV coverage areas (as of 1 May '53)	76.6%§
No. of markets covered	125	No. of TV homes in U.S.	23,930,000§		

I. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REP OF OPERAT
Albany, N. Y.	WPTR-TV	23	10 June		257	135	0	NFA	Patroon Bdcstg. Co. (WPTR)	Hotel Ten Eyck	Weed
Albuquerque, N. M.	KOAT-TV	7	18 June		30.4	15.2	1	19,200§	Alvarado Bdcstg. Co. (KOAT)	122 S. Tulane	Rambe
Bakersfield, Cal.	KERO-TV	10	18 June		13	6.5	0	NFA	Kern County Bdcstrs, Inc.	1420 Truxtun Ave. Gene DeYoung	Avery-Kno
Cleveland, O.	WERE-TV	65	18 June		202	101	3	768,249	Cleveland Bdcstg. (WERE)	1501 Euclid Ave.	Taylor
Houston, Tex.	KXYZ-TV	29	18 June		1000	500	1	221,000	Shamrock Bdcstg. (KXYZ)	Gulf Bldg.	Free & Petr
Lawrence, Mass.		72	10 June		22.9	12.3	0	NFA	General Bdcstg. Co.	11 Pemberton Sq., Boston	
Little Rock, Ark.	KARK-TV	4	18 June		100	50	1	NFA	Arkansas Radio & Equipment Co.	112-14 E. Capitol Ave.	Petry
Pine Bluff, Ark.		7	18 June		24.5	12.25	0	NFA	Central-South Sales Co.	1850 S. Boulder, Tulsa, Okla.	
Quincy, Ill.	WGEM-TV	10	18 June		316	158.5	0	NFA	Quincy Bdcstg. Co.	Hotel Quincy	Walke
Rochester, N. Y.	WGVA-TV	15	10 June	Apr. '54	288	151	1	179,000§	Star Bdcstg. Co. (WGVA)	87 Seneca St., Geneva, N. Y. Tom Brown	Cooke
San Jose, Cal.		48	17 June		107	58	0	NFA	John A. Vietor, Jr.	6210 Camino de la Costa, La Jolla, Cal.	
Schenectady, N. Y.		35	10 June		245	126	1	271,500	Van Curler Bdcstg. Corp.	Proctor's Theatre Bldg.	
Seattle, Wash.	KOMO-TV	4	10 June		100	50	2	254,000§	Fisher's Blend Station, Inc. (KOMO)	100 4th Ave. N., Seattle	Petry
Worcester, Mass.		14	18 June		212	112.5	0	NFA	Salisbury Bdcstg. Corp.	6 Norwich St.	

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRE TATI
Charleston, S. C.	WCSC-TV	5	19 June	100	50	CBS, NBC	1	14,000	WCSC, Inc.	John M. Rivers	Free Pet
Duluth, Minn.-Superior, Wis.	WFTV	38	7 June	20	10	All four	1	18,000 UHF	Great Plains TV Properties	James C. Cole	Adam
Elmira, N. Y.	WTVE	24	15 June	39	20	ABC, DuM basic	1	6,400 UHF	Elmira TV	Thompson Cassel	Forjoe
Lafayette, Ind.	WFAM-TV	59	15 June	20.54	10.26	None yet	1	30,000 UHF	WFAM, Inc.	O. E. Richardson	Rambe
Lincoln, Neb.	KFOR-TV	10	1 June	59	29	ABC	2	40,000	Cornbelt Bdcstg. Corp. (KFOR)	George Smith	Raym
Roswell, N. M.	KSWS-TV	8	20 June	55	27.5	ABC, DuM	1	NFA	John A. Barnett	Paul B. McEvoy	Meeke
Scranton, Pa.	WGBI-TV	22	7 June	290	150	CBS	2	40,000 UHF	Scranton Bdcstrs.	George D. Coleman	Blair

III. Addenda to previous C.P. listings

These changes and additions may be filled in on original chart of post-fre C.P.'s appearing in SPONSOR's *9 February issue, and in issues there*

Abilene, Tex., KRBC-TV, ch. 9, target 16 Aug. '53
Beloit, Wis., ch. 57, new call WRBJ
Boston, Mass., ch. 50, new call WSTB-TV
Cadillac, Mich., ch. 13, new call WWTV
Champaign-Urbana, Ill., WCIA-TV, ch. 3, gen. mgr. Harry Y. Maynard
Cincinnati, O., ch. 54, new call WCIN-TV
Elkhart, Ind., WTRC-TV, ch. 52, gen. mgr., Don McFall
Hampton-Norfolk, Va., WVEC-TV, ch. 15, comml target 15 Sep. '53; to be NBC primary affil.; gen. mgr. (pres.) Thomas P. Chisman
Harlingen, Tex., KGBS-TV, ch. 4, target 1 Oct. '53; to be CBS affil.; est. sets in market, 20,000
Honolulu, Hawaii, KONA, ch. 11, off the air since 11 Mar. '53, returned with regular schedule on 17 June; new owner Advertiser Publ. Co.; is now NBC and DuM affil; increased power from 5,000 to 35,000 watts
Kansas City, Mo., KCTY, ch. 25, new nat'l rep, Avery-Knodel
Lincoln, Neb., KFOR-TV, ch. 10 (now on air) expects to have new transmitter and be at full power about 1 Sep. '53
Milwaukee, Wis., WCAN-TV, ch. 25, new target 15 Jul. '53; nat'l rep, O. L. Taylor
New Brunswick, N. J., ch. 47, new call WDHN
Phoenix, Ariz., KOOL-TV, ch. 10 (shared-time gra target 1 Oct. '53
Princeton, Ind., WRAY-TV, ch. 52, new target 15 O '53; est. sets in market, 5,000
Rockford, Ill., ch. 13, mgr., Soren Munkhof; nat'l r H-R TV; est. sets in market, 30,000
Topeka, Kans., WIBW-TV, ch. 13, target 1 Feb. station mgr., Art Holbrook; est sets in mar 43,000
Waterloo, Iowa, ch. 15, new call WINT

*Both new C.P.'s and stations going on the air listed here are those which occurred between 5 June and 19 June or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts.

**Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees.

†Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate.

‡Data from NBC Research and Planning. Set figures as of 1 April 1953. Where UHF is not specified set figures are VHF. In box score, total TV homes figure is as of 1 M Percentages on homes with sets and homes in TV coverage areas are considered approxim

§In most cases the representative of a radio station which is granted a C.P. also re sents the new TV operation. Since at presstime it is generally too early to confirm representations of most grantees, SPONSOR will henceforth list the reps of the stations in this column.

#These reps have already confirmed their representation of the new TV stations.

NFA: No figures available at press time on the number of sets in the market.

How HIGH is HIGH?

KTYL-TV is HIGH in Antenna Height

. . . and HIGH in Sales Impact!



TOWERING HIGH IN THE SKY for a soaring distance of 1550 feet above average terrain (and a half mile above sea level) is KTYL-TV's antenna on South Mountains, a few miles from downtown Phoenix. From this lofty peak . . . *four times higher than any other Arizona station* . . . KTYL-TV delivers 63.2% coverage of the most fabulous, flourishing sales potential in the nation!

MEDIA BUYERS will raise an interested eyebrow at these significant comparisons: New York City's majestic Empire State Building is only 1250 feet high . . . Chicago's famed Wrigley Tower is only 398 feet high . . . and the familiar landmark — the "Top of the Mark" in San Francisco — is only 563 feet above sea level!

THE GREATER THE HEIGHT, the greater the coverage. The greater the coverage, the greater the sales. And, in free-spending Central Arizona, only KTYL-TV provides both! See your Avery-Knodel man today!

KTYL-TV

CHANNEL 12

NBC and DuMont affiliate for Phoenix and Central Arizona . . . Arizona's merchandise-minded "Showmanship" station that's first in everything that spells more sales!

On October 1, 1953 . . .

The NBC Radio affiliate in the

nation's 9th largest metropolitan market

KSD

THE ST. LOUIS POST-DISPATCH RADIO STATION

550 on the dial . . .

joins the distinguished list of

leading Radio Stations

represented by

NBC

SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Cleveland Washington San Francisco
Los Angeles Charlotte Atlanta* *Bomar Lowrance Associates*

On October 1, 1953 . . .

the ONLY Television Station in the

nation's 9th largest metropolitan market

KSD TV

THE ST. LOUIS POST-DISPATCH TELEVISION STATION

. . . 100,000 watts on Channel 5

joins the select list of

top market Television Stations

represented by

NBC **SPOT SALES**

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Washington Cleveland San Francisco
Los Angeles Charlotte Atlanta* *Bomar Lowrance Associates*

SPONSOR-TELEPULSE ratings of top spot

Chart covers half-hour syndicated film programs

Rank now	Rank prev.	Shows among top 20 in 10 or more markets Period: 1-7 May 1953 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS		3-STATION MARKETS						
				N.Y.	L.A.	Chi.	Wash.	Atlanta	Balt.	Cinc.	Cleve.	Columbus	Det.	Phila.
1	2	***Favorite Story,*** Ziv (D)	23.2	12.0 wnbt 10:30pm	8.9 kttv 8:30pm	17.6 wbbm-tv 9:30pm	10.8 wtop-tv 10:30pm			14.8 wcpo-tv 8:30pm	23.3 wews 10:30pm	20.3 wbns-tv 10:00pm	20.5 wjbk-tv 9:30pm	8.8 wptz 7:00pm
2	1	***Cisco Kid,*** Ziv (W)	23.0	10.2 wnbt 7:00pm	12.2 kecа-tv 7:00pm	13.6 wbkb 2:00pm	12.2 wnbw 6:30pm	17.8 waga-tv 6:00pm	22.3 wbal-tv 7:00pm	28.5 wcpo-tv 5:00pm	24.5 wnbk 6:00pm	18.8 wbns-tv 7:00pm	18.8 wxyz-tv 7:00pm	21.0 wcau-tv 7:00pm
3	3	***Abbott & Costello,*** MCA, TCA (C)	22.1	16.2 wnbt-tv 10:30pm			12.2 wnbw 10:30pm		13.0 wmar-tv 10:30pm	20.0 wlw-t 8:30pm		11.8 wlw-c 8:30pm	11.5 wxyz-tv 9:00pm	
4	7	***Foreign Intrigue,*** JWT, Shel. Reynolds (A)	21.5	18.4 wnbt 10:30pm	15.4 knbh 10:30pm	11.0 wbkb 10:00pm	17.6 wnbw 10:30pm			22.8 wkrc-tv 8:30pm	20.8 wews 10:00pm		15.3 wjbk-tv 10:00pm	16.6 wcau-tv 10:00pm
5	4	***Hopalong Cassidy,*** NBC Film (W)	21.0	17.7 wnbt 6:30pm	13.4 kttv 7:00pm	13.6 wbkb 3:00pm	10.4 wnbw 1:30pm	13.3 wsb-tv 5:30pm	16.3 wbal-tv 5:30pm	17.3 wlw-t 5:30pm	15.8 wnbk 6:00pm	19.8 wbns-tv 12:00n	14.5 wwj-tv 5:30pm	20.0 wptz 6:00pm
6	4	***Range Riders,*** CBS Film, Flying "A" (W)	20.7	7.5 wabc-tv 6:15pm	10.0 knxt 7:00pm	2.4 wnbq 2:00pm	10.8 wtop-tv 1:30pm	11.3 wsb-tv 5:30pm			23.8 wews 6:00pm			16.6 wptz 6:00pm
7	8	***Boston Blackie,*** Ziv (M)	19.4	6.4 wabd 9:30pm	11.4 knbh 8:00pm	20.4 wgn-tv 9:30pm	9.8 wtop-tv 8:30pm		18.8 wbal-tv 10:30pm	30.3 wlw-t 7:30pm	17.8 wews 10:30pm	25.3 wbns-tv 8:30pm	16.5 wxyz-tv 9:00pm	12.8 wcau-tv 7:00pm
7	6	***Kit Carson,*** MCA, Revue Prod. (W)	19.4		13.4 kecа-tv 7:30pm	12.6 wbkb 2:30pm		11.8 wlw-a 6:30pm	12.3 wmar-tv 6:00pm		12.8 wnbk 6:00pm	19.5 wbns-tv 6:30pm	11.5 wjbk-tv 6:00pm	19.8 wptz 6:30pm
8	9	***Wild Bill Hickok,*** W. Broidy (W)	18.9	8.9 wabd 7:00pm	11.2 ktla 6:00pm	12.0 wbkb 1:30pm	14.8 wtop-tv 1:00pm	18.5 wsb-tv 5:30pm	17.8 wbal-tv 7:00pm	19.3 wkrc-tv 5:30pm	14.5 wnbk 6:00pm	25.8 wbns-tv 6:00pm	9.8 wxyz-tv 5:30pm	26.8 wptz 6:30pm
9	10	***Superman,*** MPTV, R. Maxwell (K)	17.6	5.9 wabc-tv 6:15pm	12.4 kecа-tv 8:30pm	16.8 wbkb 7:30pm	7.0 wmal-tv 6:00pm	10.3 wsb-tv 5:30pm	16.8 wbal-tv 7:00pm	11.3 wkrc-tv 5:30pm	15.3 wnbk 6:00pm	16.3 wbns-tv 6:00pm	10.8 wxyz-tv 5:30pm	15.4 wcau-tv 7:00pm

Shows among top 20 in 4 or more markets (ranking omitted)

		Chevron Theatre, MCA, Revue Prod. (D)	22.7		10.9 kttv 7:30pm			13.5 wsb-tv 10:30pm						
		Hollywood Off Beat, United TV Programs (D)	22.4							16.8 wkrc-tv 8:00pm	14.0 wxel 6:15pm			
		Hank McCune, Video Pictures (C)	22.3		2.3 klac-tv 7:00pm									
		China Smith, PSI-TV, Tableau (A)	21.5		14.7 kecа-tv 8:30pm		6.2 wttg 9:30pm				18.8 wnbk 10:30pm	12.8 wbns-tv 8:30pm	9.3 wxyz-tv 8:00pm	
		March of Time, March of Time (Doc.)	21.4	4.2 wnbt 7:00pm	4.7 kttv 7:30pm	4.6 wbkb 8:00pm								
		Gene Autry, CBS Film (W)	20.8		9.7 knxt 7:00pm						23.5 wews 7:00pm		14.8 wjbk 6:00pm	
		Doug. Fairbanks Presents, NBC Film (D)	20.4	16.7 wnbt 10:30pm		10.2 wgn-tv 9:30pm							19.5 wwj-tv 9:30pm	
		The Unexpected, Ziv (D)	19.4		3.2 kecа-tv 10:00pm	19.6 wbbm-tv 9:30pm		14.8 waga-tv 10:30pm			14.0 wews 10:00pm			15.0 wcau-tv 10:30pm
		I Am the Law, MCA, Cosman Productions (D)	17.2	3.2 wabd 10:30pm	4.4 klac-tv 8:00pm		9.0 wttg 10:30pm		14.5 wbal-tv 10:30pm				15.3 wxyz-tv 9:00pm	15.0 wptz 10:30pm
		Heart of the City, United TV Programs (D)	16.6		4.9 kttv 10:30pm	8.6 wbkb 12:00n							12.8 wxyz-tv 9:30pm	

Key: (A) adventure, (C) comedy, (D) drama, (Doc) documentary, (K) kid show, (M) situation, (W) western. Films rated are dedicated half-hour shows broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank indicates film not broadcast in this market as of 1-7 May 1953. While network shows are fairly stable from one month to another, in the markets in which they run, this is true to much lesser extent with syndicated shows. This should be borne in

A new chart will appear in the 27 July issue

film shows

specially made for TV†

	2-STATION MARKETS				1-STATION MARKETS			
S. Fran.	Birm.	Bost.	Dayton	Mpls.	Buffalo	New Or.	Seattle	St. Louis
20.3 kron-tv 10:00pm		**21.8** wnac-tv 10:30pm	**15.3** whio-tv 10:00pm	**23.8** wcco-tv 9:00pm		**52.5** wdsu-tv 9:30pm	**54.3** king-tv 8:30pm	**46.0** ksd-tv 9:30pm
22.8 kron-tv 7:00pm	**33.5** wbrc-tv 4:30pm	**23.0** wnac-tv 6:00pm		**12.5** kstp-tv 11:30am	**47.0** when-tv 7:00pm	**29.0** wdsu-tv 5:00pm	**46.5** king-tv 7:00pm	
			19.5 wlw-d 8:30pm	**18.3** kstp-tv 9:30pm	**47.5** when-tv 10:30pm		**50.8** king-tv 9:30pm	
17.8 kgo-tv 8:00pm		**20.3** wnac-tv 10:30pm		**26.0** kstp-tv 8:30pm		**56.5** wdsu-tv 8:30pm		**21.0** ksd-tv 11:00pm
26.5 kgo-tv 6:30pm		**20.3** wbz-tv 1:00pm	**11.5** wlw-d 5:00pm	**22.3** wcco-tv 7:00pm	**27.5** when-tv 11:30am	**45.0** wdsu-tv 1:30pm	**42.8** king-tv 7:00pm	**30.5** ksd-tv 9:30am
24.5 kpix 7:00pm		**25.0** wbz-tv 7:00pm		**23.5** wcco-tv 8:00pm		**52.5** wdsu-tv 5:00pm	**40.8** king-tv 7:00pm	
		27.8 wnac-tv 7:00pm	**25.8** whio-tv 8:00pm	**29.0** wcco-tv 9:30pm				
25.0 kron-tv 4:00pm	**24.0** wafm-tv 6:30pm	**10.5** wnac-tv 5:30pm	**16.3** wlw-d 5:00pm			**43.5** wdsu-tv 2:00pm		**38.0** ksd-tv 2:30pm
13.0 kgo-tv 6:30pm	**20.3** wafm-tv 6:00pm	**10.5** wnac-tv 5:00pm	**11.3** wlw-d 5:00pm	**19.3** wcco-tv 7:30pm	**24.5** when-tv 1:00pm	**47.5** wdsu-tv 2:30pm	**26.3** king-tv 5:00pm	**32.5** ksd-tv 12:00n
15.5 kgo-tv 6:30pm	**17.3** wafm-tv 6:00pm	**11.5** wnac-tv 6:30pm		**16.3** kstp-tv 6:30pm	**46.5** when-tv 7:00pm	**30.0** wdsu-tv 5:00pm	**26.8** king-tv 5:00pm	**31.5** ksd-tv 5:30pm
17.0 kgo-tv 8:30pm							**49.5** king-tv 9:30pm	
5.0 kgo-tv 10:30pm	**21.5** wbrc-tv 9:00pm					**54.5** wdsu-tv 8:30pm		
16.0 kron-tv 9:30pm	**20.3** wbrc-tv 9:00pm						**50.5** king-tv 5:30pm	
13.3 kgo-tv 9:00pm							**51.0** king-tv 9:30pm	**46.0** ksd-tv 10:00pm
		12.3 wnac-tv 6:30pm		**20.3** kstp-tv 9:00pm	**55.5** when-tv 9:30pm			**48.0** ksd-tv 9:30pm
22.0 kgo-tv 7:00pm	**26.5** wafm-tv 6:00pm						**28.5** king-tv 5:00pm	
21.5 kron-tv 8:00pm		**17.8** wbz-tv 10:30pm		**23.8** kstp-tv 8:30pm				**33.5** ksd-tv 10:30pm
				25.3 wcco-tv 9:30pm			**43.8** king-tv 9:00pm	
25.3 kron-tv 8:30pm						**50.5** wdsu-tv 5:30pm		
7.0 kgo-tv 10:00pm	**11.0** wbrc-tv 8:30pm				**18.0** when-tv 11:30pm	**53.5** wdsu-tv 9:30pm		

mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. †20 markets are covered in chart. Shows playing only few of these markets are not fully reflected in ratings.

GOOD FOR A PROFITABLE PASSAGE THROUGHOUT THE MID-SOUTH'S FASTEST-GROWING MARKET

GREENSBORO, N. C. via wfmy-tv

WINSTON-SALEM, N. C. via wfmy-tv

DURHAM, N. C. via wfmy-tv

ASHEBORO, N. C. via wfmy-tv

DANVILLE, VA. via wfmy-tv

HIGH POINT, N. C. via wfmy-tv

REIDSVILLE, N. C. via wfmy-tv

LEXINGTON, N. C. via wfmy-tv

BURLINGTON, N. C. via wfmy-tv

THOMASVILLE, N. C. via wfmy-tv

SALISBURY, N. C. via wfmy-tv

MARTINSVILLE, VA. via wfmy-tv

this is just the ticket to sell the real North Carolina market.

If you want to go places in a profitable way throughout the fastest-growing area of the fast-growing mid-South . . WFMY-TV is ready to cover a lot of ground for you in a hurry.

Your itinerary, via Channel 2, includes a market that's $1,500,000,000 strong in buying power. . home of some of the biggest, best-known names in American manufacturing . . rich with payrolls that stem from a busy combination of industry and agriculture.

When your message travels via WFMY-TV, you're sure of a warm and resultful welcome in television homes all over this progressive region. For more sales in the heart of the mid-South, WFMY-TV is just the ticket!

wfmy-tv

Basic CBS Affiliate – Channel 2

Greensboro, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York—Chicago—San Francisco

Radio

...and now a message from our sponsor

TV

by Bob Foreman

Dear Mr. Barmmer:

It's about time I took the trouble to detail an answer to you because you've written me so often and at such length about your feelings regarding TV commercials. As you stated, and I'll have to admit you're not alone in this opinion, they are too long, too repetitive, and too obvious. Many people seem to share the view that they insult the intelligence of even the average TV owner.

Nor are you alone in the opinion that short copy which merely states what the product is for and leaves most of the sales points to the imagination of the viewer would produce far better results.

Your basic theme line of "Just try 'em and find out for yourself," has been bruited about by other students of the nuff-said school of advertising. However, Mr. Barmmer, since you did request my thoughts on the subject, I will now proceed to unburden myself—with both barrels. This, as per request, is opinion. Let me state that clearly and frankly. But don't take this to mean I have any doubts as to the validity of the conclusions I'll draw. I'm far too immodest for that. Further, I do have a good many case histories on my side giving more than a dash of credence to the opinions to be expressed.

So—to the tilt. In the first place and most important, I think you are wrong. Very wrong. Based upon what little I've seen and have heard in some 16 years of laboring in these vineyards, there is practically no evidence that restraint in advertising copy produces results. To the contrary, my dear Mr. Barmmer, the overwhelming mass of evidence is on the side of so-called hard-hitting, reason-why copy. Selfish copy. Even loud copy. Often long copy.

I cannot recall a single campaign that stopped short of telling why a product was vital to the potential customer, how superior it was to competition, and what tremendous value it offered the purchaser that has made an outstanding success.

I cannot recall a new product introduced quietly, an innovation that was treated with calm or cloaked in restraint, an improvement that became merely an allusion in the campaign which made history, sales-wise.

I cannot recall an outstanding advertising campaign that avoided the repeated theme, the catchy gimmick, the less-than-operatic ditty to force its ways and means into the already crowded minds of a busy public.

And therein, sir, as Christopher Marlowe might have put it, lies the crux of the matter. ("Was this the space that launched a thousand ships?")

It takes a rather self-centered and equally unrealistic manufacturer to think his wares are so interesting to Mr. or Mrs. John Q that he can give that product the once-over-lightly and succeed.

Toni was a great new idea. But it took twins to send it off. And Godfrey. And testimonials. Tide was the first of a great new detergent field. But it took big space and black type and couponing and sampling and jingles and cartoons to make the product famous.

Just the normal everyday business of getting enough wherewithal to feed the family and keep the house clean and mend the clothes and see that the kids are wearing their rubbers to school when it rains plus a million other chores of a similar nature is sufficiently consuming to keep homemakers from standing around just waiting for your advertising copy.

So you've got to button-hole them. You've got to shout to catch their attention, trick them to hold it, and talk their language—offer something they really want—to sell them. Time's a-wasting as far as these folks are concerned.

Therefore, Mr. B, might I say in conclusion: While the more restrained, the more aesthetic, and the more introverted among us may feel deep concern over the ways of modern advertising, some loud belaboring is necessary. And I'm not sure that good healthy noise and peppy jingles and pleasantly animated chainbreaks dispersed among the world news aren't good things. If I may mix up a metaphor or two, "A people that wears its heart and its advertising on its sleeve, seldom ends up neurotic." Or something. Regards.

That blatant,

BOB FOREMAN

Bob Foreman answers critics of hard sell on TV

1. *Routine chores of day-to-day existence keep average viewers busy. They're not going to stop and listen unless you button-hole them.*
2. *You've got to shout to catch their attention, trick them to hold it, talk their language, and offer something they really want.*
3. *Don't underestimate the value of the repeated theme, the catchy gimmick, the peppy jingle, to hypo sales. They're attention-getters.*
4. *Restraint may be well and good in its place, but its place isn't in TV selling. If you underplay your product, it won't catch on.*



"There was a big man from Dubuque"

He weighed 275 pounds. Still does. He used to make his pants from sail cloth. No more. He heard about Yager's*.

Yager's "Mr. Big Department" is to the out-sized man what Brooks Brothers is to no shoulders. The man from Dubuque and lots of other well-*or*-heeled Eastern Iowans constitute Yager's "large" following, thanks to a consistent advertising program.

**On radio. WMT, in fact.*

Moral: They do things
in a big way
in Eastern Iowa.

WMT Cedar Rapids

Basic CBS Network

5,000 Watts 600 kc

Represented nationally by The Katz Agency

The stockholders,

at

a recent meeting,

and in keeping with

their policy

of a company

wholly owned by

its own personnel,

have elected

Charles C. Coleman
(Southeastern Manager in Atlanta)

and

Philip Schloeder, Jr.
(Assistant Treasurer in New York)

as new stockholders

in

AVERY-KNODEL

INCORPORATED

NEW YORK CHICAGO ATLANTA

SAN FRANCISCO LOS ANGELES

DALLAS

commercial reviews

TELEVISION

SPONSOR: *Kraft Foods Co.*
AGENCY: *J. Walter Thompson, N. Y.*
PROGRAM: *"Kraft Theatre," NBC TV*

Simplicity has long been recognized as a virtue both aesthetic and economic. The Kraft concern makes full use of this trait —or perhaps I should say makes no use of irrelevancies, clutter, or characters. As a case in point, let us refer to the Swiss cheese copy of a recent evening.

Done entirely in close-up with no establishing of individuals nor of sets, no wordy preamble setting some hoked up drama-of-real-life, Kraft proceeds directly to the business at hand—namely, exposing the fact that they now offer pre-sliced Swiss cheese. Hands take same from the wrapper and then distribute it on a platter as they know women do, adding a garnish here and there on said platter, but still no one in the background or anywhere else where it would only fight the message and compete with the selling.

SPONSOR: *"Me and Juliet"*
AGENCY: *Direct*
PROGRAM: *Spot, WNBT, New York*

Nothing could be a sounder investment than one branch of show business advertising its wares through another. And that's what the Rodgers and Hammerstein office is doing for their latest opus—*Me and Juliet,* using TV chainbreaks. Whether this was prompted by the rather unkindly remarks of the critics or would have been pursued even with 100% raves is hard to tell. But it's certain that there are more TV-viewers in New York City alone who will respond to notice of an R and H show than to the verbiage of the critics.

Unfortunately, there was little suggestion in the static telop (with voice-over) that I caught of the tuneful pleasure and sweep that must be packed into the show itself. Too bad when the copy doesn't at least try to reflect the product. ★★★

TV COSTS GOT YOU DOWN?
The Sportsman's Club
52 popular, well rated, 15 minute hunting, fishing and outdoor shows featuring Dave Newell and panel of experts. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

The 17th State's* Top Disc Jockey

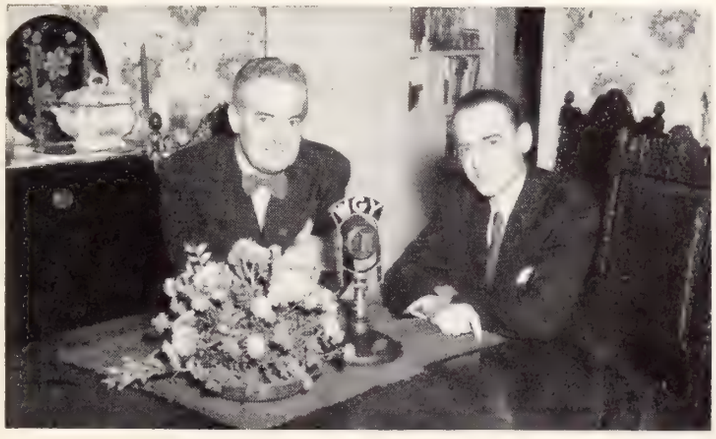


Earle Pudney presents a daily show on WGY full of variety and informality which provides top entertainment and an ideally relaxed atmosphere for many thousands of families to start their busy days—thus furnishing an ideal sales medium for you.

Coming on the air at 7:10, Earle entertains for twenty minutes. Then, there's a 15-minute "break" for news and Earle returns to the mike from 7:45 to 8:00, from 8:05 to 9:00 and from 9:05 to 9:15.

Earle, who plays and sings the popular hits, augments his program with top recordings of the day. He includes many features in his program which appeal to every type of audience.

Earle is especially proud of the devotional page which features a three minute message from one of the area ministers and a hymn each morning. The station received an award from the Institute for Education at Ohio State University for this feature.



Earle is WGY-Land's main contact with the musical world. Here he is interviewing Fred Waring during one of the band leader's recent visits to Schenectady. Phone and taped interviews with other top musical stars are often featured on Earle's morning show.

The WGY area is so-named because its retail sales are exceeded by only 16 states.

WGY *Studios in Schenectady, New York.*

A GENERAL ELECTRIC STATION

Represented Nationally By Henry I. Christal Co. New York—Detroit—Chicago—San Francisco

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How can the American advertiser make the best use of air media in other countries

THE PICKED PANEL ANSWERS



Mr. Mann

The best way for an advertiser to use radio and TV abroad depends on a great many things, principally on the type of product and the countries involved. There are, however, a few basic procedures which have proved sound for most foreign markets.

If the product is a new one just being introduced, or is being advertised for the first time, a very heavy spot campaign is usually indicated. In most Latin American countries, a substantial number of spots must be purchased for the campaign to be most effective, since most of the best stations are already running as many as six or eight spots between programs. However, the cost-per-spot is usually relatively low. In certain other countries, notably British colonies, where there is some government control of station advertising policies, spots are kept well apart, and thus a smaller number will do a good job.

If the product is already well established in a market, sponsorship of a program is frequently the ideal way to maintain and build sales. A large percentage of foreign stations price program time very low in relation to their spot rates to encourage advertisers to buy programs. For products that are principally purchased by women, "soap operas" have proven to be as successful abroad as in the U.S., if not more so. The top stations usually do a good job of local production of shows, but most of them will also accept recorded programs.

To get the most out of broadcast advertising overseas, the advertiser should definitely avail himself of the services of an advertising agency experienced in planning and placing campaigns abroad. There are a number of good agencies that handle only foreign advertising, and also many of the larger domestic agencies have international departments. All of these agencies have specialized personnel, such as native copywriters for many foreign languages. Some also have associates or branch offices in key foreign markets. They know how to tailor advertising campaigns to the individual requirements of each market. The alert sponsor who gets the benefit of the experience of any of these agencies can count on a thorough and effective job of placing his radio and television advertising abroad.

STEPHEN A. MANN
General Manager
Adam Young International, Ltd.
New York



Mr. Martinez

In a speech delivered at the Fifth International Advertising Convention of the Export Advertising Association, I made a few remarks directed to the American advertiser who is interested in selling his products abroad. I said in part:

"The local manufacturers have, over a period of years, learned two basic principles of importance: (1) how to manufacture at low cost, and (2) how to advertise profitably by using American methods. Subsequently, with this 'knowhow,' advertisers have 'discovered' the value of radio broadcasting as a means to create mass sales. Many local advertisers are spending a bigger share of the dollar for each dollar of sales."

The U.S. manufacturers have been the teachers of advertising in many lands. However, the disciples have improved and molded our methods to their needs with much better results by concentrating their budget in radio and television. Examples:

1. A local manufacturer of toothpaste and one face soap is using 42 quarter hours weekly over one radio network and 15 quarter hours weekly over a television network, plus a heavy spot campaign over the same stations.

2. Another local manufacturer of one face soap and one laundry soap in another country is using 21 quarter hours on one radio network and in addition many spots daily.

How can an advertiser (an American advertiser) best use air media abroad? He must analyze the situation he faces and take the following steps:

1. Study the potentiality of eacn market, individually, as a unit.

2. Study the competition, the product, its price, its distribution. Compare it with your own. See where you can improve your position.

3. Study the effectiveness of the media for your competitor and for yourself. The chances are he is using radio and television.

4. Concentrate all your efforts in programs during the hours most women are home. Use spots at every hour

International radio and TV section appears in this issue, page 39.

possible to put your product over and move it from the retail outlets.

5. Project your sales according to the potentiality of the market, not according to last year's sales.

6. Appeal to your prospective buyers with the type of program they like, not with what you think they ought to get.

In other words, improve the advertising methods the local manufacturer is using. It pays.

A. M. MARTINEZ
Vice President
Melchor Guzman Co., Inc.
New York



Mr. Fergusson

Because of the world-wide scope of our operations, one of our major problems is to help every Colgate-Palmolive Co. abroad benefit from our combined experiences and radio activities. Colgate-Palmolive International's operations embrace 25 manufacturing companies, four branches and over one hundred countries to which products are exported. In countries where sponsored radio is available, a very high percentage of our appropriation is invested in that medium, and totally aside from spot commercials, we sponsor over 700 different radio programs on the air each week.

Obviously, an operation of this size demands considerable organization and standardization in order to get the maximum benefit from our radio effort. At the same time our organizational procedure must be flexible enough to utilize effectively local facilities.

Here is how we endeavor to best use air media abroad: Developments in research and copy themes are sent to all companies for campaigns in which they are interested. We, of course, include our own recommendations for gearing this to local conditions, and this approach is carried out further by the recipient countries.

Some subsidiaries have their own writing staff, and employ their own directors, announcers and actors. This is an outgrowth of our early entrance into foreign radio which preceded the

(*Please turn to page* 93)

MUTUAL
CKLW
LOWEST COST MAJOR STATION BUY IN THE DETROIT AREA
BIG TIME ADVERTISERS WHO WANT BIG TIME RESULTS IN THE DETROIT AREA SHOULD INVESTIGATE CKLW'S LOW COST COVERAGE FOR THE BEST RESPONSE IN THIS IMPORTANT FIVE STATE AREA!
★
CKLW covers a 17,000,000 population area in five important states!
50,000 WATTS
800 KC.
Adam J. Young Jr., Inc.
National Representative
•
Guardian Building *Detroit 26, Mich.*
J. E. Campeau, Pres.

EVEN IN WATERLOO
IT'S
W·H·E·N



Every day, every night, people in Waterloo watch WHEN and then shop the Syracuse Market.

Waterloo, N. Y., in the Syracuse shopping area, is only one community in the rich 26 county market covered exclusively by WHEN. And it represents 2¼ million buyers. Here's a market that forms the heart of the Empire State, that boasts of high industrial diversity and rich agriculture. But most of all, it's a market with a high, stable buying income that can be diverted into product sales. WHEN offers the means of getting COMPLETE COVERAGE OF THIS IMPORTANT UPSTATE NEW YORK MARKET.

SEE YOUR NEAREST KATZ AGENCY

Everybody WATCHES

CBS
ABC
DUMONT

A MEREDITH STATION

W·H·E·N
TELEVISION
SYRACUSE



agency profile

Paul R. Kruming

President
National Export Advertising Service, Inc.

Tourists in Caracas, Venezuela, for the fiesta last year were puzzled by the appearance of numerous children in the parade who were dressed in long black coats, flowing artificial white hair, topped with black curled brim hats. Queried as to what local hero they were dressed to represent, the children answered solemnly, "Don Quakero." Further questioning brought forth the fact that Don Quakero was not a revolutionary leader but the hero of a radio program sponsored by Quaker Oats whom the children envisioned as the benign gentleman on every Quaker Oats package.

Although *Don Quakero* is heard daily in seven Latin American markets, it forms only a small part of the 110 hours a week of programing placed on radio by National Export Advertising Service, Inc. for its clients. National's president, Paul R. Kruming, is one of the most vociferous proponents of overseas radio to be found in these parts. He told SPONSOR: "Radio is geared to products with mass distribution and a low price. It really moves the goods off the shelves in double-quick time."

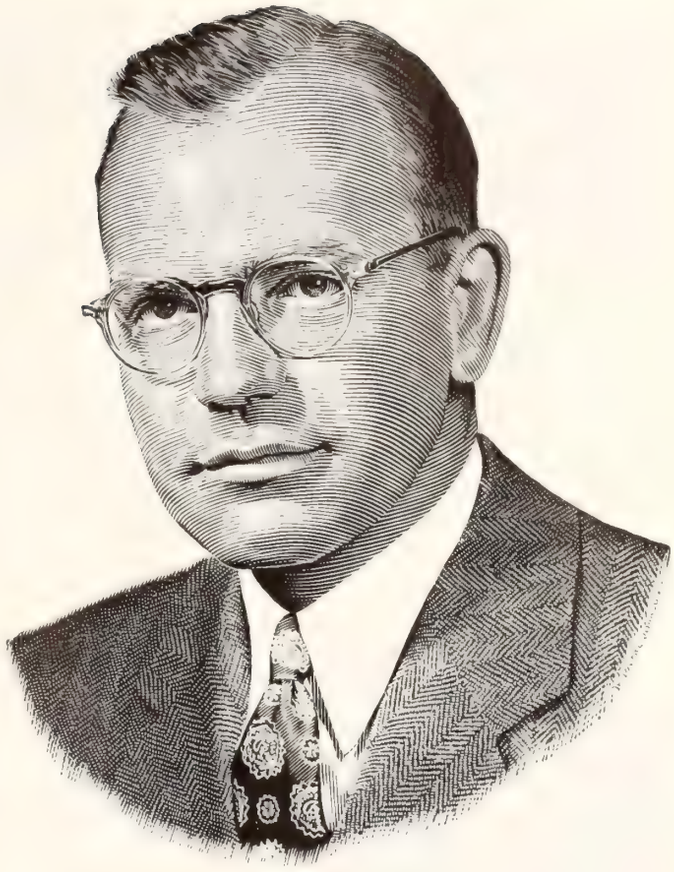
Paul started moving goods off the shelves for clients 25 years ago when, upon graduation from Dartmouth, he joined the agency founded by his father. After two years' experience he was entrusted with the job of opening a branch office in India. Foreseeing the trend toward independence, Paul turned the office over to the Indian manager, signed him up as an associate agency. National now has 48 associate agencies, places over 35% of its billings into air media.

Among National's most air-minded clients are: Lever Bros., Quaker Oats, Borden Co., Norwich, Griffin (100% radio), American Safety Razor, Lambert, and Wm. R. Warner & Co. Pro-phy-lac-tic Brush Co. is the only client so far to use TV (a spot announcement campaign in Cuba), but client interest in television is high.

Paul says, "There's a world of difference between advertising in 48 states and in 60 or 70 countries. Quite often a completely different approach must be tailored. In the U.S., where quick breakfasts are the rule, Quaker Oats leans heavily on the ease of preparation of the product. In Latin America, where the pace is more leisurely, we promote Quaker Oats as a health food."

Paul, who is married and has two boys, says his travels are strictly business. We wonder—his hobby is stamp collecting. ★ ★ ★

"National security is impossible without financial security of individual citizens..."



FRED MAYTAG
The Maytag Company

"Ingenious research and the ability to produce... which have helped to make the United States the world's greatest nation... could not have been realized without the savings of millions of thrifty persons. Savings of individuals financed new inventions, developed others. The Payroll Savings Plan for purchasing Savings Bonds regularly provides an easier way for American workers to save for future spending or investment, for their own security, and for their nation's security. Our experience at the Maytag Company has shown us that a successful Payroll Savings program can be the foundation and the cornerstone of happy employee relations."

Let's point up Mr. Maytag's concise summary of the Payroll Savings Plan with a few very recent figures:

• at the close of February, 1953, the *cash value* of Series E Bonds held by *individuals* reached a new high: $35.5 billion. This is $1 billion more than the value of the Bonds held on May 1, 1951, when E Bonds began to mature.

• to this encouraging reservoir of future purchasing power, 8,000,000 Payroll Savers are adding $160,000,000 per month by their consistent investment in U.S. Savings Bonds.

• unit sales of E Bonds in 1952 reached the highest level of the past six years—more than 77 million individual pieces. Of the 77 million units, 67 million were in the $25 and $50 denominations—the bonds bought chiefly by Payroll Savers.

• Payroll Savers are serious savers—of the approximately $6 billion Series E Bonds which had become due up to the end of March, $4.5 billion, or 75%, were retained by their owners beyond maturity.

If you are not among the 45,000 companies that make the benefits of the Payroll Savings Plan available to their employees . . . or if you do have a Plan and your employee participation is less than 50%, a telegram or letter to Savings Bond Division, U.S. Treasury Department, Washington Building, Washington, D. C., will bring you all the information and assistance needed to build a *good* Payroll Savings Plan.

The United States Government does not pay for this advertisement. It is donated by this publication in cooperation with the Advertising Council and the Magazine Publishers of America.

round-up

Local radio show boosts work-clothes sales—fast

Work-clothes manufacturer Williamson-Dickie of Fort Worth, Tex., is flushed with triumph at the speedy sales success it scored by offering a transcribed radio show free to its local retailers starting last year.

A recently completed study showed that retailers who had sponsored local broadcasts of *The Dickie Hometowners* (as the show is called) for at least



Music show features five artists, brings results

six months during 1952 achieved a 59.7% average increase in sale of Dickies work clothes for the whole year.

The transcribed series is comprised of 15-minute programs (156) featuring the Hometowners (see cut), all NBC network artists, who give out with pop music as well as "old favorites." Dickies retailers get the series from Williamson-Dickie (the nation's largest producer of matched work uniforms) on request and need pay only cost of radio time. Each retailer is free to arrange any schedule he wishes with the radio station of his choice; several retailers have already aired the entire series and started it anew.

Approximately 125 retailers in 31 states have become sponsors of the show on their local stations, reports E. Glenn Elliott, Williamson-Dickie advertising manager.

The program actually offers Dickies retailers an opportunity to advertise any merchandise or services they choose except products competitive to Dickies. There is only one 50-second Dickies announcement included in each program transcription. This leaves the dealer more than two minutes of commercial time for his own use.

In the past, the company has also made effective use of radio announcement transcriptions which it offered free to retailers on the same basis as it now offers the program; it still disks such announcements, regularly revised.

Evans and Associates, Fort Worth, is the Dickies ad agency. ★★★

Farm folks listen to radio most on Monday

What are the radio and TV habits of the readers of a farm magazine?

Successful Farming magazine has just published a survey which brings to light some facts along this line about its subscribers. It is based on radio and TV diaries kept by 300 farm families, members of the magazine's consumer panel, for two weeks (1-14 December 1952), includes radio listening and TV viewing outside of as well as in the home. The magazine projects all percentages to cover its total subscriber-families, 1,200,000.

The study shows that:

1. Maximum radio listening occurs between 6:00 and 7:00 p.m. Monday is the top radio listening day.

2. Maximum TV viewing occurs between 8:00 and 9:00 p.m. Wednesday is the top TV viewing day.

3. Up to 47% of *Successful Farming* families listen to the radio during any one 15-minute period.

4. Up to 14.8% of *Successful Farming* families view TV during any one 15-minute period.

5. As regards top-rated programs, 27.8% of the families heard radio's Arthur Godfrey during the two weeks, while 14.9% viewed TV's winner, *I Love Lucy*.

Detailed charts present a breakdown of husband-, wife-, and child-viewing and listening during the week and on weekends. Network radio and TV sponsors can get a good idea of how their programs fare with the magazine's families from a comprehensive listing of percentages of families tuned in to specific programs during the two weeks.

Copies of the survey may be obtained by writing D. D. Tucker, *Successful Farming*, 1716 Locust St., Des Moines, Iowa. ★★★

"Be natural" says WICC-TV booklet for TV guests

A booklet setting forth some basic suggestions for people appearing before the TV camera has been issued by WICC-TV, Bridgeport, Conn.

Designed largely for program guests who are non-professional TV performers, the booklet stresses:

1. Advance preparation: A guest should know and organize his *subject matters* in advance. He should bring "*props*" wherever possible (pictures, maps, charts, other physical items) to make the subject clearer. He should *dress* "*naturally*" not get " 'all horsed up'; you're not going to a party—you're paying a friendly, informal call on your neighbors," says the pamphlet.

2. Punctuality: The most precious commodity in TV is time.

3. Naturalness: Laymen are at their best being themselves, the booklet states; no matter how expert you are in your field, don't talk "down" to your audience.

4. Camera technique: "When you address the camera, imagine it to be a person; talk to it personally" is one of the injunctions under this heading. "If the director wants you to ignore the camera and address another person on the program—be sure you ignore the camera completely and talk only to your fellow performer," it goes on. Other pointers here include: "Watch out for unconscious gestures such as ear-pulling, nose-scratching, finger-drumming. Keep your voice at normal conversational level. Keep gestures close to your body."

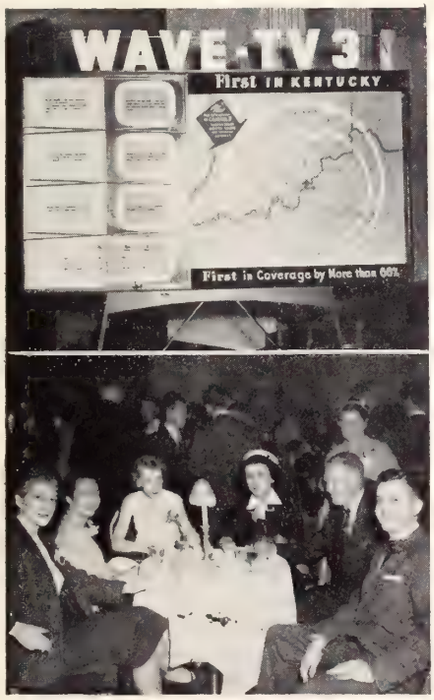
The booklet also includes a heartfelt plea to guests to "please be cooperative!" It specifies: "Some of the things television personnel say and do may appear to be just short of lunacy; just accept the fact that they are done for a reason. We only want you to do true justice to yourself and to the program on which you appear." ★★★

Briefly . . .

WHK, Cleveland, has come up with a new idea in drive-ins—a drive-in radio studio. It all started with D.J. Bill Gordon wistfully mentioning he'd like to get outside more during the nice weather (he's on five hours a day). When the Wagner Awning people, one of Bill's sponsors, heard of this, they promptly erected a Shade-O-Line awning (measuring 7′ x 17′) on the WHK parking lot. Nature-lover Bill moved out, complete with mike, turntable and chairs for the audience. He invited everyone to come see his new studio. Response was immediate (bringing the police the first day to see what the commotion was) and cars have been rolling in ever since.

* * *

To celebrate its new power increase, new high antenna and channel switch, WAVE-TV, Louisville, threw a cocktail party at New York's Waldorf-Astoria recently. Over 200 people, largely agency and advertiser executives, attended as guests of the station and rep, Free & Peters. Among those



WAVE-TV celebrates upped power, coverage

present (photo, l. to r.) were timebuyers Alice Ross and Betty Lyons of Kastor, Farrell, Chesley & Clifford; Joan Rutman, N. W. Ayer; Ethel Wieder, Biow; Bob Day, Albert Frank-Guenther Law; Ed Stoney, KFC&C. Photo on top shows the three-dimensional lighted display on exhibit at the

(*Please turn to page* 92)

1000 WATTS

730! Charleston's most far reaching station

PAL says



"Don't let your summer sales lag!

"You don't have to, y'know, if you keep selling 'em through w-PAL.

"The industrial worker, the Negro, and the rural resident comprise 82% of the population in Coastal Carolina.

"Remember—WPAL is the *only* station in the area serving this market *exclusively!*

"Get on this Band Wagon, and it'll be 'a hot time in the old town' *all summer long!*"

w-PAL
of CHARLESTON
SOUTH CAROLINA

Forjoe and Company
S. E. Dora-Clayton Agency

All this and Hoopers too!

MAXIMUM Coverage . . .

51 Nebraska, Iowa, and Missouri Counties in the heart of the Agricultural-Industrial Midwest.

MAXIMUM Market . . .

More than a million and a quarter people . . . 396,100 families . . . with nearly 2 billion dollars ($1,848,622,000) to spend ★

MAXIMUM Value . . .

Every sales message reaches the largest possible potential audience —

ON OMAHA'S
FIRST MAXIMUM POWER TV STATION

WOW-TV

A Meredith Station represented by Blair TV, Inc.

BASIC NBC-TV and DUMONT AFFILIATE

★ 1953 Sales Management Survey of Buying Power

NOTE: Additional market information is included in WOW-TV's new "Market Data and Factbook". Write WOW-TV, Omaha, for your *FREE* Copy.

15% COMMISSION

Continued from page 34

after medium through trial and error. Newspapers paid 15% commission as far back as 1880, although as late as 1932 *The New York Times* and others allowed only 10%. Magazines permitted 10% in the 1890's, 13% more often by 1915. Outdoor allowed 16⅔% because of the special nature of the medium, and still does. Radio and TV followed the print practice.

In addition to the above most print media allow an additional 2% discount for prompt cash payment. The agencies pass this 2% saving on to the advertiser. The 4A's is campaigning to get all media, especially radio and TV, to adopt it. To date only about 10% of the radio stations and only a few TV stations allow it. The 4A's statement on the matter is this:

"It is especially *dangerous* that stations have no credit safeguard, because broadcasting has no machinery, as other media do, to recommend agencies and to check their financial capacity. Small wonder broadcasters have had heavy credit losses—worse than other media, and bad in comparison even with other industries."

Here is how the agency executives interviewed by SPONSOR at White Sulphur Springs, West Va., during the 4A's spring convention and in New York since look at the 15% problem:

James M. Cecil, president of Cecil & Presbrey, stresses that the squeeze is due to an agency's having to maintain all its key top people in print, despite possible curtailment of print billings, and simultaneously increase its TV department.

"Suppose you have $15 to $20 million in billings," he said. "You have to have some very able people in print to function properly. Then your TV business begins to grow. You got to organize that TV department with top people too, even if you have only one network program. Yet you haven't been able to reduce your expense at the other end. And the people in print media do not have as much to do. Thus the agencies get squeezed."

Cecil added this remark: "If the agency didn't have anything but TV accounts, 15% would be enough. You must be available, however, to the advertiser, who wants print, outdoor, transportation, and all other kinds of advertising, as well as TV."

Ray Morgan founded his own Hollywood agency back in 1932. He originated *Queen for a Day*, *Breakfast in Hollywood*, and other notable radio shows. His comments on 15%:

"This 15% thing is a relic of barbarism. You either get too much or you get too little. The agencies spending P&G's $37 million a year are getting too much. The agency that's taking a new Jell-O to the top on $15,000 is getting too little. So the basis of agency remuneration is all wrong. It is based on a period when:

"A telegram cost 25¢.

"A hotel room was $4.

"Office rent cost $1.25 a square foot.

"Fifteen percent was enough then.

"The average agency still gives you nothing but art work and copy. This is not enough to sell your product. You got to supply knowhow, the gimmicks, the knowledge of how to sell your product. The days of art-work-and-copy-only are gone. I can tell you how many pounds of coffee were sold in Portland, Ore., last week. That's what an agency has to do today."

What can the "new" agency furnish the advertiser?

"An idea that will sell a lot of the



1st of a series

THIS IS ONLY HALF OF MIAMI'S PICTURE ! ! !

Now 26th among the nation's metropolitan retail areas.

The South's fastest growing market includes 825,000 permanent year 'round residents spending $957,000,000.00 IN TOTAL RETAIL SALES.*

For the amazing South Florida TV Sales story - Call your Free and Peters Colonel today.

WTVJ CHANNEL 4 · MIAMI

* FIRST RESEARCH CORP. of Florida

NOW UNDER CONSTRUCTION
1000 Ft. Antenna - 100,000 Watts

product. Suppose you got peanuts for an account. What can any copywriter say about peanuts that hasn't been said 50 million times? But suppose I find a dictionary for 10¢ in Cleveland —a thousand pages long—and tell the public: 'You can have it for a dime if you buy my peanuts.' We sell a carload of dictionaries a week and three bags of peanuts with every dictionary."

The James Thomas Chirurg Co. of New York and Boston is a $5 million agency ($5,476,000 to be exact). It has grown from $16,000 since 1933.

Does it make money? Yes. A lot? Listen to Leo Hardiman, treasurer:

"Out of every dollar we received by 1952, 85.0¢ went out immediately for *prime* costs, payments for space and time, payments to vendors for purchases of materials for our clients, etc.

"Next, 9.6¢ of each dollar went for salaries. Operating expenses of all natures: rent, lights, supplies, etc., took another 3.1%. And finally federal and state taxes took 1.3¢.

"This left us a net profit of 1¢ out of every dollar received.

"Advertising agencies as a whole earn 9 mills net profit; others of our size 8 mills.

"We did well."

And, Hardiman adds: According to figures published by the National City Bank of New York, the net profit figure reported by the hundred largest U.S. manufacturing companies for the year 1951 came to 6.9¢ out of every dollar of income.

"This figure, you will note, is nearly *seven times as large as* our figure of 1¢," he says.

The Leo Burnett Co., Chicago, has more air billings than any other agency outside New York. Founded in 1935, the agency now bills over $37 million a year and has 425 employees.

In writing to SPONSOR about the subject of 15%, Leo Burnett made two main points:

- "Figures for an individual agency would mean very little because in our case, for example, of the tremendous increase in billing during the past 10 years and because of the change in the nature of accounts. Accounts which were almost 100% radio 10 years ago may be largely print today, or accounts which expended all of their funds in print may today be putting most of their money into television.
- "The tax situation affects earnings tremendously, as you well know, and an agency such as ours pays 72¢ out of every dollar of gross profits to the income tax man because of the unfortunate excess profits bracket in which we find ourselves. An agency of our size, which had been our size for 10 years, would pay at a 52% rate."

What about agency profits in general? Are they adequate?

The 4A's president, Frederic R. Gamble, made this statement some time ago and told SPONSOR it still stands:

"The annual AAAA Analyses of Costs show that agency profits are really quite small, averaging roughly, in good years, about 8% of the agency's gross income (gross income includes the 15% commission from media, plus all other charges), or approximately 1.2% of the total billing."

Last year's tabulation, just completed, has not changed the picture materially.

Agency executives who were interviewed agreed that profits were steadily shrinking and TV costs were rising. But several foresaw some stability soon. Comments in brief on "Is the radio-

Fashion Editor
OF THE ERIE DISPATCH
DONS BATTLE GEAR!

WICU-TV SENDS ITS REPORTER TO KOREA AND INDO-CHINA TO INTERVIEW OUR SOLDIERS FROM THE ERIE, PA., AND TRI-STATE AREA.



Hy Yaple, Mistress of Ceremonies of her popular Hy-Lights Program on WICU-TV.

FAMED HY YAPLE, Executive Women's Editor of the ERIE DISPATCH and conductor of the popular "Hy-Lights" show on WICU-TV, has taken her cameras and notebooks to the Hot Spots of the world—Korea and Indo-China. (Her movies on WICU include many actual battle scenes which she took under fire where she is stationed with the First Marine Corps.)

WICU-TV is proud that her coverage of the prisoner-exchanges at Freedom Village has been accepted by the principal wire services of the world. Yet, she is primarily concerned with rendering a service for the good folks of Erie and the Tri-State (Western New York, Eastern Ohio and Northwestern Pennsylvania) area.

EDWARD LAMB, *President*



Hy Yaple as she appears in Korea and Indo-China with battle gear.

WICU-TV — WIKK AM — THE ERIE DISPATCH
Headley-Reed Co. H-R Co. Reynolds-Fitzgerald, Inc.

EDWARD LAMB *Enterprises* INC.
New York Office, Hotel Barclay — Home Office, 500 Security Bldg., Toledo, Ohio

GARDEN TRACTORS

SPONSOR: Sears, Roebuck AGENCY: Direct

CAPSULE CASE HISTORY: *In order to stimulate sales of David Bradley garden tractors, Sears took a schedule of 13 announcements a week on WIRC, to run for three months. The tractors retailed from $169.50 to $212.50 without attachments. After two weeks, three-fourths of the tractors, with attachments, had been sold; at the end of the third week, the entire stock was gone. Sears had sold more tractors in three weeks than it had sold the entire previous year. It had racked up about $5,000 in sales from a total investment of less than $100.*

WIRC, Hickory, N. C. PROGRAM: Announcements



WASHING MACHINE

SPONSOR: Allison Electric Co. AGENCY: Direct

CAPSULE CASE HISTORY: *To introduce the new Bendix Duo-matic washer to WJEH listeners, this dealer bought 10 five-minute segments on the* Two-Ton Baker Show. *After three days on the air the dealer had sold out his supply of washers and had a waiting list for more. The area distributor, on receiving Allison's rush order, congratulated him on doing the finest job in the area. Within the three days after the air debut, the dealer realized a sales increase of $3,500 over his usual business in that time: this at a cost of $5.40 per show.*

WJEH, Gallipolis, Ohio PROGRAM: Two-Ton Baker Show

INCINERATOR

SPONSOR: Holland Furnace Co. AGENCY: Linderman

CAPSULE CASE HISTORY: *Sales leads for their Hollinator (home incinerator) were what Holland Furnace wanted in order to interest Philadelphia area distributors in handling the line. Using WCAU's* Housewives' Protective League *program (nine announcements a week for $450), the firm offered a free pamphlet on the Hollinator. Within two weeks, Holland had signed up 80 dealers. After four weeks the leads they had secured enabled them to get one of the two largest distributors in the area to take the line. No other media were used.*

WCAU, Philadelphia PROGRAM: Housewives' Protective League

FURNITURE

SPONSOR: Great Western Furniture AGENCY: Bill Verner

CAPSULE CASE HISTORY: Ramblin' Jimmy Dolan *was the KYA show this sponsor chose to help boost furniture sales. The company bought half-hour segments of the program to be aired on Saturdays. The sponsor later reported "unprecedented sales volume—directly traceable to Dolan." Within one two-week period the firm sold 77 room groups, priced at $129 each, to persons who came in after hearing the pitch on the Dolan show. This was a sales gross of $9,933 from an expenditure of $124 for the two programs.*

KYA, San Francisco PROGRAM: Ramblin' Jimmy Dolan

HOUSES

SPONSOR: Pancake Realty Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Each Sunday this real-estate firm holds an "open house" at one of the homes they have for sale, a different house each week. To tell people about the house being featured on Sunday and its location, the company bought a 10-minute musical program on Saturday morning. The day after the very first broadcast the sponsor sold a $16,000 home to a couple who reported they had heard about it on the air. Weekly expenditure: about $15.*

WSAZ, Huntington, W. Va. PROGRAM: Musical show

MEN'S CLOTHING

SPONSOR: Max's Clothing AGENCY: Direct

CAPSULE CASE HISTORY: *To push the sale of men's clothing, this Cincinnati merchant bought a midnight d.j. show,* Mission Midnight, *on WLW. The program was angled to defense plant workers in the four-state listening area, late diners, motorists, students in college dorms as well as home listeners. At the outset the advertiser estimated that 600 requests for a catalog he was offering would indicate a successful campaign. The offer pulled four-and-one-half times that many requests—2,700. Upped sales further testified to the effectiveness of the program.*

WLW, Cincinnati PROGRAM: Mission Midnight

JEWELRY

SPONSOR: Harburger Bros. AGENCY: Direct

CAPSULE CASE HISTORY: *When this jewelry store bought a participation schedule on WIP's nightly 12:30-6:00 a.m.* Dawn Patrol (*they used 35 one-minute announcements a week), the first broadcast fell on a Saturday night. The next morning the store owners (who happened to be holding a meeting on the premises) were besieged by phone calls from* Dawn Patrol *listeners checking to see if the store was open. Other listeners did not call, arrived to find the store closed. One man insisted on coming in immediately to purchase a $95 diamond ring. Results continued successful.* Cost: $150 *wk.*

WIP, Philadelphia PROGRAM: Dawn Patrol

In the 2nd largest Massachusetts metropolitan market, more and more national spot advertisers are improving local coverage on . . .

WTXL

WTXL *Lowest cost per thousand.*

WTXL *Largest audience gain of any area station for three consecutive years, based on Hooper.*

WTXL *Only full-time independent station serving Springfield.*

WTXL *Largest 7:30-8:00 A.M. audience of any area station.*

WTXL *Flexible avails in Music-News-Sports programming.*

WTXL *10 new National Advertisers in 1953.*

MARKS THE SPOT *in* *Springfield, Massachusetts*

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., 9-4768, or any office of The Walker Representation Co., Inc.

WTXL
SPRINGFIELD, MASS.

TV agency earning its 15%" follow:

Robert E. (Bob) Grove, executive v.p. of Ketchum, MacLeod & Grove, Pittsburgh, which has such major TV accounts as Westinghouse Electric: "The only fair answer to your question is whether or not the radio-TV program accomplishes the purpose for which it was created. If it does, the question of the cost of agency service is incidental." (Here SPONSOR related that one advertiser felt the agency is getting overpaid, especially in radio, because it can get an outside package show, has only short commercials to write, and has no layout or production problems. Grove replied: "My answer is what a client once told me about Woodrow Wilson. The President called in a publicity writer and offered him $1,500 to write a speech. The writer did. When the President read it, he shook his head. 'Don't you like it?' the writer asked. 'Yes, I like it very much,' Wilson said, 'but if you can cut it in half, I'll pay you $3,000.' That's the way it is with assessing an agency's services to an advertiser.")

Lendell A. Layman, executive vice president, Henry A. Loudon Advertising, Inc., Boston, whose billings are mostly industrial and which handles advertising for the Hood Rubber Co. division of the B. F. Goodrich Co. for which it prepares TV commercials: "We don't do more than break even on these."

Thomas D'Arcy Brophy, board chairman, Kenyon & Eckhardt, New York: "Unquestionably yes. The 15% is shrinking all the time. The reason is we must maintain an organization to service all media. The increase in TV costs has been greater than any others. New things always have a rapid mushrooming growth during which few economies are possible. These come later. So with TV. Costs will settle down, I hope."

Henry G. Little, board chairman and president, Campbell-Ewald Co., Detroit: "Up to now the agency hasn't got enough commission in TV to cover its costs. Reason: Much of the responsibility for pioneering in the new TV medium has fallen to a large degree on the agency. In many cases it costs the agency more than it receives to handle a TV account. If the situation continues as it is now and doesn't change, the agency would be justified in asking for a higher commission or a fee. However, I think our costs will level off and we'll come out all right."

★ ★ ★ ★ ★ ★ ★ ★

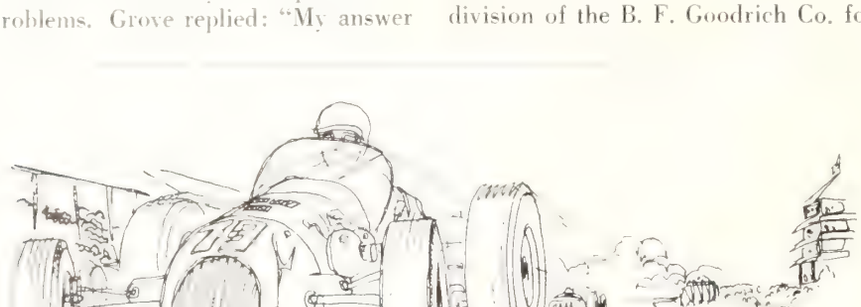
"Because of our departmentalizing, the chance for an able copywriter to become more than that is less than it used to be. He is further away from the client, the trade, and the point of sale than he ever was. He lives in a world of his own, made up almost exclusively of other creative people."

WILLIAM D. TYLER
Leo Burnett Co., Chi.

★ ★ ★ ★ ★ ★ ★ ★

Jack Cunningham, executive v.p., Cunningham & Walsh, New York: "The agency certainly does earn its 15%."

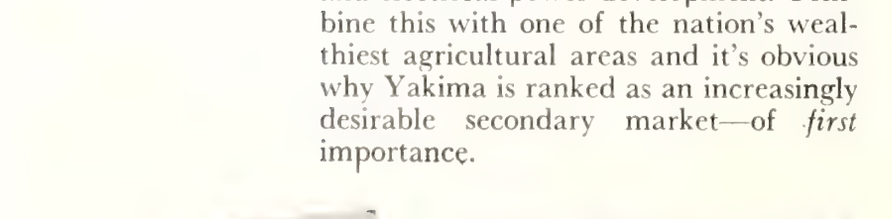
In conclusion, a v.p. and chairman of the executive committee of a medium-size New York agency raised this point: "In an effort to cut TV costs, some advertisers are refusing to give commissions to agencies on talent hired outside. If this develops into a trend, will agencies be able to afford to stay in TV? Here's what happens: An advertiser tells the agency he's going to spend $2 million in TV. The agency figures it will have a $300,000 commission to work with, so it sets up an organization big enough to handle the account. The advertiser then goes ahead and contracts $600,000 to $1,000,000 for talent outside and refuses to pay the agency the commission. The agency is left holding the bag." ★ ★ ★



AFTER INDIANAPOLIS
COMES YAKIMA
WASHINGTON

If the U.S.A. is your market, Indianapolis will certainly be on your "preferred" list. As one of the nation's top sixty markets, the "500 Mile City" will probably be on your national schedule.

But key cities and the areas they influence are not all. And that's why we say, "after Indianapolis, comes Yakima." Yakima, Washington, offers the national advertiser an exceptional 200 million dollar secondary market. Millions . . . . *billions* are being spent here for atomic and electrical power development. Combine this with one of the nation's wealthiest agricultural areas and it's obvious why Yakima is ranked as an increasingly desirable secondary market—of *first* importance.



KIT NBC · ABC
THE BRANHAM COMPANY

KYAK MBS
GEORGE W. CLARK

KIMA CBS
WEED AND COMPANY

HOMER BROS.

(*Continued from page 35*)

"On the other hand, our radio advertising, although not so spectacular in immediate results, seems to continually bring in a constant flow of store traffic, and the impact of one commercial may be felt for four or five days following its use."

(The station feels, on the basis of these results that Homer Bros. cost-per-1,000 and its cost-per-sale resulting from WIND advertising, is far lower than it could possibly ever be in black-and-white.)

Because of this stretched-out sales reaction to radio advertising, Homer Bros. does not go for the recently pushed theory that retail advertising on radio should be of an up-and-down nature as it is in newspapers.

"I do not believe," Homer said, "that, so far as radio goes, some days are more important to advertise on than others. Naturally, when a large proportion of furniture buying is done by both husband and wife, weekends are more important, but our weekday schedule of advertising carries over with enough impact to give us sufficient and satisfactory traffic on the weekend.

"Furniture is not an impulse item. The amount spent for furniture is large, and the buyer considers carefully what he is going to buy. He plans his buying long in advance of the actual trip to the store. Therefore the stress in our advertising on quality merchandise and low prices is important, and the fact that the prospective buyer is exposed throughout the week to this pitch is more important than a one-time shot just prior to a peak business day would be."

Homer Bros.' schedule on WIND consists of a five-day morning segment on *Record Shop* 10:45-11:00. The company also sponsors 15 minutes on Sunday mornings (11:15-11:30) during which it gets in a few last licks directed at weekend shoppers (the store is open Sundays 11:00 a.m. to 4:00 p.m.). A once-a-week TV spot on the *Bob and Kay Show* on WNBQ completes the regular schedule.

Walter L. Rubens Jr., production manager of WIND, adds: "There is no particular reason why Homer Bros. does not advertise on Saturdays, except possibly the fact that WIND has not had time available to offer. There is a standing order from Homer Bros. at the station for any additional time we are able to deliver. To date, none has been available."

Besides its normal air schedule, the company buys additional announcements during its January clearance sale, its spring festival, and its summer clearance sale during July and August. There are also occasional saturation announcement drives.

The radio selling is done by Jay Trompeter, disk jockey for the *Record Shop*. His appeal is explained by Rubens as follows: "His personality can best be described as that of an average person. There is no attempt on his part at sophistication, humor, or the so-called 'homey' approach. Rather than spend a great deal of his time talking, he plays a lot of music, all of which is selected from current best-sellers."

About two-and-a-half minutes are given to commercials at the beginning and end of the Homer Bros. segment. Commercial copy, written by the firm's agency, Commercial Broadcasters, runs to about 400 words. The emphasis Homer puts on quality merchandise and low prices gets greater believability because of the factory-to-you nature of the business.

The following commercial, which is typical, contains a mixture of retail, institutional, and promotion copy:

"Almost everyone would like to have a lovely sectional sofa to grace their living room . . . especially if the sectional sofa were custom-made of the finest spring-filled construction and covered in your choice of rich, long-wearing fabrics. . . . Now, perhaps, you've seen sectional sofas of even ordinary quality priced at $400, $450 . . . and even more. Well, here's news . . . an example of the year-'round value at Homer Bros., Chicago's largest, oldest, and most reliable furniture factory selling directly to you the finest of home furnishings. You can have a lovely sectional sofa, custom-made by Homer Bros. craftsmen who have spent a lifetime creating home furnishings of the finest decorator quality. You can select your own choice of rich, long-wearing fabrics from the largest selection in the Midwest and pay—now get this—pay only $295—yes, only $295 on convenient terms for a beautiful sectional sofa which would regularly sell anywhere for at least $450. Really quick delivery is yours, too, at Homer Bros. Huge direct factory showrooms are at 3053 West Grand Ave. at Sacramento and 5667 West Belmont Ave. Homer Bros. furniture . . . there's nothing finer."

The commercials reach an estimated 50,000 homes in the six-county metro-



politan Chicago area, based on a Pulse rating of 3.0, and the station likes to point out that its average daytime audience is first in the Chicago metropolitan area, according to the Nielsen Coverage Service.

Homer Bros. devotes over half of its advertising money to newspapers and direct mail. Its combined advertising expenditures have raised its annual volume to well over a million dollars' worth of medium- and high-priced upholstered furniture, case goods, and carpets. By the looks of things, it should do a lot more in the future. ★★★

BORDEN ON THE AIR

(*Continued from page* 31)

distribution so that, for example, the firm doesn't waste money buying a powerhouse if its distribution in that market extends only a few miles outside the city.

In addition pertinent information about specific programs (gathered by the agencies from stations or reps and from local Borden managers) is analyzed to discover popularity, sales ability of a program's key personality, and the program's audience loyalty. Also checked are the normal working hours of the community, the type community (whether it is chiefly industrial or mainly is a business center for a rural area, for example), and its chief ethnic groups.

These factors are generally considered of greater importance than cost-per-1,000.

Campbell's research bluebooks are updated at least once a year and always include data from previous examinations of the same market for comparison purposes. He told SPONSOR: "With the aid of these individual market analyses we can spot a trend in a hurry and watch its development. And with the housewife as our major target, daytime radio is an extremely good buy for us."

Borden's use of daytime TV spot announcements depends upon the strength of daytime video in that particular market. The firm also participates in some women's TV programs in one- and two-station markets. After 6 p.m. Borden leans heavily on 20-second TV announcements and has found them very effective, particularly in new markets for its products.

Radio is a different story altogether. Borden likes to get the added plus of tying in with a leading local personality who has won acceptance with a hard core of housewives. Campbell told SPONSOR: "We like the added strength of a solid local endorsement. If we can't get an established personality we'll hunt for spots with good adjacencies."

As far as types of radio programs are concerned Borden keeps an open mind. The list of Borden-sponsored shows includes home economists, disk jockeys, soap operas, farm shows, female commentators, newscasters, and weather forecasters.

To make decisions on program buys Borden counts on receiving a constant flow of information from the field. Campbell manages to visit each of the seven district and two regional offices at least once a year. Dave Elton of Y & R tries during his five months of traveling to touch base in each of the markets in which Y & R buys time for Borden. Station operators in the Southwest have grown used to Tracy-Locke's radio-TV director, Philip McHugh, dropping in regularly and giving them the third degree. Working out of Griffith-McCarthy's Tampa offices, Executive V.P. R. E. McCarthy is on intimate terms with most station



SOCIAL NOTES FROM ALMOST ALL OVER

especially Amarillo



THERE ONCE was an Indian tribe, the "Tejas," whose name meant "friends." Explorers mistook the tribal name for the land's name, and that's one story about how "Texas" was born.

Armadillos, which often end up as baskets, have nothing to do with the origin of the name Amarillo. An armadillo can't see much better than the mole in Pogo; it is just as easily confused; and if you ever lose a bit of skin to its sharp toes, remember it was only trying to depart in a hurry. No he armadillo has a sister his age; no she armadillo has a brother her age; they're always born four of a kind.

You're probably wrong about a horse with lots of bottom. It means he has endurance.

"You want a saddle with a horn or without?" asked the outfitter at a dude ranch. "Better make it with," replied the tenderfoot, "this traffic will need honking at."

There are only two markets in the U. S. whose per family retail sales exceed $5,000. Both are in Texas. The top one (of the 225 metropolitan counties listed in *Sales Management*) is Amarillo, with $5,794.

26,461 TV sets have been sold in the Amarillo trade area in the last five months.



AM: 10,000 watts, 710 kc. TV: Channel 4 • Represented nationally by the O. L. Taylor Company

personnel in the Southeast.

With this stream of intelligence rolling into their headquarters, Borden executives are convinced that they are able to buy the most strategic availabilities in each market.

One advantage of the all-Borden type of operation (as opposed to individual divisions buying their own time) stems from the firm's ability to buy time out of the central fund on a 52-week basis and get maximum discounts. Once the buys are made, Campbell prepares a schedule of the air activities for each market for a 26-week period. This schedule shows: the programs to be sponsored (or adjacencies in the case of announcements), the time, the personality, station, and product division to which each program is assigned each week. These schedules are forwarded to divisional headquarters every six months.

When the divisions figure out what specific products they want promoted through the all-Borden time, Bill Campbell then prepares schedules on a two-month basis showing just what product is to be advertised in each time slot allotted to each division. Copies of the two-month schedules go to appropriate stations, regional, district, and local offices of Borden in order to permit the local managers to arrange to get maximum benefit out of the expenditure being made in their behalf.

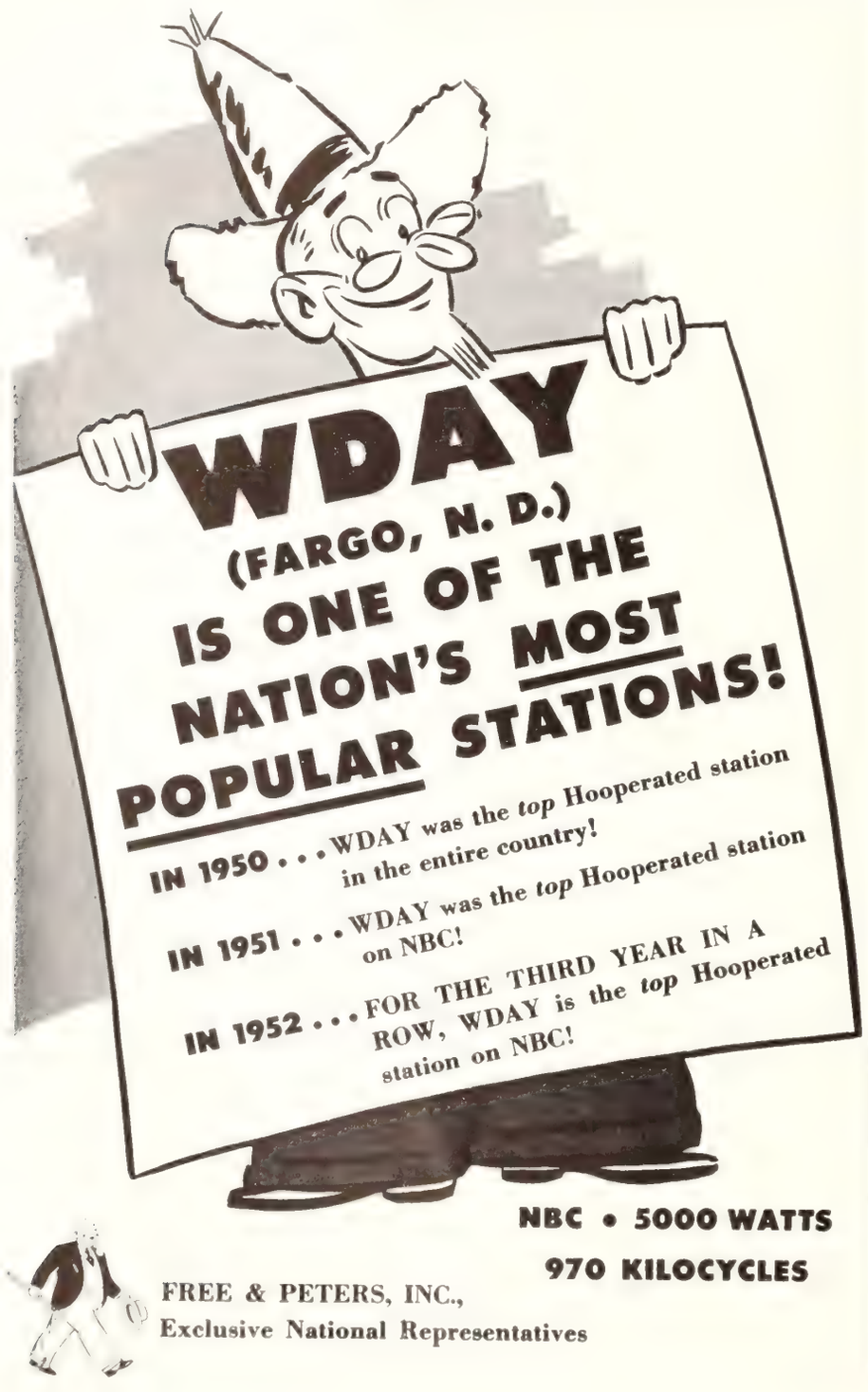
(All of the divisions have individual advertising budgets completely apart from the all-Borden spending. The Food Products Co. is the only one using a network, sponsoring *Treasury Men in Action* on 30 NBC TV outlets on Thursday night. Some local Borden men also use radio in their own territory.)

Just as there is no preconception as to individual program types, there is no limitation as to the length of time a particular program should be used. The company tries to keep an eye on each program and evaluate it frequently. Sometimes it is felt that the most has been gotten out of a particular audience and that it is best to shift for a while. On the other hand, Borden has sponsored, for example, a noon newscast on WHP, Harrisburg, Pa., for more than three years and is highly satisfied with its consistent rating of 20 or better.

After more than three years of market-by-market air use Borden seems to have worked out a number of basics which apply to all markets: (1) Get all data on radio and TV stations; (2) evaluate respective strengths of each station; (3) try to buy a strong local personality; (4) carefully check listening habits in the market so as to be able to cash in on such local characteristics as, perhaps, early rising or rural or industrial audiences; (5) determine local programing tastes and preferences.

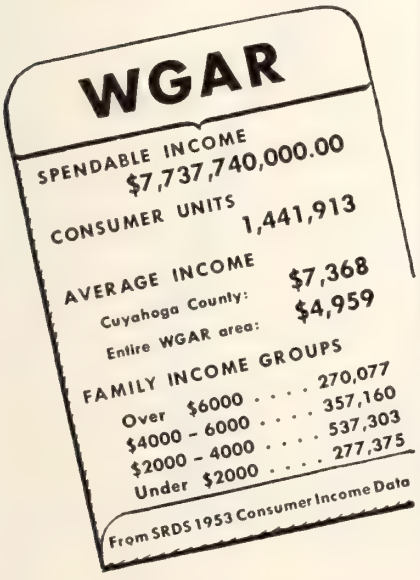
Actual sales results are not easy to trace but Borden is convinced that its current techniques do work. As Bill Campbell puts it, "We're attempting to sell not only a whole line of products but specific products within the line. That makes it much more difficult to get completely traceable results than it is to test the power of advertising on a single product. Nevertheless, we try to ascertain people's awareness of our advertising, their attitude toward our products, and how well we're converting people from competitive products. We have used research from the three agencies and also the A. J. Woods research people to check our progress."

But no market is approached on a





1,721,845 on the job in the area served by the 50,000-watt voice of



THE BEST LOCATION IN THE NATION has MORE PEOPLE (4,517,000 persons) in MORE JOBS (Employment 1,721,845) with MORE MONEY (7½ billion!)

WGAR reaches MORE listeners MORE effectively MORE often !



purely statistical basis. The local situation is appraised carefully before plans are made. That accounts for the fact that some markets get more radio than TV, in others the reverse is true, and in a few one medium is used exclusively.

To achieve its aims Borden airs approximately 11,000 commercials on 50 TV stations and over 100,000 commercials on 162 radio outlets per year. And the flexibility of a spot operation holds waste to a minimum, Borden executives are convinced.

Before going into the all-out spot operation Borden spent a good piece of its budget on network radio. From December 1945 to April 1950 the firm sponsored *County Fair* on CBS Radio, using various times of the day and night, and as many as 168 stations. The company abandoned network radio when it could no longer equate its cost against the fact that it sold no fluid milk or ice cream in almost half

★ ★ ★ ★ ★ ★ ★ ★

"Radio, over the years, has contributed much to our over-all marketing economy as an efficient and low-cost sales tool. Although much remains to be learned about it, TV has emerged as still another powerful sales medium. But let's hope TV will profit by some of the mistakes made in radio's earlier (and happier) years when a largely sellers' market prevailed. Continuing, objective, and better audience research can contribute much toward that end."

ERIC E. SUNDQUIST
Vice President
A. C. Nielsen Co.

★ ★ ★ ★ ★ ★ ★ ★

of the territory covered by the net show. With its present *modus operandi* only those markets which sell Borden products have radio and/or TV and only the specific products sold in the market are promoted on the air there.

In addition to the all-Borden effort, almost 250 separate budgets are set up for specific products and divisions. Much of this money is also spent on the local level.

But despite the success of the present all-Borden formula it is by no means considered a frozen mold for the future. Borden's Bill Campbell told SPONSOR: "At the present time we are satisfied with our current methods but I'd probably make a liar of myself later if I said that this is the mold we will stick to. We hope to continue to tailor our advertising to our products, our markets, and our times." ★ ★ ★

We believe...

. . . a radio station has a duty, to its advertisers and listeners—and that a statement of our beliefs and policies is important to both our listeners and our clients.

1 We have one rate card. All WGAR advertisers pay the same amount of money for similar services.

2 We believe that any attempt to buy listening by offering prizes as a reward is a deception not in the public interest. Our high listenership is created and maintained through the exceptional entertainment and informational value of our programs.

3 Every day, Cleveland's Friendly Station is invited into hundreds of thousands of homes in Northeastern Ohio. Therefore we strive to act as a becoming guest. No advertising matter, programs or announcements are accepted which would be offensive, deceptive or injurious to the interests of the public.

4 We believe in fairness to responsible people of all convictions. Those of different religious faiths broadcast freely . . . and free . . . over our facilities. Balanced controversies are aired regularly without charge. We practice freedom of expression without penalty to those whose opinions differ from our own.

5 We believe that we serve our advertisers more effectively by broadcasting no more than a single announcement between programs.

★

If you are not advertising on WGAR, we invite you into the good company of those who are.



WTIC

ANNOUNCES

THE APPOINTMENT OF THE

HENRY I. CHRISTAL COMPANY

AS ITS NATIONAL

SALES REPRESENTATIVE

EFFECTIVE JULY 1, 1953

NEW YORK

CHICAGO

SAN FRANCISCO

DETROIT

BOSTON

SPONSOR

RADIO COMPARAGRAPH OF NETWORK P

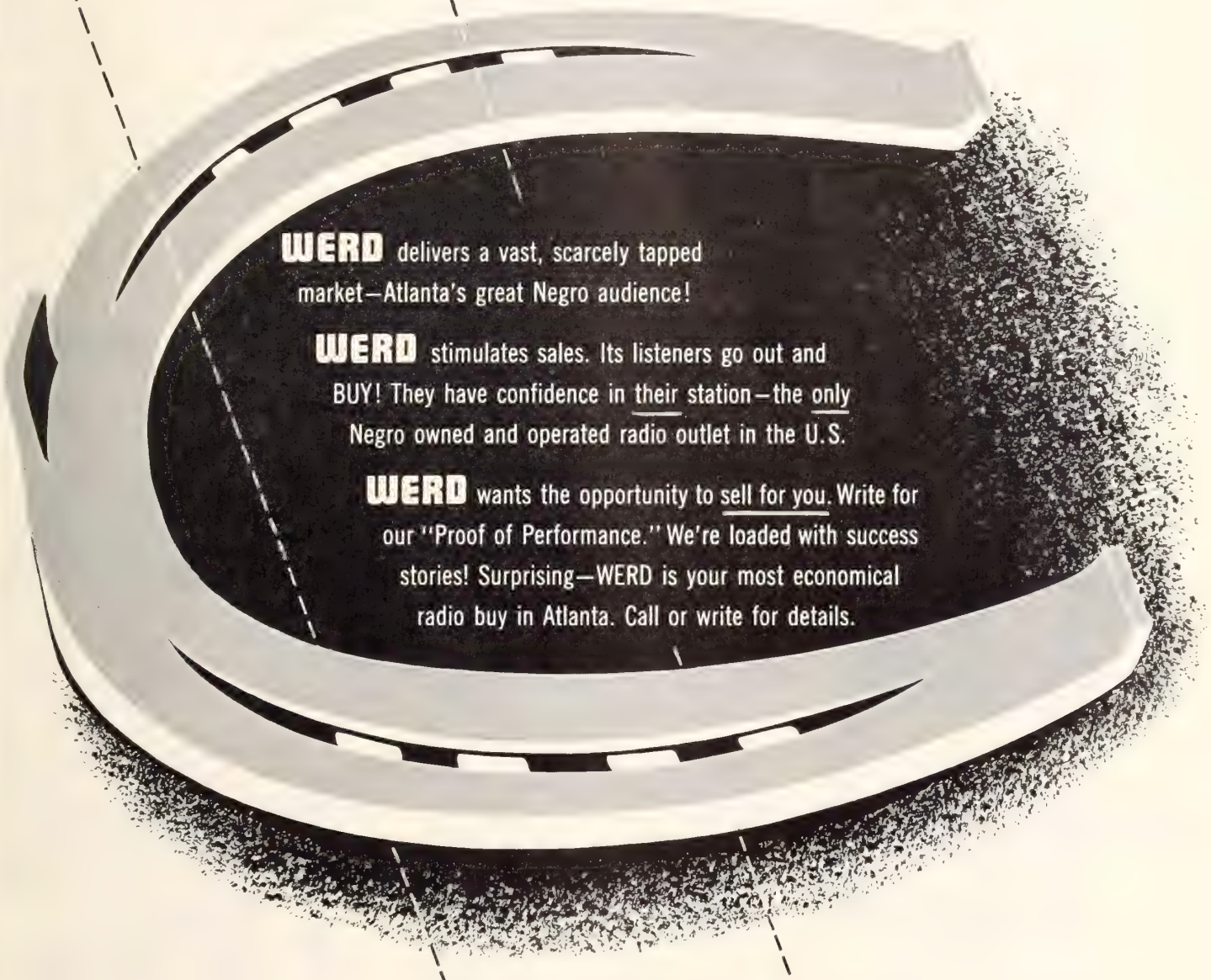
MONDAY

dfrey* 90 min ow Crop—Mxn; 'l Cellucotton &B alt das ens-Corning — R; Star-Kist na, Rhoades & vis alt das ver: pepsodent m,w,alt f E llsbury Mills: flour, mixes m-f 3	Cecil Brown news co-op N m-f L Mutual music box N m-f L F Singiser news S C Johnson wxs 466N 10:30-35 L NL&B m-sat** Wonderful city Holland Furnace 562N m-f L Direct	Welcome travelers P&G: spic&span, joy, prell, white cheer, zest 157C m-f L rH6-6:30 pm Blow $5000 Bob Hope Gen Fds: jell-o† 140H m-f T Y&R see w10pm It pays to be married H m-f L	My true story Sterling Drug m-f 10:10:25 (see mon) D-F-S Whispr'g streets Toni: prom home perm tu,th 10:25-45 LB share $3250 When girl marries N m-f L	Godfrey* 10-11:30 Snow Crop; Mxn; Int'l Cellucotton FC&B alt das Owens-Corning, FSR; Star-Kist Tuna, Rhoades & Davis alt das Gen Motors Frigidaire Div tu,th,alt f FC&B Pillsbury Mills m-f LBurnett	Cecil Brown news co-op N m-f L Mutual music box N m-f L F Singiser news S C Johnson m-sat 10:30-35 NL&B Wonderful city Holland Furnace m-f 10:35-11 Direct	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: jell o m-f (see mon) Y&R It pays to be married H m-f L	My true story Sterling Drug m-f 10:10:25 (see mon) D-F-S Whispr'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves When girl marries N m-f L	Godfrey* 10-11:30 Snow Crop; Mxn; Int'l Cellucotton MC&B alt das Owens-Corning, FSR; Star-Kist Tuna, Rhoades & Davis alt das Lever Bros. pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-f L Burnett	Cecil Brown news co-op N m-f L Mutual music box N m-f L F Singiser news S C Johnson m-sat 10:30-35 NL&B Wonderful city Holland Furnace m-f 10:35-11 Direct	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: jell-o m-f (see mon) Y&R It pays to be married H m-f L	My true Sterling m-f 10 see D-F-S Whispr'g Toni tu,th 1 Leo Burr When gir N m
oni Co: home rm, creme rinse m,w,alt f &G ggett & Myers: esterfield cigs m-f &W slam; Cont'l g: wonder brf† N m-f L ates $4500 Rosemary &G: ivory snow 3N m-f L &B $2700	Ladies fair co-op 7:6-10:2 m-f 11-11:25 H Engle news S C Johnson wxs 512C 11:25-30 L NL&B m-sat** Queen for a day Realemon 150H m,w,f T S&S share $5500 P Lorillard: old gold cigs 454H m-f T L&N share $5500	Strike it rich Colgate: halo, col gate dental crm, palmolive, fab 181N m-f T r1:30-2 pm Esty $4500 Phrase that pays CPP: ajax, velt 188N r1:15-30 L Esty m-f $2500 TBA	Live like a millionaire 106N m-f L Dbl or Nothing Campbell Soup m-f 11:30-55 Ward Wheelock	Nat'l Biscuit: all prods tu,th,alt f McCann-Erickson Liggett & Myers: chesterfields m-f Cn'ghm & Walsh Grand slam Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Ladies Fair co-op 7:6-10:2 m-f 11-11:25 H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats 539H tu,th T S&M share $5500 P Lorillard: old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty TBA	Live like a millionaire 106N m-f L Dbl or Nothing Campbell Soup m-f 11:30-55 Ward Wheelock	Toni Co m,w,alt f Weiss & Geller Liggett & Myers: chesterfields m-f Cun'gm & Walsh Grand slam Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Ladies Fair co-op 7:6-10:2 m-f 11-11:25 H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Realemon m,w,f (see mon) Schw'mer & Scott P Lorillard: old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty TBA	Live l millio 106N Dbl or Campbe m-f 11 Ward Wh
Wendy Warren n Fds: max hst 9N m-f L &B $4250 Aunt Jenny Lever: spry 9N m-f L &B $2950 Helen Trent n Home Prodt 0N m-f L urray $2800 ur gal Sunday hitehl: anacint† 7N m-f L urray $2300	Curt Massey time Miles: alka-sltzr 473H m-f T Wade $6000 Capitol comment. S C Johnson NL&B m-f** Guest time N L&T 12:20-30 No network service m-f 12:30-45 Faith in our time N m-f L	No network service m-f	Turn to a friend N m-f L Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) No network service	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade Capitol comment S C Johnson m-f NL&B 12:15-25 Guest time N 12:20-30 L&T No network service m-f Faith in our time N m-f L	No network service m-f	Turn to a friend N m-f L Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring trio Gen Mills m,w,f (see mon) Knox-Reeves No network service m-f	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade Capitol comment S C Johnson: m-f NL&B 12:15-25 Guest time N 12:20-30 L&T No network service m-f Faith in our time N m-f L	No network service m-f	Turn to N m Jack Prudenti m-f 12 C&H (s No ne serv
Road of Life &G: ivory soap 1N* m-f L mpton $3250 Ma Perkins P&G: oxydol 5N* m-f L F-S $3250 ung Dr Malone &G: crisco, joy 9N m-f L mpton $2850 uiding light &G: duz, ivory 9N m-f L mpton $3000	Cedric Foster news co-op Bost m-f L Music by Willard Cleve m-f L Luncheon with Lopez N m-f L	No network service m-f Pauline Frederick co-op N m-f L Dr Paul: Wesson oil, Snowdrift Sls 62H r6:30-45 T Fitzg m-f $3250	Paul Harvey news co-op m-f Ted Malone co-op 141N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Brighter day P&G: duz, iv'y fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Music by Willard Cleve m-f L Luncheon with Lopez N m-f L No network service m-f	No network service m-f Pauline Frederick co-op N m-f L Dr Paul Wesson, Snowdrft m-f (see mon) Fitzgerald	Paul Harvey news co-op m-f Ted Malone co-op 141N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: duz, iv'y fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Music by Willard Cleve m-f L Luncheon with Lopez N m-f L	No network service m-f Pauline Frederick co-op N m-f L Dr Paul Wesson, Snowdrft m-f (see mon) Fitzgerald	Paul Har co- m Ted M co- 141N No ne serv m
d Mrs Burton F: swans down† 2N m-f L &B, Y&R $3000 Perry Mason P&G: tide 0N m-f L &B $3500 Nora Drake Toni Co 3N m,w,f L &G 5/wk $2850 Brighter day P&G: cheer 7N m-f L &R $2850	Say it with music m-f 2-2:25 Cleve L F Singiser news S C Johnson wx 505H 2:25-30 L NL&B m-sat** Mac McGuire co-op Phila m,w,f L No network service m-f	No network service m-f Dave Garroway Armour: dial soap 76N r6:45-7 T FC&B m-f $4000 Jane Pickens N m-f L	Mary Margaret McBride co-op 97N m-f L&T Tennessee Ernie H m-f L 2:30-4:25	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Seeman: airwk 194N tu,th L WHW shr $2850 Brighter day P&G: cheer m-f (see mon) Y&R	Say it with music Cleve m-f L F Singiser news S C Johnson m-sat 2:25-30 NL&B TBA No network service m-f	No network service m-f Dave Garroway Armour: dial soap m-f (see mon) FC&B Jane Pickens N m-f L	Mary Margaret McBride co-op 97N m-f L&T Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S Tennessee Ernie H m-f L 2:35-3:55	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m,w,f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Say it with music Cleve m-f L F Singiser news S C Johnson m-sat 2:25-30 NL&B Mac McGuire co-op Phila m,w,f L No network service m-f	No network service m-f Dave Garroway Armour: dial soap m-f (see mon) FC&B Jane Pickens N m-f L	Mary M McB co- 97N m- Tennessee H m 2:30-
Hilltop house iles: alka-sltzr 6N r4-4:15 L ade m-f $2650 House party Lever: surf 1H r3:30-45 T yer m,w,th ttlsbury: flour† 7H r3:45-4 T B m-th $6000 ½-hr shows†	John B Gambling co-op m-f 3-4 N L	Life beautiful P&G: tide, zest 173N m-f L B&B $2750 Road of life P&G: crisco† 168N m-f T Compton $2750 Pepper Young P&G: camay† 170N m-f L B&B $2700 Rt to happiness P&G: dreft, tide† 164N m-f L D-F-S $3000	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Tennessee Ernie (cont'd) Edward Arnold storyteller H m-f 3:55-4 L	Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co 190H tu,f L LB share $6000 Pillsbury Mills m-th 3:30-45 seg LB (see mon) Wizard of odds Manhattan Soap 202H t,th,f T SB&W shr $3200	John B Gambling co-op N m-f 3-4 L	Life Beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G: criscof m-f (see mon) Compton Pepper Young P&G: camay, duz† m-f (see mon) B&B Rt to happiness P&G: dreft, tide† m-f (see mon) D-F-S	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Tennessee Ernie (cont'd) Edward Arnold storyteller H m-f 3:55-4 L	Hilltop house Miles Labs m-f (see mon) Wade House Party Lever: surf m,w,th (see mon) Ayer Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Wizard of odds Toni Co m,w, alt f Burnett	John B Gambling co-op N m-f 3-4 L	Life beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G: crisco m-f (see mon) Compton Pepper Young P&G: camay, duz† m-f (see mon) B&B Rt to happiness P&G: dreft, tide† m-f (see mon) D-F-S	Joe Er Gen m-f (SI Knox-Ree Tennesse (con Edward storyt H m-f 3
Q Lewis 4-4:05 en Fds: 84N-T &R m-f $1500 Sunshine Sue Corn Products Rich m-f L iller 4:15-20 hicagoan 4-4:30 m,tu,w L Treasury band- stand 4:30-55 m-f T News 4:55-5 m-f L	Bruce & Dan variety N m-f L	Backstage wife P&G: cheer, zest 177N m-f L Y&R $2500 Stella Dallas Sterling Drug† 157N m-f L D-F-S $2800 Widder Brown Sterling Drug† 156N m-f L D-F-S $2750 Woman in house Manhattan soap 186H m-f L SB&W $2500	Jack Owens H m-f L 4-4:25 ABC late news N 4:25-30 L Music in the afternoon Var m-f L	Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 4:15-20 Corn Prods m-f C L Miller Chicagoan 4-4:30 C m,tu,w L Treasury band- stand 4:30-55 N m-f T News 4:55-5 N m-f L	Bruce & Dan variety N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W	Jack Owens H m-f L 4-4:25 Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S Music in the afternoon Var m-f L	Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 4:15-20 Corn Prods m-f C L Miller Chicagoan 4-4:30 C m,tu,w L Treasury band- stand 4:30-55 N m-f T News 4:55-5 N m-f L	Bruce & Dan variety N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W	Jack H m 4-4 ABC lat N 4:25 Music after Var m
ady Cole 5-5:15 en Fds; 47C—L C&B m-f $1750 No network service m-f urt Massey time files; alka-sltzr 48H r6:30-45 T Vade m-f $10000	Bobby Benson Kraft Foods Co: kraft caramels 533N T (spon last 15 min only) JWT $1500 Keynote Ranch N m-f T 5:30-55 (part of network) Cecil Brown news S C Johnson wxs 511N 5:55-6 L NL&B m-f**	Just Plain Bill Whitehl: anacint† Murray; Carter, Bates $3000 Fr Page Farrell Am Home Prods† 139N alt das L Murray $2750 Lorenzo Jones CPP; fab, tthpst 183N m-f L Esty $2750 Doctor's wife Ex-Lax 176N m-f L W&L $2750	Big Jon, Sparkie co-op 181Cinc m-f L The play fair C m-f L Ronnie Kemper H m-f L John Conte N m-f L	Grady Cole Gen Fds 5-5:15 FC&B m-f No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Songs of the B-Bar-B N tu-f L Keynote Ranch N m-f L 5:30-55 (part of network) Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar alt tu,th Murray Fr Page Farrell Am Home Prods alt tu,th Murray Lorenzo Jones Colgate m-f (see mon) Esty Doctor's Wife Ex-Lax m-f (see mon) Warwick & Legler	Big Jon, Sparkie co-op 181Cinc m-f L The play fair C m-f L Ronnie Kemper H m-f L John Conte N m-f L	Grady Cole Gen Fds 5-5:15 FC&B m-f No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Songs of the B-Bar-B N tu-f L Keynote Ranch N m-f L 5:30-55 (part of network) Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar alt m,w,f Murray Fr Page Farrell Am Home Prods alt m,w,f Murray Lorenzo Jones Colgate m-f (see mon) Esty Doctor's Wife Ex-Lax m-f (see mon) Warwick & Legler	Big Jon, co 181Cinc The pla C m Ronnie H m John N m

THURSDAY

story Drug streets Co ett marries	Godfrey* 10-11:30 Mxn; Fdn; Cellucotton FC&B Owens-Corning, FSR; Star Kist Tuna, Rhoades & Davis Frigidaire FC&B Pillsbury Mills m-f L Burnett	Cecil Brown news co-op N m-f L Mutual music box N m-f L F Singiser news S C Johnson m-sat 10:30-35 NL&B Wonderful city Holland Furnace m-f 10:35-11 Direct	Welcome travelers P&G (m-f see mon) Biow Bob Hope Gen Fds jell-o m-f see mon Y&R It pays to be married H m-f L	My true story Sterling Drug m-f 10:10-25 (see mon) D-F-S Whispr'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves When girl marries N m-f L	Godfrey* 10-11:30 Mxn; Fdn; Cellucotton FC&B Owens-Corning, FSR; Star Kist Tuna, Rhoades & Davis alt ths Lever Bros, McCann-Erickson General Motors FC&B alt f Pillsbury Mills m-f L Burnett	Cecil Brown news co-op N m-f L Mutual music box N m-f L F Singiser news S C Johnson m-sat 10:30-35 NL&B Wonderful city Holland Furnace m-f 10:35-11 Direct	Welcome travelers P&G m-f (see mon) Biow Bob Hope Gen Fds jell-o m-f (see mon) Y&R It pays to be married H m-f L	No school today co-op 9-10:30 268Cinc L Space patrol Ralston Purina cereals 385H L Gardner $1500	Galen Drake Animal Fdtn: hunt club dog fd 69N L (spon 10-10:1 seg only) M&C $1100 Let's pretend N L	Miscellaneous programs F Singiser news S C Johnson m-sat 10:30-35 NL&B Dixie Four q'tet Ind 10:35-45 L Helen Hall N T Gardner $2500	Adventures of Archie Andrews teen-age situation comedy N T $2125 Mary Lee Taylor Pet Milk 166C L rH2-2:30
ike a naire Nothing erlock	Ned Brooke C Continental Bkg McCann-Erickson Liggett & Myers cigarettes m-f Cng'hm & Walsh Grand slam Continental Bkg m-f (see mon) Bates Rosemary P&G ivory soap m-f see mon B&B	Ladies Fair co-op 7:6-10:2 m-f 11-11:25 H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats tu,th (see tu) S&M P Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f see mon Esty Phrase that pays Colgate m-f see mon Esty TBA	Live like a millionaire 106N m-f L Dbl or Nothing Campbell Soup m-f 11:30-55 Ward Wheelock	Toni Co, Weiss & Geller Nat'l Biscuit Co McE alt f Liggett & Myers chesterfields m-f Cng'hm & Walsh Grand slam Continental Bkg m-f (see mon) Bates Rosemary P&G ivory soap m-f (see mon) B&B	Ladies Fair co-op 7:6-10:2 m-f 11-11:25 H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Realemon m,w,f (see mon) Schw'mer & Scott P Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty TBA	Junior Junction N L Little league clubhouse N T Frank & Jackson Wash L&T	News: Campana Sls: solitair mkp 189N 11-11:05 L W-F-H $450 Gr Central Stn Cream of Wheat 124N 11:05-30 L BBDO $3650 Give & take Cannon Mills: hosiery, sheets 134N L Y&R $2250	Mutual music meeting N 11-11:25 L H Engle news S C Johnson m-sat 11:25-30 NL&B Farm quiz co-op Var T	My secret story N L $1250 Modern romances N L
a friend Berch twork ice	Wendy Warren Gen Foods m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade Capitol comment S C Johnson; m-f NL&B 12:15-25 Guest time N 12:20-30 L&T No network service m-f Faith in our time N m-f L	No network service m-f	Turn to a friend N m-f L Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring trio Gen Mills m,w,f (see mon) Knox-Reeves No network service m-f	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade Capitol comment S C Johnson; m-f NL&B 12:15-25 Guest time N 12:20-30 L&T No network service m-f Faith in our time N m-f L	No network service m-f	101 Ranch Boys Harrisburg, Pa L American farmer C,Wash L	Armstrong theatre of today Armstrong Cork: floor coverings 188N L BBDO $4000 Stars over Hollywood Carnation Co: evaporated milk 191H L&T EW $4750	Man on the farm Quaker Oats ful o pep feed 420Libertyville, Ill T S&M $750 Fifth Army band C L	Arthur Barrlault news W L Dude ranch jamboree Providence, RI L Coffee in Washington interviews Wash L
zey news alone twork ice	Road of life P&G ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-f (see mon) D-F-S Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Biow Guiding light P&G duz, iv'y fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Music by Willard Cleve m-f L Luncheon with Lopez N m-f L	No network service m-f Pauline Frederick co-op N m-f L Dr Paul Wesson; Snowdrift m-f (see mon) Fitzgerald	Paul Harvey news co-op m-f (see mon) Ted Malone co-op 111 N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Biow Guiding light P&G: duz, iv'y fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Music by Willard Cleve m-f L Luncheon with Lopez N m-f L	No network service m-f Pauline Frederick co-op N m-f L Dr Paul Wesson, Snowdrift m-f (see mon) Fitzgerald	Navy hour Wash L Vincent Lopez N L	Fun for all Toni Co: prom, white rain 203N T W&G $2000 City Hospital Carter: arrid 199N L SSCB $2500 Galen Drake Gen Fds: sanka 157N 1:55-2 L Y&R $500	Dance music Cleve L The Ruby Mercer show	National farm & home hour Allis-Chalmers farm equipment 194C,Wash L rH2:30-3 Gittins $3000 U S Army band Wash L
argaret ride L&T Ernie 1:25	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Scott Paper Co: tu Weintraub Brighter day P&G cheer m-f (see mon) Y&R	Say it with music Cleve m-f L F Singiser news S C Johnson m-sat 2:25-30 NL&B TBA No network service m-f	No network service m-f Dave Garroway Armour: dial soap m-f (see mon) FC&B Jane Pickens N m-f L	Mary Margaret McBride co-op 97N m-f L&T Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S Tennessee Ernie H m-f 2:35-4:25 L	2nd Mrs. Burton Gen Fds m-f (see mon) Compton Perry Mason P&G tide m-f (see mon) B&B Nora Drake Toni Co m,w,f (see mon) Weiss & Geller Brighter day P&G cheer m-f (see mon) Y&R	Say it with music Cleve m-f L F Singiser news S C Johnson m-sat 2:25-30 NL&B Mac McGuire co-op Phila m,w,f L No network service m-f	No network service m-f Dave Garroway Armour: dial soap m-f (see mon) FC&B Jane Pickens N m-f L	ABC late news N 2-2:05 L Playland USA N 2:05-3 L&T	Music with the Hormel girls Geo A Hormel: canned meats 121Var T BBDO $3000 Make way for youth Detr L	N 1:30-2:25 L F Singiser news S C Johnson m-sat 2:25-30 NL&B 101 Ranch boys Harrisburg, Pa L	U S Marine band Wash L Design for listening C L
nerson Miles ves Ernie dy Arnold, eller L	Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co tu,f (see tu) L Burnett Pillsbury Mills m,th,7:30-45 seg (see mon) L Burnett Wizard of odds Manhattan Soap m-f alt f SB&W	John B Gambling co-op N m-f 3-4 L	Life beautiful P&G tide, zest m-f (see mon) B&B Road of life P&G crisco m-f (see mon) Compton Pepper Young P&G camay,duz m-f (see mon) B&B Rt to happiness P&G dreft, tide m-f (see mon) D-F-S	Joe Emerson Gen Mills m-f (SE sta) Knox-Reeves Tennessee Ernie (cont'd) Edward Arnold, storyteller H m-f 2:55-4 L	Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co tu,f (see tu) L Burnett Green Giant Co: canned peas, corn 172H 3-4:4 T L Burnett f only Wizard of odds Toni Co, LB; Manhattan Soap SB&W alt f	John B Gambling co-op N m-f 3-4 L	Life beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G crisco m-f (see mon) Compton Pepper Young P&G camay,duz† m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S	ABC late news N 3-3:05 L Pan-Amer Union N L&T Martha Lou Harp N L	Report from overseas N T Adventures in science Wash T Farm news Wash T Correspondents scratchpad N T	Bandstand USA N 3-3:30 T Sports parade Phila L	What's the score? musical quiz N L&T Marine Corps show H T
Iwens e news n the noon	Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 4:15-20 Corn Prods m-f C L Miller St Louis Matinee St L thf L Treasury bandstand 4:30-55 N m-f T News 4:55-5 N m-f L	Bruce & Dan variety m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W	Jack Owens H m-f 4-4:25 L Betty Crocker Gen Mills 4:25-30 m,w,f (see mon) D-F-S Music in the afternoon Var m-f L	Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 4:15-20 Corn Prods m-f C L Miller St Louis Matinee St L thf L Treasury bandstand 4:30-55 N m-f T News 4:55-5 N m-f L	Bruce & Dan variety N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Sterling Drug m-f (see mon) SB&W	Golden Horseshoe Sweepstakes Gillette Safety Razor 340N area L Maxon $5000 CBC concert N T	USA & USAF recruiting band N T Treasury bandstand C T	Salute to the nation band music Wash T Mac McGuire co-op Phila L	Stars for action (Nat'l Guard) N T All-star parade of bands (in co-op with Treasury Dept) Var T
Sparkle y fair Kemper Conte	Grady Cole Gen Fds 4-4:05 FC&B m-f Curt Massey time Miles Labs m-f (see mon) Wade	Songs of the B Bar B N m-f L Keynote Ranch N m-f 5:30-55 (part of network) Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr, Bates alt th F Page Farrell Am Home Prods alt th Murray Lorenzo Jones Colgate m-f (see mon) Esty Doctor's wife Ex-Lax m-f (see mon) Warwick & Legler	Big Jon, Sparkle co-op 185Chic m-f L The play fair C m-f L Ronnie Kemper H m-f L John Conte N m-f L	Grady Cole Gen Fds 4-4:15 FC&B m-f No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Songs of the B-Bar-B N m-f L Keynote Ranch N m-f 5:30-55 (part of network) Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr, Bates alt f Fr Page Farrell Am Home Prods alt m,w,f Murray Lorenzo Jones Colgate m-f (see mon) Esty Doctor's wife Ex-Lax m-f (see mon) Warwick & Legler	London studio concerts N T Paulena Carter pianist N L Club time Club Aluminum 19C L Buchen $1500	Washington USA N T Steel Pier show Atlantic City L	Walter Preston's show shop N 5-5:50 L E Hollies news S C Johnson 524W 5:50-6 L NL&B sat only**	Big city serenade C L The author speaks interviews N T Public affairs N T

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REPRESENTED BY JOHN BLAIR & CO.

LIFE STUDY

(*Continued from page* 29)

of the five, including *Look*, on a four-program, four-issue basis.

What "Life" study reports: The newest *Life* study took two and one-half years with the field work lasting one year (February 1952 to January 1953). A pilot test involving radio, TV, and magazines was conducted in the New York area to perfect the final study and establish how much accurate information you can get in a single interview. A total of 1,200 interviews were made. Then 207 interviewers were trained; they made over 2,000 test interviews for practice. None of those was counted in the final study. The main study then began, using a representative sampling of the entire U. S. A total of 36,686 interviews were completed with 7,141 respondents (these dwindled to 5,235 by year-end) on whom 99,052 different calls were made. The interviews were done in six waves each eight weeks in length. The same person was thus interviewed six times.

The respondents were asked about four magazines, one newspaper supplement, four radio programs, and five TV programs.

The magazines were *Ladies' Home Journal*, *Life*, *Look*, and the *Saturday Evening Post*; the supplement was *This Week*; the radio shows were *Jack Benny*, *Amos 'n' Andy*, *Charlie McCarthy*, and the *Lux Radio Theatre*, and the TV programs were the *Colgate Comedy Hour*, *Firestone Theatre*, *Red Skelton*, *Texaco Star Theatre*, and *Your Show of Shows*.

Walter Winchell was among the five radio shows originally chosen because they led the Nielsen Radio Ratings, but Winchell went off the air due to illness and the program was dropped.

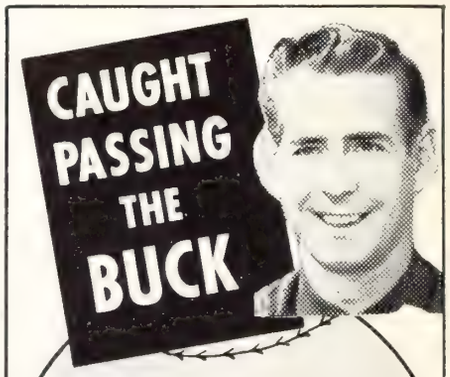
The aims of the survey were two-fold: (1) to determine audience accumulation of certain media (how many people they reach); (2) to determine audience repetition of the same media (how often they reach the same people). It follows the 1950 "A Study of the Accumulative Audience of *Life*," which measured the audience (individuals) of 13 issues, and the 1951 "A Study of the Household Accumulation Audience of *Life*" (also for 13 issues), both made by Politz.

Life states in its report to the press that "the four media-study is a strong story for printed media, for radio, for television." However, it purports to show that it gets bigger audiences and reaches them more often than any other medium. As a result, radio and TV have a legitimate basis for drawing attention to its shortcomings.

First, its results. The study lists the audiences of the 14 magazines and programs surveyed as follows:

CUMULATIVE AUDIENCES

	"Medium" or Vehicle	1 issue or program (mill.)	2 issues or programs (mill.)	3 issues or programs (mill.)	4 issues or programs (mill.)
1.	Colgate Comedy Hour	28.2	40.3	46.9	50.9
2.	Show of Shows	27.6	39.7	46.3	50.6
3.	Life	26.4	38.8	46.8	52.5
4.	Red Skelton	23.2	34.9	42.0	46.8
5.	This Week	23.0	31.0	35.3	38.3
6.	Texaco Star Theatre	22.4	33.9	40.8	45.4
7.	Look	18.05	28.5	35.9	41.5
8.	Jack Benny	18.0	28.7	36.2	41.9
9.	Amos 'n' Andy	16.9	26.7	33.4	38.3
10.	Fireside Theatre	15.9	24.8	30.6	34.7
11.	Saturday Evening Post	14.0	21.2	26.1	29.8
12.	Charlie McCarthy	12.6	20.3	25.7	29.9
13.	Ladies' Home Journal	11.5	17.2	21.1	24.1
14.	Lux Radio Theatre	9.8	16.7	21.8	25.8



To Rochester Sport Fans—and they love him! . . . Jack Buck, WVET's Ace Sports Announcer play-by-plays the Rochester Red Wings, Sponsored by Budweiser.
P. S. WVET IS THE HOME OF CHAMPIONS NETWORK, TOO
We're really on the ball for our clients. All baseball adjacencies have been sold.

WVET
MUTUAL
The Swing is to WVET
IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

The study then lists audiences for five and six issues of the magazines. The six-issue figures are: (1) *Life*, 60.5 million, (2) *Look*, 50 million, (3) *This Week*, 42.2 million, (4) *Saturday Evening Post*, 35.4 million, (5) *Ladies Home Journal* 28.6 million. No air figures are given, for no shows were polled during the summer, being off the air.

Here's how the 14 vehicles look from the standpoint of "repeat" audiences—those who read, saw, or listened more than once, according to the study.

REPEAT AUDIENCES

"Medium" or Vehicle	1 or 2 issues or programs (mill.)	3 or 4 issues or programs (mill.)
1. Life	34.8	15.2
2. Look	34.2	11.1
3. Jack Benny	33.7	8.2
4. Red Skelton	32.9	13.9
5. Texaco Star Theatre	32.6	12.8
6. Colgate Comedy Hour	31.6	19.3
7. Show of Shows	31.0	19.5
8. Amos 'n' Andy	30.1	8.2
9. Fireside Theatre	26.7	8.0
10. Charlie McCarthy	24.3	5.6
11. Lux Radio Theatre	22.7	3.1
12. Satevepost	22.6	7.8
13. Ladies' Home Jrnl.	18.0	6.2
14. This Week	16.9	12.4

Again *Life* tabulated those who read "five or six" issues and the results were: *This Week*, 12.9 million; *Life*, 10.4 million; *Saturday Evening Post*, 5 million; *Look*, 4.6 million and *Ladies' Home Journal*, 4.4 million.

As stated earlier, *Life* then averaged out the cumulative and repeat audiences of the four radio and five TV shows measured. The result naturally lowered both columns of figures, as follows:

AVERAGE CUMULATIVE AUDIENCE

Programs	Radio (listeners) (mill.)	TV (viewers) (mill.)
1	14.3	23.4
2	23.1	34.7
3	29.3	41.3
4	34.0	45.7

AVERAGE REPEAT AUDIENCES

Programs	Radio (listeners) (mill.)	TV (viewers) (mill.)
1 or 2	27.7	31
3 or 4	6.3	14.7

At this point every radio and TV researcher SPONSOR queried agreed with *Life* Publisher Andrew Heiskell's statement, with one qualification, that "the basic importance of the study is its documentation of the tremendous size of the audience that the national advertiser can reach."

Their qualification: The last few words should read: ". . . that the national advertiser reaches in air media and can reach in print media." Reason: Air program audiences are virtually 100% delivered, semi-captive commercial audiences for the advertiser, but magazine audiences are potentials, which advertisers can tap with an ad to the extent of only a few percent.

What air media researchers say: The four groups of researchers interviewed by SPONSOR (air media, print media, agencies, and independent organizations) split right down the middle on whether they thought the survey was any good or not, as follows:

Researchers	Liked survey	Didn't like it	Mixed	Non-committal
10 air	0	10	0	0
4 print	2	0	1	1
5 agency	1	0	1	0
5 independent	0	2	1	2
24 (total)	6	12	3	3

Criticism of the Politz *Life* study among the 10 air researchers consulted centered on four points: (1) *Life* should have either measured ad readership or cautioned in its report that the advertiser cannot expect to reach the same audience. (3) *Life* made a mistake when it averaged leading radio and TV shows but accumulated its own audiences; (4) *Life* should not have used the recognition technique to determine who saw a magazine and the recall technique to determine who heard or saw a program, for this penalized the air media.

What one radio expert said

"With this survey *Life* has played right down radio's alley when it attempted a comparison of the cumulative advertising effectiveness of a 5 million-plus, net-paid circulation magazine against the 45 million radio homes, plus out-of-home listening. It's a typical *Life* promotion."

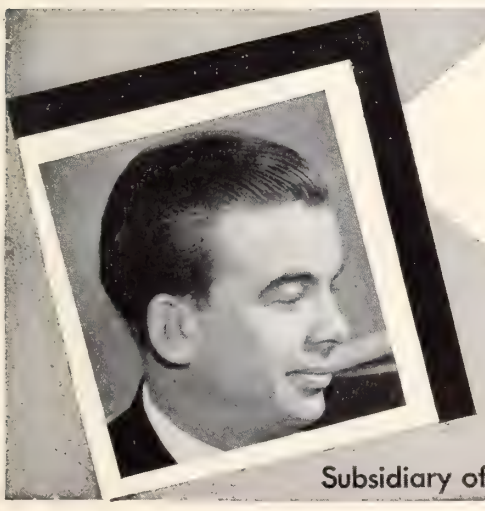
In addition, air researchers pointed out, TV has grown tremendously since the study was made and will continue to grow. This factor already outdates the study. When TV reaches 80-90% of all homes, with gross audiences of 80 to 90 million, *Life* will still be reaching only 24, 26, or 28 million people per issue. Even today the figures have changed dramatically in TV's favor.

Representative comments which give some insight into different aspects of the study follow.

William B. Ryan, president, Broadcast Advertising Bureau, issued an open invitation to pay the research costs for any national advertisers with wide distribution who are interested in testing the sales effectiveness of radio against any medium, particularly *Life*.

Ryan made these basic points in discussing the *Life* study on the basis of its press release:

1. *Life* used gross figures of "noting" or "recognition" of one to six issues of the magazine containing a minimum of 150 individual ads each and compared them with the net listen-



This is WHDH's Ray Dorey!

6:00 A.M. to 9:00 A.M. (Mon. thru Sat.) 7:00-7:30 P.M. (M-F)

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

BMI

Broadcasting Program Aids

. . . from performance rights in an extensive and constantly growing catalog of music to a variety of helpful and practical programming services.

PERFORMINDEX: Convenient, time-saving catalog of most-performed BMI-licensed song titles . . . includes record listings.

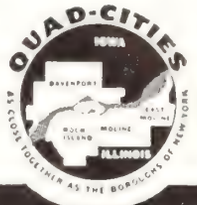
MEET THE ARTIST: Reference volume of vital statistics on 144 of the nation's popular recording artists.

CATEGORICAL INDEX: Helps you select appropriate music for countless script situations.

These are but a few of many specific program aids in daily use by BMI-licensed broadcasters.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

THE
QUAD-CITIES
No. 1 Radio Station
WHBF
joins the nation's
No. 1 Radio Network
CBS
Effective July 1, 1953



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

ing by radio to individual programs sponsored by individual advertisers. It made no attempt to establish recognition or "noting" of individual ads.

2. The only fair comparison of cumulative listeners versus cumulative readers, for the advertiser, is: "Who heard my commercial against who saw my advertisement? And what were comparative costs and results?" BAB will pay the research costs of any radio-versus-other-media tests of sales effectiveness.

3. Magazines have no real market penetration, yet have "hoodwinked the retailer into generous store promotion under the mistaken belief by the retailer that the pretty four-color jobs are really read by a large majority of his customers and prospects."

4. Only radio and newspapers give advertisers the real consumer penetration they need for vital preselling or actual sales. TV will be the third such medium when it attains full national coverage.

"TV is very flattered to have them pick a whole magazine as a yardstick and compare that with a single TV program," said CBS TV's Research Director Oscar Katz. His over-all opinion: "You're the sponsor. What the study does is tell you about the potential audience, which you'll never reach, of one to six issues of a magazine, and tries to compare that with the actual audience you'll reach if you have a show on the air."

He made these points, aside from those that dovetailed with Ryan's:

1. If you update TV's figures today, they're already comparable with *Life's*.

2. ARB for May shows *I Love Lucy* reached 45,414,000 people in one week —approximately what *Life* shows is the four-week audience of the top TV program it measured.

3. *Life's* recognition technique used to determine magazine audiences is accepted in the magazine research field. On the other hand, the recall technique it used to determine program audiences had an average time lag of four days and even one-day recall was rejected by the broadcasting industry years ago.

NBC's Hugh M. Beville, director of research and planning, also said the comparisons with broadcast media "are not valid." He called it a technical defect to show specific magazines to refresh their memories but not to use playbacks or mention details of programs in the case of air media. This, he felt, brought down air media ratings and raised those of print.

Beville also mentioned that NBC Radio reaches 16,819,000 different homes on an average night, 25,466,870 in one week, 30,311,000 in four weeks. Figuring three listeners per home, he said NBC Radio reaches over 90,000,000 different people a month as against *Life's* four-issue figure of 52.5 million.

Mutual's Research Director Richard J. Puff called *Life's* interpretation of the study "a beautiful job of doubletalk." He made two points, among others:

1. The choice of shows was not good. *Jack Benny* could have been used one night, a mystery show another night, and a news show a third night. This undoubtedly would have increased the unduplicated audience. Instead three comedies were used in radio, all following each other on CBS Sunday night, and four of the five TV shows were variety programs. Lack of variety tended to restrict accumulation of unduplicated audiences.

2. Cost comparison would make this study ridiculous. To take a ludicrous example, it would cost an advertiser $2 million to buy out an issue of *Life*, but the top four radio shows surveyed would cost him only $110,000 a week for time and talent and give him far greater commercial audiences.

Puff said that by using *Life's* own figures the study becomes a good story

Can you compare media?

"Yes," says Alfred Politz in his report to *Life*, "one not only can compare them, but one is forced to compare them in a multitude of daily life situations. A person who has an appetite for fruit and walks by a fruit store displaying apples and oranges compares the two. He says oranges taste better and buys oranges. That is, he compares the two in terms of taste. Or he says apples are cheaper and buys apples. Then, he compares them in terms of cost. Where, then, is the point of worry? Here it is:

"The trouble with comparisons obviously starts when the factor used for comparison includes *only a part* of the contributing causes to the sales effected and yet is treated *as if it included all causes.*"

for radio, as follows: (all figures approximate):

Jack Benny costs about $22,000 for talent and $9,000 for time on a 52-week basis, or $31,000 a show. Four shows come to $124,000. *Life* says he reaches approximately 42 million people with four broadcasts. This reduces costs to $2.95 per thousand listeners.

Life's full-page ad in four colors, according to *Standard Rate & Data,* is $29,245 on a 52-week basis, the back cover is $33,000, and a double-page is $49,334. Add 10% for production and multiply by four to get the cost of these units for four issues and you get $128,580 for a full page, $145,200 for the back cover, and $216,936 for a double-truck. Assume these ads get a 50% readership, which is high. Using *Life's* own audience figure of 52 million for four issues and multiplying it by 50%, you get the following cost-per-1,000 actual readers of the ads:

Full page	$4.94
Back cover	$5.58
Double-page	$8.34

This compares with the Benny cost of $2.95-per-1,000 actual delivered audience which the advertiser gets, Puff said.

CBS Radio Research Director Harper Carraine prefaced his detailed criticism of the study of the remark: "It's high time the magazines acknowledged the fact that the advertiser doesn't buy a magazine but buys an ad in a magazine. In radio he buys the program." Carraine quoted *Life* Research Director Edward Miller's statement about the impossibility of making comparable measurements of various media and said: "Unless we find it possible to do so, we won't do it."

In answer to Miller's statement that "a subjective decision" was made to use the individual issue for the printed media and the radio or TV program for air media, Carraine said: "We disagree most violently with this subjective decision. For practical purposes this is comparing the house with a room in the house. The thing needed here is: What is the accumulative audience of an ad campaign in six issues of *Life?*" He then quoted figures to show that about one-quarter of *Life's* audience will "note" an average black-and-white one-page ad and 6% or 7% will read most of it.

Du Mont Research Director Edward R. Edeah said, "They are measuring magazine circulation against the audience of a program. That is a basic fallacy." He pointed out that the study ignored children under 10, which penalizes TV with its big children's shows. He quoted a recent Advertest survey to show how important the two-to-12 audience is in the home when it come to influencing parents' purchases: 70.9% of all parents said they had been asked by their children to buy at least one product that had been advertised on a children's program; 89% of them did buy as a result.

ABC's Research Director Oliver Treyz said there is no doubt the project was "carefully planned and supervised" and "will probably be valuable as a guide-post to improved projects of this kind in the future, as well as an aid to those who properly evaluate the results." But he made three major criticisms of the study, one of which was of the use of recall to determine program audience.

To illustrate how recall punishes air media through memory loss, Treyz quoted Nielsen figures on the Lux Radio Theatre to show that both in February 1952 and in February 1953 a total of 61% of the Lux audience heard only one or two programs while 39% heard three or four. The *Life* study, however, reported that 88% of the Lux listeners said they heard only one or two out of four programs while 12% heard three or four out of four. The disparity between 12% and 39% is so great "as to suggest that the Politz technique of so-called aided recall is far from total recall," Treyz said.

Treyz also felt that (1) giving each respondent two premiums, (2) sending each two thank-you letters (birth and marriage congratulations were also sent), and (3) handling the magazine but not using any tangible "handled" aid to recall for the air media made respondents far more magazine-conscious than program-conscious.

Ed Shurick, CBS TV's manager of network sales development, called attention to the fact that the latest Trendex report shows a correct sponsor identification of 87.9% for the *Comedy Hour,* 87.4% for Red Skelton, and 81.2% for the *Texaco Star Theatre.* "This takes it one step beyond what the print boys ever do," he said. "In contrast, how many persons can immediately recall the name of the 'sponsor' of the inside back cover of the current issue of *Life?*"

The research director of another network summarized the general air media reaction with the words, "Very specious. Should have compared top program with top page. Or readership of *Life* with audience of network."



This is WHDH's Fred B. Cole!

Mon. thru Sat. 10:00 A.M. to 12:00 NOON

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

CBS

IN THE LAND

OF

MILK and HONEY

WBAY

GREEN BAY

5,000 WATTS



KWJJ

is for the

"Careful Buyer"

The buyer who must make every advertising dollar do double duty—the local advertiser who knows the Portland market best—they are the steady customers of KWJJ. They have found that this powerful independent brings more sales per dollar spent because KWJJ brings local people the kind of local programming they want to hear.

One spot schedule will convince you

KWJJ

Studio and Offices
1011 S.W. 6th Ave., Portland 4, Oregon
WEED & COMPANY

What agency researchers say: Four of the five agency research and media directors interviewed by SPONSOR liked the survey without qualification: only one criticized parts of it, especially the basic premise that you can compare a magazine audience with a program audience. But he too called it "an advance, a wonderful thing."

Most vehement defenders of the study were a media director and a research director of an over-$100 million agency. The media director said: "It's a magnificent research job . . . best thing that's happened in media research to date. It's far kinder to radio and TV than they would have been to magazines had they done it. I've been waiting for years for those Marconi Wireless people to get taken down a peg, and this does it. For years they've been claiming everything under the sun—namely that they reach every home with a radio (now with a TV set). *Life* shows they don't."

G. Maxwell Ule, Kenyon & Eckhardt's v.p. and research director, thought the study was "a significant and challenging contribution to media research." He said the techniques of determining print audience tended to be conservative while those of determining air audience tended to be the opposite. "My comment based on superficial reading would be to caution against trying to put a micrometer on these tests and to regard them as indicative rather than definitive," he said. "There is no infallible way of measuring the dynamic qualities of respective media at present. This study seeks to count noses. It leaves the way wide open for creative judgment in assessing media."

The research director of another large agency who was critical of parts of the study made these points: "Are you entitled to compare apples and oranges? Are you comparing the media in the most comparable way? The job of a publication is to deliver an audience. The advertiser's job is to steal as many of that audience as he can. Is a comparison of audiences of even two publications equitable, much less of different media? My basic criticism is that the audience of a publication is not pinned to the audience of an advertiser in this study. But the advertiser who buys Milton Berle buys the entire audience of Milton Berle."

What independent researchers say: Of the five experts in this category (all heads of their own organizations) whom SPONSOR queried, none liked the study without qualification. Two were highly critical, one was mixed in his reaction, and two were noncommittal. All found the study challenging.

One nationally known researcher said: "I thought the whole study adds to the confusion. You can make comparisons the way they made them only if one advertiser bought out the whole magazine. The major premise is wrong. It would have been no sillier had they merely counted the people who looked at the front cover. How can you substantiate how accurate the answers are of people who say they saw a show or read a magazine? The whole thing adds up to exactly nothing. The advertiser on a TV show is still much more likely to get his message across than one in a magazine.

"No good researcher will accept this study as evidence as to the merits of the media. Why didn't they compare costs? If you wanted to stack the cards, you couldn't have done it better than *Life* did. They keep talking in terms of potential audience and comparing that with radio's and TV's actual audience. Actually if you took three billboards and placed them in strategic places in New York, you could argue that they give you a potential of 10 million people a day—and you'd be right. But what would you prove? Lastly, both recognition and recall tend to inflate audience figures. I've proved it."

Richard Manville, president, Richard Manville Research, said:

"1. It is an excellent study from the point of view of numbers.

"2. The comparisons they have made are open to real question. There is an implication—no matter how much disowned—inevitably, that anyone who reads a magazine must have read an ad.

"3. It is more important to know the cost-per-1,000 prospects than the cost-per-1,000 people.

"4. Digits, however impressive, don't buy: customers do."

Other independent researchers thought recognition and recall techniques should not have been mixed in the same survey.

What print researchers say: SPONSOR got an over-all favorable reaction from the four competitors of *Life* it

talked with although some of the comment was critical. The four research directors interviewed were Wallace Wegge of *Look*, who called it "a very excellent study"; Harry Gould of *This Week*, who thought a sounder approach to audience determination would have been to follow a representative number of copies "from the news stand to the home and finally to the trash can"; Donald H. Hobart, of the *Saturday Evening Post*, who said that "basically we are against all audience surveys, for we feel frequency of impact is more important that how many different people you reach with one or more issues," and Carroll Johnson, *Ladies' Home Journal*, who let Hobart speak for the Curtis Publishing Co. but said the study had its good points.

Two raised the question of whether a raw audience study like *Life's* didn't punish editorial-type magazines like the *Post* and *Journal* as against pic magazines like *Look* and *Life*. They also questioned the advisability of using Starch estimates on ad reading. One said Starch uses 200 interviews to measure the entire contents of a monthly magazine. Thus 1% readership of an ad would mean two people saw the ad. With such a small sample there is no statistical difference between 1% and 30% readership, this researcher said.

Three of the four print research directors thought you can compare the audiences of magazines and programs.

One said he wasn't qualified to go into that but felt radio and TV were given a fair deal because the top programs were used.

Conclusion: *Life* spent at least $250,000 on this study. It took 30 months. A total of 36,000 interviews were made. Basic impression it sought to leave with you was that *Life* reached more people more often with more than one issue than any of the 13 other magazines or programs measured.

However, its own figures did show that, although it ranked first in terms of four issues or four programs, it ranked third in terms of audience reached with one issue or one program.

SPONSOR used no field survey in its eight-month All-Media Evaluation Study to determine audiences; it did use research figures available to everyone and sought to establish four levels of comparison. *Life's* own definition of a medium—a magazine or a network—was used.

The four levels of comparison showed:

1. *Life* led the media parade in gross billings in 1952, if you omit the amount radio or TV programs cost advertisers, which *Life* did.

2. *Life* ranked tenth—after all eight radio and TV networks—as to weekly circulation (ABC or homes reached).

3. *Life* ranked eighth—after seven of the eight networks—in terms of gross audience (people) reached weekly.

4. *Life* ranked fourth—after *I Love Lucy*, the *Comedy Hour*, and *The Lone Ranger*—in terms of audience of top features or program.

This, most experts interviewed told SPONSOR, was a more equitable way of doing it than *Life's* comparison of one entire issue with one program. (See SPONSOR 1 June 1953, page 27, for this controversial table.)

In the chart SPONSOR warned. "Caution: Experts agree this type of comparison is full of holes and must be considered as a rule-of-thumb measurement only."

Life's study, when formally published, should emphasize the same point. ★ ★ ★

SPONSOR's All-Media Study

Published to date:

(Introductory article "Why SPONSOR spent 8 months evaluating media" published 6 April 1953.)

1. *Why evaluate media?* (20 *April* 1953).
2. *Media Basics I—newspapers, direct mail, radio, magazines* (4 *May* 1953).
3. *Media Basics II TV, business papers, outdoor, transit* (18 *May* 1953)
4. *How to choose media, part I* (1 *June* 1953).
5. *How to choose media, part II* (15 *June* 1953).
6. Life's *media study (current issue).*

To be published:

7. *Beware of these media research traps.*
8. *How 50 leading advertisers evaluate media.*
9. *How 50 agencies evaluate media.*
10. *How a leading agency evaluates media.*
11. *The client who bet $1 million on its media test.*
12. *How a small agency tests media.*
13. *How to set up a "fool-proof" media sales test.*
14. *Psychological aspects of media*
15. *Sales impact of radio and TV*
16. *Why these corporations don't use air media.*
17. *New media evaluation and research developments.*
18. SPONSOR's *conclusions.*



This is WHDH's Bob Clayton!

Famous for his Nationally Known "Boston Ballroom"

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

WHDH

50,000 WATTS
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

KVOS-TV CHANNEL 12
KVOS 1000 WATTS 790 K C
KPQ 5000 WATTS 560 K C
ABC Network



Here's 55.4% of WASHINGTON STATE'S CASH FARM INCOME

Represented by
Forjoe & Co.



LONDON BRIDGE IS FALLING DOWN...

falling down . . . falling down.
London bridge is falling down,
MY FAIR LADY!

If your product or service shows a tendency similar to that of the bridge in the nursery game, call KMBC-KFRM, Kansas City, or your nearest Free and Peters office, for availabilities on the KMBC-KFRM Team.

"My Fair Lady" is a pretty important person in your sales game, and she's buying the things she hears about on the radio station she listens to most!



the KMBC KFRM Team

CBS RADIO FOR THE HEART OF AMERICA

MEN, MONEY

(*Continued from page* 10)

But more than that, television is thought of as a painless method to reanimate large numbers of mature folk who have been sporadic collectors but are ignorant, stamp-wise, and need to be "educated" into more discriminating customers. Television may well be the most logical medium to accomplish this purpose, since sight plus sound makes learning easier.

* * *

There are additional oddities to this "esoteric" industry. The market in stamps is remarkably stable, almost depression-proof. Fluctuations in value center on rarities and freak misprints and great collector's prizes may go as high as $50,000 for a single rare stamp. When intelligently collected—and that would be part of the "educational" mission of television advertising—stamps are considered by many observers to be a better medium of investment than diamonds. Provident Loan Society, it will be recalled, regularly advertises loans on stamps as well as jewelry and furs. Stamps are universal tender. There is only one drawback to them internationally. In certain tropical countries the fetid climate deteriorates the stamps which cannot be kept in satisfactory condition due to the weather.

* * *

This prospective use of the television medium by philately is, of course, only one straw in the general wind. Television has many a "wonder" to its credit. Some cases are well known. Some are not. It is perhaps pertinent to close our present commentary by recalling what happened only last month in the once lily-white metropolis of Atlanta. There were 110,000 registered white voters, but only 18,000 registered Negro voters. So cocksure of victory was the white candidate for the Board of Education, J. H. Landers, that he did not even bother to campaign. But his Negro opponent, Dr. Rufus E. Clement, of Atlanta University, used television to get into white homes—homes he could not have entered by the front door as a social equal. And here's the miracle of television: The white people in their domestic repose liked what they saw and heard of Dr. Clement. TV gave him the stamp of enthusiasm. He won with new white votes drawn to him by the new wonder medium. ★ ★ ★

510 MADISON

(*Continued from page* 19)

which both media owners and advertisers will acknowledge the fact that a campaign requires the intelligent selection of the best *combination* of media. The way ahead is wide open for cooperation between media on campaigns, instead of the senseless effort to grab the whole budget and shut out all rivals. There is no "best" medium of communication for all purposes in America. There *is* a "best" combination of media for any particular problem in communication.

ALBERT A. SHEA
Director
Communications Research (CORE)
Toronto, Canada

INTERIM REPORT

Based on the first six issues of SPONSOR, I think it is the best trade paper I have ever seen. How it can fail to be of real value to its readers, I cannot imagine.

I'm sure that 20 issues from now I will be just as impressed as I am at the moment.

ARTHUR F. NEUMANN
Newcomb-Ruffa Adv.
Plainfield, N. J.

ROUND-UP

(*Continued from page* 67)

party. WAVE-TV, which has switched from Channel 5 to 3, now has a 914-ft. antenna with radiated power upped from 24,000 to 100,000 watts. This, says the station, enables it to reach 54.6% more people than previously.

* * *

When the surprise tornado struck Worcester, Mass., on 2 June, wounding over 800 persons and killing nearly 90, station WTAG not only was on the air with continuous news and disaster bulletins for more than 30 hours (cutting out programs and commercials), but actively lent a helping hand. The staff aided in manning telephones, running missing persons messages to newsrooms, doing actual relief work. A special crew worked through the night and the following morning. Instead of writing commercials the following day, many WTAG staffers donated blood at local hospitals. ★ ★ ★

SPONSOR ASKS

(*Continued from page 63*)

existence of agencies and other outside facilities which are taken for granted here in the United States.

Advertising managers, research and radio and television people are trained in the United States, Mexico and Cuba by and under the supervision of the top personnel expert in their respective fields. Local advertising agencies, broadcasting companies, research organizations and all Colgate-Palmolive facilities are put at their disposal to bring them completely up to date on all of the latest developments in the technical and creative aspects of radio and television.

Our own companies and their advertising agencies handle all of the details of time buying, production and the creation of spots and other commercials. A great deal of information and material is exchanged between the various countries, often to the extent of recording "soap operas," for example, in a country enjoying the most economical conditions and the best equipped facilities. These records are circulated for broadcast through other countries in which that language is spoken. Whenever possible, the facilities available in all countries are pooled and interchanged, and this has often resulted in the discovery and development of information new to us in Jersey City.

Tapes of all programs, spots and commercials are sent to Jersey City along with research data, insertion schedules and costs and ratings of programs. We receive these twice a year, together with standard forms reflecting radio production and time costs as well as schedules of spots and programs. These schedules are broken down further giving station coverage, local ratings, number of sets listening, length, cost-per-1,000 sets per commercial minute and cost-per-1,000 sets per impression. Research necessary to supply all of this information is carried out in most cases by staffs of company personnel trained in the U.S. It would be safe to say that 95% of this survey work is accomplished by coincidental interview. Program production and time costs on a per-M basis are compared by product for each country so that we can follow carefully all developments in relation to actual sales results relative to all media.

A top U.S.A. radio show, *Strike It Rich*, is being broadcast in Australia with success equal to its U.S. counterpart. In a case such as this, Jersey City personnel are assigned to study the show, carry out all contract negotiations, send complete descriptive, legal and production material on to the subsidiaries, and review tapes of the locally produced show. Directors and production personnel working on the U.S. show review tapes of the foreign adaptation in order to send recommendations for improvement. Kinescopes of the American television shows are used extensively for local training in production techniques so that local producers can see details in action and stage placement not clearly indicated by tapes of the show.

WILLIAM B. B. FERGUSSON
Vice President
Colgate-Palmolive International
Jersey City



Mr. Bernald

The first thing advertisers must keep in mind when contemplating air media abroad is — use it! Advertisers using brief campaigns of 15-second announcements once daily, whose competitors use more substantial schedules, might keep their money.

In using radio abroad, sponsors must consider their budget, their distribution, and what their competitors are doing. Insist on proper adjacencies, for it is not enough to broadcast during hours when the desired audience is at home.

Too great a reliance on the recommendations of local agents is also a major pitfall.

Multiple spotting is, unfortunately, a common practice. Stations broadcast commercials in this way because advertiser pressures have kept rates unnaturally and uneconomically low. One way to counteract this is by program sponsorship.

Finally—most of the international radio reps will give honest and sincere counsel that can save you dollars. Use them often.

EUGENE BERNALD
Executive Vice President
Pan American Broadcasting Co.
New York



Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent audience rating leader since 1943.

WHEC CBS

ROCHESTER, N.Y.
5,000 WATTS

Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
JOE F. O'CONNELL CO., Los Angeles, San Francisco

The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM
WCOD—FM
WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.
WMBG The Bolling Co.

NOW! GOOD TV
in
MOBILE, ALA!

WKAB-TV

CHANNEL 48

CBS - DUMONT
NETWORKS



captivatin'
KABBY
says:

"20,000 television sets already in Mobile — and they're still coming fast!"

Also, remember . . .

WKAB—A.M.

the High-Daytime
Hooper Bargain!

CALL

Forjoe AND COMPANY

Offices in: New York • Chicago • Atlanta
Los Angeles • San Francisco
SOUTHERN REPS.:
Dora-Clayton Agency, Atlanta

Newsmakers in advertising



Sherwood Dodge, *Foote, Cone & Belding, has been appointed vice president in charge of marketing of that agency. Duties will include supervision of all media, research, and merchandising activities in the agency's New York office. Asked what an agency's toughest research problem is, he told* SPONSOR: *"Persuading clients that they don't need it. Often clients and account men overestimate the importance of research and try to substitute it for good judgment." Dodge has been in advertising 15 years, worked in every department.*



William B. Lewis, *president, Kenyon & Eckhardt, has been radiating smiles ever since critical acclaim began pouring in for the Ford Motor Co.'s* Fiftieth Anniversary Program *(aired over CBS TV and NBC TV, 15 June). "The show was conceived as a public relations program, a part of Ford's year-long anniversary activities," he told* SPONSOR, *"but it's paid off as a sound advertising investment. K & E, the two nets, and the Ford plant have been besieged by telegrams, letters, phone calls ever since praising the show and requesting a rerun."*



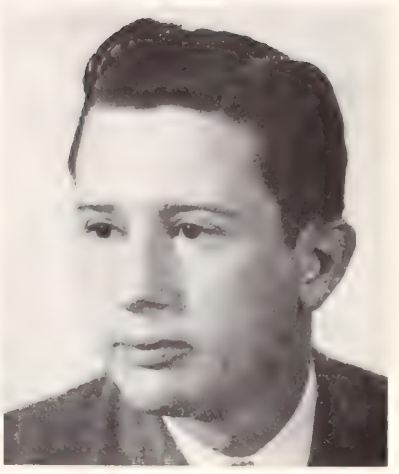
George M. Burbach, *general manager, KSD and KSD-TV, St. Louis, announced that NBC Spot Sales has been named national advertising rep for the stations. "In view of our long and pleasant association and profitable experience as affiliates of NBC," Burbach commented, "it is both natural and logical that we should take advantage of this new service in the field of national spot sales which the NBC organization is now making available." KSD is one of the six original affiliates of the NBC Radio Network.*



Henry J. Kaufman, *president, Henry J. Kaufman & Associates, Washington, recently landed CIO's new million-dollar radio and TV campaign slated to begin on Labor Day. Henry says modestly: "Al Edelson and Bob Maurer should receive the kudos. I think it was pretty much of a team job, with these two boys carrying the ball for the most yardage. . . . I'm a guy who is in the fortunate position of having an agency with the kind of men who can engineer such deals." Campaign will run on ABC Radio and ABC TV.*

"$2,300 A Month from AP News"

"The power of AP News in a small market is shown by the fact that our 63 AP weekly newscasts are all sponsored AND in every case spots before and after these 63 newscasts are sold and stay sold . . . for a total revenue of $2,300 per month. Figure it for yourself: AP news on your station means dollars for you."



Brown Morris, Manager
KADA, Ada, Okla.

AP NEWS = Revenue & Reputation

"AP has built our Reputation for Top News Reporting"

"Folger's Coffee, Kimball Motor Co., Campbell's Refrigeration and San Luis Butane have increased their sales and expanded their businesses due to AP news. Even our adjacencies are sold out. This is all made possible by our hard-working AP machine and the always efficient AP reporters who work 'for us'."



Les Hacker, Station Manager,
KVEC, San Luis Obispo, Calif.

For full information on how you can join The Associated Press, contact your AP Field Representative or write

RADIO DIVISION
THE ASSOCIATED PRESS
50 Rockefeller Plaza
New York 20, N. Y.

Hundreds of the country's finest stations announce with pride,

"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."



Did "Life" throw a curve?

Life's "A Study of Four Media" is the first big national study of more than one medium on a comparative basis (see page 27).

As a pioneer, it makes the mistakes all "firsts" are subject to.

Sponsors in reading it or hearing *Life's* presentation based on it should keep this point firmly in mind: It is a quantitative study designed to determine primarily how many people read, listen to, or see a total of 14 magazines and programs.

It falls down on two points:

1. It lets you, the sponsor, assume that you will reach the same audience that *Life* reaches (that is, 60.5 million people with six issues). Truth is, you can reasonably expect only 25% of that number to see your full-page b&w ad and about a quarter of that, or some 3.6 million of these 60.5 million, to read more than half of your ad. On the other hand when you buy a radio or TV show, you buy the whole audience.

2. The study has the basic flaw of seeking to compare the audience of an entire issue with that of a program. If a magazine is a medium, so is a radio or a TV network. But instead of comparing its audience with that of networks (who have no more advertisers than one issue of *Life*), it selects a program on that network and makes the comparison "with the cards stacked." Coupled with point one, the study penalizes radio and TV badly.

However, many interesting facts about radio and TV's vast audiences come out of the study. Chief one is: The air media deliver bigger audiences for the advertiser than print. As BAB's Bill Ryan said: "Thank you, *Life*." (Because of the wide interest in the study, SPONSOR will publish a debate by two top admen next issue.)

* * *

International radio and TV

You can sell via air in 58 countries.

All have commercial radio; 20 outside the U. S. now have 35 TV stations, with 41 more planned in Latin America alone.

You can get a 15-second announcement on Ecuador's Radio Comercial for 6¢. Jell-O uses a daily 15-minute "novela" to reach one million Mexican housewives.

These and some 1,500 other fascinating facts on radio and TV abroad may be found in SPONSOR's second annual International Section published starting page 39. (Canada will be featured in a special section in the 10 August issue.)

What's the most important single fact sponsors should know about foreign markets?

Answer: You can do better abroad via air than in print because of one basic reason—high illiteracy in most countries, especially outside Europe, which makes radio and TV virtually the only ad media through which you can reach the public.

If you're export minded, don't miss the International Section.

* * *

The WAVE Story

We recommend that timebuyers, account executives, ad managers, and others who want to know how radio stations compete in TV markets write for a copy of *The WAVE Story*.

Alert WAVE, not to be outdone by its sister station WAVE-TV nor Louisville's other TV outlet, WHAS-TV, bids for high honors in the market with an aggressive plan of programing-promotion-sales-research-service factually described in a six-page mimeographed presentation.

We know many more hard-driving radio outlets in TV markets. What they are doing to compete, and how they do it, makes top reading for buyers and broadcasters. The WFAA Story, The KMBC Story, The WSM Story, The WLS Story, to name only a few, deserve to be told fully.

Applause

John Patt's decision

We like the forthrightness and positive thought that accompany John Patt's decision to withdraw WGAR's application for UHF Channel 65 in Cleveland.

No stickler for formality, Patt explained his action to SPONSOR in these simple terms: "I think Cleveland and eventually WGAR will be time and money ahead. Maybe WERE will get a grant by default. If so, fine."

Patt stated that one year has already elapsed since preparing his application, that "in contested applications of this kind it seems apparent from the timetable of the FCC that it may be two years or longer before hearings for additional facilities in Cleveland might be heard. By taking this action now and leaving Channel 65 uncontested it is possible that Cleveland may receive additional television service several years earlier."

He added that his decision enables "WGAR to pursue any one of several opportunities to enter television involving less delay and uncertainty."

Patt concluded his announcement with this statement: "Meanwhile WGAR will continue to redouble its chief interest in radio broadcasting. In our judgment radio will always be the most accessible, most universal, most flexible and most imaginative of all communications media."

Many broadcasters, advertisers, and agencies, as well as the FCC, will applaud this frank explanation of an unusual decision. John Patt's record of public and industry service is highly respected; his withdrawal action in Cleveland may lead to similar decisions elsewhere by other farsighted applicants for TV channels.

Comics and Kids

Like Arthur Godfrey and his "ook-elelee"—or like WBRY and sales results—comic magazines and kids just naturally go together!

A substantial number of *all* comic magazines printed today roll off the presses of The Eastern Color Printing Company in Waterbury. It was the first, and now is one of the largest comic magazine printers in the United States—which makes "Eastern Color" a perfect example of the many prominent industries doing business in Waterbury, and helping to keep the economic spirits of the entire area high as the mercury in July.

Your sales should be not only good, *but growing!* Like all the folks, in and around Waterbury, just rely on WBRY. ANY time is GOOD time on WBRY. Pulse says it's FIRST in 44 of 48 daytime quarter hours. Discover for yourself how WBRY keeps your products moving.

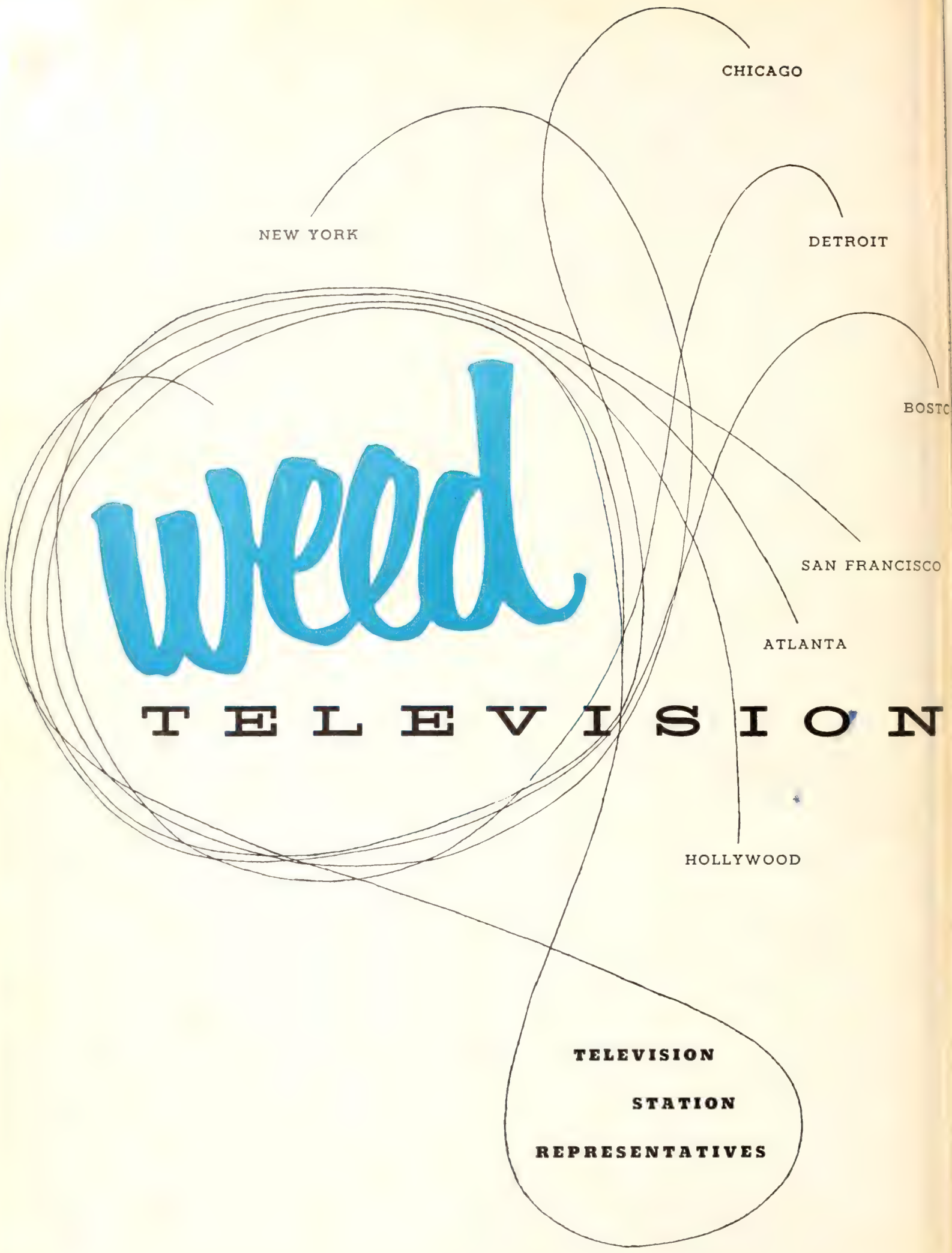


Ask AVERY-KNODEL for the WBRY Story

ANY time is **GOOD** time on **WBRY**

WBRY
WATERBURY, CONN.

WATERBURY, CONN. **CBS** 5000 WATTS


CHICAGO
NEW YORK
DETROIT
BOSTO
weed
SAN FRANCISCO
ATLANTA
TELEVISION
HOLLYWOOD
TELEVISION
STATION
REPRESENTATIVES

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

BROADCAST PIONEERS LIBRARY
NAB Building
1771 N Street, N.W.
Washington, D.C. 20036